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MICROFILMED
August 1993 - April 1994

BOSTON SYMPHONY ORCHESTRA SCRAPBOOK MICROFILMING PROJECT

Funded in part by

THE NATIONAL ENDOWMENT FOR THE HUMANITIES

Grant No. PS-20709-93

BOSTON SYMPHONY ORCHESTRA MICROFILMING PROJECT

A Cooperative Project Between the Boston Symphony Orchestra Archives and the Boston Public Library (August 1993 - April 1994)

The Microfilming Project incorporates two collections of scrapbooks housed in two separate repositories. The first set of scrapbooks (80 volumes) resides within the Allen A. Brown Collection of the Boston Public Library (BPL) Music Department. Their call number is **M.125.5. The second set of scrapbooks (132 volumes) resides within the Press Clippings collection of the Boston Symphony Orchestra (BSO) Archives. They have the designation Pres 56**.**

The BPL scrapbooks begin with the founding of the BSO in 1881 and continue, through 79 seasons, to 1960. Articles consist mainly of reviews and feature stories from Boston and New York newspapers. Occasionally, magazine articles and press releases are also included. The scrapbooks cover most aspects of the BSO.

The BSO scrapbooks run from 1889, the Orchestra's 9th season, to 1973. In addition to local reviews and features, the volumes contain articles culled from national and international publications. The scrapbooks document, in detail, all aspects of the BSO: The Symphony Orchestra (including subscription concerts, tours, and trips), the Boston Pops, the Tanglewood Festival, the Tanglewood Music Center, and Symphony Hall.

The two sets of scrapbooks have been filmed as two separate entities. Researchers wanting to look at specific seasons or subjects must examine both sets of films to ensure full coverage.

The scrapbooks do not represent the complete holdings of either location on the subject of the BSO.

Requests for positive microfilm copies of individual rolls, or of film sets, should be directed to the respective repository:

Music Department
Boston Public Library
Post Office Box 286
Boston, MA 02117

Boston Symphony Orchestra Archives
Symphony Hall
Boston, MA 02115

BOSTON SYMPHONY ORCHESTRA SCRAPBOOKS

1889 - 1973

132 VOLUMES

Source: Boston Symphony Orchestra Archives

FINDING AID

Boston Symphony Orchestra Scrapbooks (Series 56, Sub-Series 1)

Source: Press Office (Office of the Public Relations Director)

The BSO scrapbooks comprise part of one series in the BSO Archives. Series 56, Press Clippings, is divided by format into 3 sub-series: 1) Scrapbooks, 1889-1973 (132 volumes); 2) Loose Clippings, 1931-1991 (9 record cartons); and 3) Oversize Newspapers and Journals, 1919-1979 (1 oversize box). Each sub-series is arranged chronologically.

The scrapbooks contain concert notices and reviews, record reviews, and feature articles. Early scrapbooks may also contain programs, tickets, and subscription orders. Materials are organized by concert season into the following categories: BSO **(including tours);** Kneisel Quartet **(and later Boston Symphony Chamber Players); Boston** Pops **(referred to in early years as** Promenade **concerts); and** Tanglewood **(including the Tanglewood Music Center, the Tanglewood Festival, Tanglewood-on-Parade, and the Fromm Festival of Contemporary Music).**

Reviews and articles cover a wide range of subjects: Founder H.L. Higginson; BSO conductors, players, trustees, and other personnel; guest artists and composers; BSO and Pops performances and recordings; U.S. and overseas tours; BSO/Cecilia Society joint performances; open rehearsals; and special events connected to anniversary celebrations and fundraising.

Feature stories document changes in the size, composition, and location of the orchestra. Topics include the hiring of women and minorities; the unionization of players; controversies (such as the internment of conductor Karl Muck during World War II); the sale of the old Music Hall; and the construction of Symphony Hall and other structures (such as the Koussevitsky Music Shed at Tanglewood).

Reproductions of the materials in the collection may not be made without permission from the Boston Symphony Orchestra Archives.

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Series Number: **56**
Series Dates: **1889-1991**

Sub-series Name: **SCRAPBOOKS**
Sub-series Number: **1**
Sub-series Dates: **1889-1973**

VOLUME LISTING

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SUB-SERIES NUMBER	SUB-SERIES NAME	SUB-SERIES DATES
2	Loose Clippings	1931-1991
3	Oversize Newspapers and Journals	1919-1979

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Tanglewood

1953-1954

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VOLUME 86

Tanglewood

1953 - 1954

TANGLEWOOD

1953

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NATIONAL
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FULL DUCK COVER, MANILA PAPER

Without Index, Ruling, Paging or Title

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ADDITIONAL 1953 CLIPPINGS
TANGLEWOOD

SYMPHONY and OPERA

International Musician - June 1953

TOURS The New York Philharmonc-Symphony Orchestra under Dimitri Mitropoulos will make its first American tour in five years in the Spring of 1954. The regular season will be increased by two weeks next year in order to allow the orchestra to play fourteen concerts between March 29th and April 11th . . . The Virginia Symphony Orchestra, with William Haaker conducting, has just completed its nine-week Spring tour, which included approximately one hundred concerts in adjoining States . . . The Boston Symphony Orchestra's first transcontinental tour carried the orchestra 7,000 miles through the South and Southwest to California, and, on the return trip, through the Middle West into Canada. It ended May 22nd, in Burlington, Vermont . . .

Thor Johnson, conductor of the Ojai Festivals in California this summer.

CONDUCTORS Thor Johnson will return this year to California for his annual assignment as music director of the Ojai Festivals . . . Ernst Gebert has been reengaged as conductor of the Inglewood (California) Symphony for a fifth season. Next year the orchestra's series is being increased from nine to twelve concerts . . . Henry Denecke has been named full-time musical director and conductor of the Cedar Rapids, Iowa, Symphony Orchestra. Mr. Denecke will continue to direct the Northwest Sinfonietta . . . Gail Kubik conducted his composition, *Thunderbird Overture*, written especially for the concert of American music on Radio Italiana April 4th, in Rome.

SUMMER This Continent is having its share of music festivals this summer. The Ojai Festival (California) May 21st-24th included a performance of Lukas Foss' *A Parable of Death* with the composer conducting, and the first professional performance in the United States of *This Way to the Tomb*, poetic drama by Ronald Duncan with incidental music by Benjamin Britten. . . . The Festival of the Creative Arts at Brandeis University (Waltham, Massachusetts) which is being held June 10th-14th, focuses attention on the expression of the "Comic Spirit" and features a performance of Morton Gould's "Concerto for Tap Dancer and Orchestra" . . . In early June the Los Angeles Music Festival (Franz Waxman, founder and musical director) included the West Coast premiere of Nicolai Berezowsky's *Babar the Elephant*. Opening dates follow thick thereafter: June 27th for the Central City Opera Festival in Colorado with *Carmen* and *The Merry Wives of Windsor* alternating for four weeks; June 29th for the Aspen Festival (also Colorado); July 11th for the Berkshire Festival at Tanglewood; July 20th, for the Bach Festival (Carmel, California), directed by Gastone Usigli; August 7th for the Brevard Festival in North Carolina. This latter festival will be launched by Joseph Szigeti as soloist and will conclude August 23rd with James Christian Pfohl conducting Beethoven's Ninth Symphony . . . The Montecito Festival will begin its career this year in Santa Barbara, California, on July 25th and will run through August 1st . . . Charles Munch will conduct for the six week-end concerts in the Theatre-Concert Hall and in the Music Shed, at Tanglewood, Lenox, Massachusetts, for the Berkshire Festival. Pierre Monteux will be guest conductor on August 1st, and Leonard Bernstein on August 8th and 15th . . . June 22nd is the starting date for both the Lewisohn Stadium concerts in New York City and the Robin Hood Dell concerts in Philadelphia; June 24th for both the Grant Park and Ravinia series in Chicago . . . Via the new "charge-your-concerts" plan, charge customers of Lord and Taylor's department store in New York may now enjoy the convenience of ordering a subscription to the New York Stadium concerts by telephone or mail and having it billed to their account . . . Hermann Herz, director of the Duluth Orchestra, will conduct eight weeks of the New Orleans pop concerts this summer . . . William Walton will conduct the American premiere of his new Coronation March, *Orb and Sceptre*, at the Hollywood Bowl on August 13th. It is dedicated to Queen Elizabeth II.

AWARDS The Phoenix Symphony Guild is sponsoring a six hundred dollar award competition among resident United States composers for a symphonic composition approximately twenty minutes in length, suitable for use by standard symphony orchestras. The winning composition will be performed during the 1953-54 season by the Phoenix Symphony under Dr. Leslie Hodge. The competition will close August 30th. For further information write the Phoenix Symphony Guild, 19 East Coronado, Phoenix, Arizona . . . One thousand dollars and an appearance with the 1954 Ravinia Festival is the goal of the applicants for the Michaels Memorial Award. On June 28th, around four from among the thirty-three competitors (chosen from a large number of applicants) will be selected as the winners . . . The University of Miami this year is offering up to sixty scholarships for musicians equipped to become members of the University of Miami Symphony. The scholarships cover all tuition fees in any academic branch of study . . . The University of Tulsa has a plan, dissimilar but equally welcome. Students of the University who qualify may become members of the Tulsa Philharmonic Orchestra. (Its conductor, H. Arthur Brown, has announced several vacancies in various sections.) Thus students may earn enough during the concert season to pay all or part of their expenses. The season of this eighty-piece Tulsa Philharmonic consists of a minimum of twelve subscription concerts, eight youth concerts and five "pop" concerts.

CURTAIN CALLS A presentation of Puccini's *Madame Butterfly* opened the Robin Hood Dell season June 22nd . . . *Blossom Time*, at this writing playing at the Paper Mill Playhouse in Millburn, is so saturated with the melodies of Schubert that audiences sit bound by a spell as old as the hills—the charm of the simple and the natural . . . Alfredo Salmaggi's sixth opera season at Randall's Island Stadium, New York, will open July 11th with a performance of Verdi's *La Traviata* . . . July 7th is the date of the first New York performance of George Antheil's new comic opera, *Volpone;* the place, the Cherry Lane Theatre; the company, the Punch Opera . . . The Summer School of the Royal Conservatory of Music of Toronto includes an Opera Workshop, under the direction of Ernesto Barbini, formerly a conductor and coach with the Metropolitan Opera Company of New York . . . Joseph Rosenstock, director of the New York City Opera, will direct Rossini's *La Cenerentola* this summer at Aspen, Colorado . . . The Civic Light Opera, a firmly entrenched institution in Los Angeles, included in its Spring schedule a performance of *Carousel*, which was praised particularly by local critics for its musical contributions. Louis Adrian and his orchestra and the singers in the cast were all outstanding. This was all as it should be, since this score is perhaps the most ambitious and original composed by Richard Rodgers in the course of his collaborations with Oscar Hammerstein 2nd . . . , New York's Lemonade Opera will present the American premiere of Francis Poulenc's *Les Mamelles de Tiresias*, conducted by Leonard Bernstein.

Tanaquil LeClercq and Nicholas Magallanes in "La Valse," the Balanchine-Ravel ballet being presented in New York City Center by the New York City Ballet Company, May 5th to June 14th.

PASTE OVER

HARTFORD, CONN.
TIMES
JUN 13 1953

Berkshire Music Center To Have Gretry Opera

"RICHARD Coeur-de-Lion" (Richard the Lion-Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer.

The Berkshire Music Center is the Summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra directed by Charles Munch July 11-Aug. 1 The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris Oct. 21, 1784, was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800.

Two performances staged by students of the Berkshire Music Center, performed by student casts, with Mr. Goldovsky conducting a student orchestra, will be performed in the Theater-Concert Hall at Tanglewood, Lenox, Mass, on Monday and Tuesday evenings, Aug. 10 and 11.

* * *

LEO VAN WITSEN will design the costumes and John Blankenchip the scenery, which will employ the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe and which was introduced to the U. S. in the Tanglewood production last Summer of the Mozart opera "Titus."

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill Monday, Aug. 3.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer Inc. is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son), which had its premiere in operatic form at Covent Garden, London, Feb. 28, 1910, with a libretto by E. Guinand, was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production in 1910 in French.

"Une Education Manquee" (An Incomplete Education), of Emmanuel Chabrier, hitherto heard in the U.S. only with piano accompaniment, will be sung in English, in the translation of Henry Reese. The Chabrier one-act opera, with a text by Eugene Leterrier and Albert Vanloo, was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment May 1, 1879; given first with orchestra in the French capital in 1913.

* * *

LIKE ALL student performances at Tanglewood, the two performances of "Richard Coeur-de-lion" and the evening of one-act operas planned for the last weeks of the Boston Symphony Orchestra's Summer school are not sold publicly, but are open by invitation to the Friends of the Berkshire Music Center whose contributions help the school. Gifts to the Berkshire Music Center are deductible under the Federal Income Tax laws, and entitle the donor to membership in the Friends.

Contributions may be mailed to Tanglewood, Lenox, Mass. and details of the operas, chamber music, student concerts and other programs and events open to members will be furnished on request.

This Clipping From
Springfield Mass
Press
JUN 25 1953

At Tanglewood

JORGE BOLET

Jorge Bolet, pianist, is soloist in Tchaikovsky's "Piano Concerto No.1 in B-flat minor," which the Boston Symphony Orchestra will perform in the Sunday afternoon, Aug. 2, concert of the Berkshire Festival. The program will be held in the Music Shed at Tanglewood, Lenox, Mass., beginning at 2:30.

MUSIC FOR EVERYBODY

Music Moves Outdoors With Coming Of Summer

By SIGMUND SPAETH

This is the time of year that music moves outdoors. Fortunately there is also a tradition that Summer music must be lighter and more popular than that heard indoors during the regular concert season.

There is no real reason why musical performances of the Fall and Winter should not also have their share of lightness and popularity. Perhaps the warm weather is merely used as an excuse to give the public what it secretly would enjoy at almost any time.

The impression has also been created that music sounds better when unconfined by the walls of an auditorium. Acoustically this is of course a fallacy. But it must be admitted that the atmosphere of informality, not having to dress up or to behave with dull propriety, may well add to the enjoyment of a concert or an opera that is actually handicapped.

"Music under the stars" inevitably has an intriguing sound. But instrumental balance is not always satisfactorily attained outdoors. The combination of microphones on stage and airplanes overhead can produce some weird effects. Strings "al fresco" generally have to be amplified, while the wind-instruments consistently cut through any volume of orchestral sound. A final hazard is the ever-present possibility of sudden rain, bad for instruments and listeners alike.

Good Record

All things considered, the current record of Summer music in America is remarkably good, with the climate co-operating in a majority of cases. New York's annual Stadium concerts have been perhaps the most frequently affected by weather conditions, but the indefatigable Minnie Guggenheimer knows no such word as fail. This year she has worked out a plan for partial sponsorship, with various industrial firms contributing $1,000 each and receiving 1,000 tickets to distribute among their employes.

The famous Hollywood Bowl has fewer problems of a meteorological nature and more opportunities for spectacular effects. The Aspen Festival in Colorado, the Bevard in North Carolina, Central City, the Zoo Opera in Cincinnati, even Phil Maxwell's Chicagoland, Philadelphia's Robin Hood Dell and the historic Chautauqua series may all easily turn geographical advantages into musical ones.

The Berkshire Festival at Tanglewood, Mass., has had a consistent record of success, and the youthful Brandeis University at Waltham, Mass., has just completed another Festival of the Creative Arts, fittingly directed by the prodigious Leonard Bernstein. Boston's traditional "Pops," conducted by Arthur Fiedler, have the spirit of recreation and relaxation, even though they are technically indoor concerts.

"Summer is i-cumen in," as it did with that first part-song of the 13th century, and music loudly sings, not necessarily with the voice of the cuckoo.

The Edward MacDowell Association and the National Federation of Music Clubs have issued an interesting report on the practical celebration of Mrs. MacDowell's 95th birthday. Approximately 2,500 music lovers contributed a total of nearly $38,000 for the continued support of the MacDowell Colony in Peterborough, N. H.

The great majority gave less than $5 apiece, the minimum was 95 cents, representing the age of the composer's widow. The largest single gift came from the federation itself, along with the services of its executive secretary, Helen Havener, and her assistant, Helen Lindsay.

The underground reports that Debussy's "Pelleas and Melisande" will be presented at the Metropolitan Opera House November 27, with Theodore Uppman imported for the male title role opposite Nadine Conner.

This Clipping From
ATLANTIC CITY, N. J.
PRESS
JUN 28 1953

This Week in MUSIC

by William McMahon

RICHARD COEUR-DE-LION," an opera in three acts written shortly before the French Revolution by Andre-Ernest-Modeste Gretry, is announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tenglewood this summer. The Berkshire center is a summer school of music run by the Boston Symphony Orchestra, July 11-Aug. 16. The opera will be given in English.

• • •

PIANIST ALEC TEMPLETON, who was a great favorite with local audiences at his appearance in the Senior High School auditorium, will open the second week of Robin Hood Dell tomorrow night. Andre Kostelanetz will conduct a program of popular symphonic classics on Tuesday with Jan Peerce, Metropolitan star, scheduled for a "repeat" performance on Thursday.

• • •

"Gentlemen Prefer Blondes," Anita Loos' tribute to the flappers of the 1920's, is going to be seen on local picture screens shortly, and at the same time is going under the tent at Lambertville's Music Circus, this week, for the first time. Doesie Hollingsworth, who played Lorelei on Broadway, will be in the lead. It opens Tuesday.

• • •

AD LIB—Alex Bartha, the musician-banker furnished the music—(and who else would?) at the Boardwalk Bank's get-together last week . . . ACHS music director John Jaquish has taken off for his upstate summer cottage, far, far from schools. Those who would like a preview of Eugene Conley scheduled for the Ventnor Music Festival series this summer, can do so tomorrow night by tuning in the Harvest of Stars on which he will be featured . . . Zola Mae Schulis

LAWRENCE MITCHELL
. . . *in star role*

of Bridgeton, the 10-year-old piano wizard, is booked for Ocean City this year.

• • •

STRAW HAT CIRCUIT

Quarterdeck Theatre (Atlantic City) starting tomorrow, "Angel Street."

Gateway Theatre (Somers Point) starting Tuesday, "Carousel."

Mill Playhouse (Pleasant Mills) starting Wednesday, "See How They Run."

Cape Theatre (Cape May City) starting Tuesday, "The Moon is Blue."

Music Circus (Lambertville) starting Tuesday, "Gentlemen Prefer Blondes."

Robin Hood Dell (Philadelphia) tomorrow, Alec Templeton; Tuesday, Andre Kostelanetz.

...ries of the Ventnor Festival slated ...r August. The committee on the ...tter is already hard at work on as...ring a capacity crowd for the ...ntnor Pier for the four scheduled ...oncerts. It is felt that the change ...m a Sunday to a Tuesday night

РУССКОЕ ОБОЗРЕНИЕ.

церкви.

Петь будет смешанный хор под управлением матушки А. С. Манчук, которая трудится безвозмездно на пользу церкви в Арго вот уже 15 лет.

После богослужения в зале «Сокол» состоится банкет с речами и поздравлениями. В 4 часа начнутся танцы под хорошую музыку. Милости просим всех пожаловать к нам на торжество.

Комитет

ПО НЬЮ ЙОРКУ

В популярном кинематографе Стэнлей демонстрируется фильм из жизни знаменитого русского композитора Глинки. В главной роли выступает известный актер сов. экрана Борис Смирнов.

В музыкальном центре Тангглвуд открытие летнего сезона состоится в июне. Концерты Бостонского Симфонического оркестра будут управляться известными дирижерами.

Недалеко от Тангглвуда в «Джейкобс пилоу» (Подушка Якова) будут даваться вечера балета и характерных танцев. Главой этого центра является известный танцор Тэд Шоун.

Анна Гордон.

ПОКУПАЙТЕ БАНДЫ США
ДЕЛАЙТЕ СБЕРЕЖЕНИЯ.

[3]

PASTE OVER

HARTFORD, CONN.
TIMES
JUN 13 1953

Berkshire Music Center To Have Gretry Opera

"RICHARD Coeur-de-Lion" (Richard the Lion-Hearted), an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre-Ernest-Modeste Gretry, will be the major production of the Opera Department of the Berkshire Music Center in Tanglewood this Summer.

The Berkshire Music Center is the Summer school of music run as an adjunct to the Berkshire Festival by the Boston Symphony Orchestra directed by Charles Munch July 11-Aug. 1. The Gretry opera, which will be given in English, the J. M. Sedaine text translated by Mr. Goldovsky and Sarah Caldwell, had its premiere in Paris Oct. 21, 1784, was given its first American performance in Boston in 1797, and was subsequently heard in Philadelphia in 1798 and in New York in 1800.

Two performances staged by students of the Berkshire Music Center, performed by student casts, with Mr. Goldovsky conducting a student orchestra, will be performed in the Theater-Concert Hall at Tanglewood, Lenox, Mass, on Monday and Tuesday evenings, Aug. 10 and 11.

* * *

LEO VAN WITSEN will design the costumes and John Blankenchip the scenery, which will employ the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe and which was introduced to the U. S. in the Tanglewood production last Summer of the Mozart opera "Titus."

Mr. Goldovsky also announces an evening of three rarely-heard one-act operas, to be similarly performed on one bill Monday, Aug. 3.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer Inc. is publishing. Originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

Claude Debussy's "L'Enfant Prodigue" (The Prodigal Son), which had its premiere in operatic form at Covent Garden, London, Feb. 26, 1910, with a libretto by E. Guinand, was the composer's Prix de Rome cantata, published in 1884. Boston had the first American production in 1910 in French.

"Une Education Manquee" (An Incomplete Education), of Emmanuel Chabrier, hitherto heard in the U. S. only with piano accompaniment, will be sung in English, in the translation of Henry Reese. The Chabrier one-act opera, with a text by Eugene Leterrier and Albert Vanloo, was originally privately produced at the Cercle de la Presse, Paris, with piano accompaniment May 1, 1879; given first with orchestra in the French capital in 1913.

* * *

LIKE ALL student performances at Tanglewood, the two performances of "Richard Coeur-de-lion" and the evening of one-act operas planned for the last weeks of the Boston Symphony Orchestra's Summer school are not sold publicly, but are open by invitation to the Friends of the Berkshire Music Center whose contributions help the school. Gifts to the Berkshire Music Center are deductible under the Federal Income Tax laws, and entitle the donor to membership in the Friends.

Contributions may be mailed to Tanglewood, Lenox, Mass. and details of the operas, chamber music, student concerts and other programs and events open to members will be furnished on request.

This Clipping From
Springfield Mass
Press
JUN 28 1953

At Tanglewood

JORGE BOLET

Jorge Bolet, pianist, is soloist in Tchaikovsky's "Piano Concerto No.1 in B-flat minor," which the Boston Symphony Orchestra will perform in the Sunday afternoon, Aug. 2, [illegible] cert of the Berkshire F[illegible] The program will [illegible] the Music Shed at T[illegible] Lenox, Mass., be[illegible] 2:30.

This Clipping From
ATLANTIC CITY, N. J.
PRESS
JUN 28 1953

This Week in Music

by William McMahon

RICHARD COEUR-DE-LION," an opera in three acts written shortly before the French Revolution by Andre-Ernest-Modeste Gretry, is announced by Boris Goldovsky as the major production of the opera department of the Berkshire Music Center in Tanglewood this summer. The Berkshire center is a summer school of music run by the Boston Symphony Orchestra, July 11-Aug. 16. The opera will be given in English.

* * *

PIANIST ALEC TEMPLETON, who was a great favorite with local audiences at his appearance in the Senior High School auditorium, will open the second week of Robin Hood Dell tomorrow night. Andre Kostelanetz will conduct a program of popular symphonic classics on Tuesday with Jan Peerce, Metropolitan star, scheduled for a "repeat" performance on Thursday.

* * *

"Gentlemen Prefer Blondes," Anita Loos' tribute to the flappers of the 1920's, is going to be seen on local picture screens shortly, and at the same time is going under the tent at Lambertville's Music Circus, this week, for the first time. Dossie Hollingsworth, who played Lorelei on Broadway, will be in the lead. It opens Tuesday.

* * *

AD LIB—Alex Bevins, the musician-banker furnished the music—(and who else would?)—at the Boardwalk Bankers get-together last week . . . ACHS music director John Jaquish has taken off for his upstate summer cottage, far, far from schools. Those who would like a preview of Eugene Conley scheduled for the Ventnor Music Festival series this summer, can do so tomorrow night by tuning in the Hayrack of Stars on which he will be featured . . . Zola Mae Schmidt

music, especially in the Handel-ward large choral-orchestra pres-the masters to extend themselves ne age of Italian opera followed orical presentations were left to

LAWRENCE MITCHELL
. . . *in star role*

f Bridgeton, the 10-year-old piano izard, is booked for Ocean City his year.

* * *

STRAW HAT CIRCUIT

Quarterdeck Theatre (Atlantic ity) starting tomorrow, "Angel treet."

Gateway Theatre (Somers Point) tarting Tuesday, "Carousel."

Mill Playhouse (Pleasant Mills) tarting Wednesday, "See How They Run."

Cape Theatre (Cape May City) tarting Tuesday, "The Moon is Blue."

Music Circus (Lambertville) tarting Tuesday, "'Gentlemen Pre-er Blondes."

Robin Hood Dell (Philadelphia) omorrow, Alec Templeton; Tues-day, Andre Kostelanetz.

ries of the Ventnor Festival slated r August. The committee on the tter is already hard at work on as-ring a capacity crowd for the entnor Pier for the four scheduled oncerts. It is felt that the change om a Sunday to a Tuesday night

PUBLIC FOR EVERYBODY

All Register Jun 21

Music Moves Outdoors With Coming Of Summer

By SIGMUND SPAETH

This is the time of year that music moves outdoors. Fortunately, there is also a tradition that Summer music must be lighter and more popular than that heard indoors during the regular concert season.

There is no real reason why musical performances of the Fall and Winter should not also have their share of lightness and popularity. Perhaps the warm weather is merely used as an excuse to give the public what it secretly would enjoy at almost any time.

The impression has also been created that music sounds better when unconfined by the walls of an auditorium. Acoustically this is of course a fallacy. But it must be admitted that the atmosphere of informality, not having to dress up or to behave with dull propriety, may well add to the enjoyment of a concert or an opera that is actually handicapped.

"Music under the stars" inevitably has an intriguing sound. But instrumental balance is not always satisfactorily attained outdoors. The combination of microphones on stage and airplanes overhead can produce some weird effects. Strings "al fresco" generally have to be amplified, while the wind-instruments consistently cut through any volume of orchestral sound. A final hazard is the ever-present possibility of sudden rain, bad for instruments and listeners alike.

Good Record

All things considered, the current record of Summer music in America is remarkably good, with the climate co-operating in a majority of cases. New York's annual Stadium concerts have been perhaps the most frequently affected by weather conditions, but the indefatigable Minnie Guggenheimer knows no such word as fail. This year she has worked out a plan for partial sponsorship, with various industrial firms contributing $1,000 each and receiving 1,000 tickets to distribute among their employes.

The famous Hollywood Bowl has newer problems of a meteorological nature and more opportunities for spectacular effects. The Aspen Festival in Colorado, the Blowing Rock Festival in North Carolina, Central City, the Zoo Opera in Cincinnati, even Phil Maxwell's Chicagoland, Philadelphia's Robin Hood Dell and the historic Chautauqua series may all easily turn geographical advantages into musical ones.

The Berkshire Festival at Tanglewood, Mass., has had a consistent record of success, and the youthful Brandeis University at Waltham, Mass., has just completed another Festival of the Creative Arts, fittingly directed by the prodigious Leonard Bernstein. Boston's traditional "Pops," conducted by Arthur Fiedler, have the spirit of recreation and relaxation, even though they are technically indoor concerts.

"Summer is i-cumen in," as it did with that first part-song of the 13th century, and music loudly sings, not necessarily with the voice of the cuckoo.

The Edward MacDowell Association and the National Federation of Music Clubs have issued an interesting report on the practical celebration of Mrs. MacDowell's 95th birthday. Approximately 2,500 music lovers contributed a total of nearly $38,000 for the continued support of the MacDowell Colony in Peterborough, N. H.

The great majority gave less than $5 apiece, the minimum was 85 cents, representing the age of the composer's widow. The largest single gift came from the federation itself, along with the services of its executive secretary, Helen Havener, and her assistant, Helen Lindsay.

The underground reports that Debussy's "Pelleas and Melisande" will be presented at the Metropolitan Opera House November 27, with Theodore Uppman imported for the male title role opposite Nadine Conner.

RUSSIAN REVIEW, CHICAGO
5/11

РУССКОЕ ОБОЗРЕНИЕ.

церкви.

Петь будет смешанный хор под управлением матушки А. С. Манчук, которая трудится безвозмездно на пользу церкви в Арго вот уже 15 лет.

После богослужения в зале «Сокол» состоится банкет с речами и поздравлениями. В 4 часа начнутся танцы под хорошую музыку. Милости просим всех пожаловать к нам на торжество.

Комитет

ПО НЬЮ ЙОРКУ

В популярном кинематографе Стэнлей демонстрируется фильм из жизни знаменитого русского композитора Глинки. В главной роли выступает известный актер сов. экрана Борис Смирнов.

В музыкальном центре Танглвуд открытие летнего сезона состоится в июне. Концерты Бостонского Симфонического оркестра будут управляться известными дирижерами.

Недалеко от Танглвуда в «Джейкобс пилоу» (Подушка Якова) будут даваться вечера балета и характерных танцев. Главой этого центра является известный танцор Тэд Шоун.

Анна Гордон.

ПОКУПАЙТЕ БАНДЫ США

ДЕЛАЙТЕ СБЕРЕЖЕНИЯ.

[3]

Clr. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 18 1953

'Porgy and Bess' Stars Coming To Tanglewood Parade Aug. 13

Tanglewood will be on parade Aug. 13. Soloists for the annual benefit for the Berkshire Music Center will be William Warfield and Leontyne Price, stars of the Broadway production of "Porgy and Bess," and Isaac Stern, violinist.

Charles Munch, the school's director, will conduct the Boston Symphony Orchestra in Beethoven's Concerto in D major in the first half of the evening's program. Leonard Bernstein, head of the school's conducting classes who studied at Tanglewood under Serge Koussevitzky, its founder and first director, will conduct the second half.

Ticket holders will be invited to demonstrations by the school's symphony orchestra, chorus, chamber music group, opera department and Tanglewood study group. Between the late afternoon performances and the evening concert in the Music Shed the audience is invited to picnic on the lawn. Tickets will be available July 17 at the Tanglewood box office and England Brothers. A local committee will be announced.

Clr. (D 3,999)
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HUDSON, N. Y.
REGISTER
JUL 13 1953

Planning For Art Show

Members of the Kinderhook Chapter of the Columbia Memorial Hospital Auxiliary meet to plan the benefit art exhibit and tea to be held Saturday afternoon, July 18, at 3 o'clock at the Gables, Route 9, Kinderhook. Committee members are, seated left to right, Mrs. William Nitke, Mrs. James Allen, Mrs. Norman Stansfield, Mrs. William Mitchell president of the Kinderhook branch, and Mrs. James Wilkins; standing, Mrs. James Courtice, Miss Cathryn Manning and Mrs. John Warren.

Local Artists Have Display At Tanglewood

Second in a series of week[illegible] ing and sculpture exhibition[illegible] given during the Berkshire F[illegible]al concerts, July 11- August [illegible] the Boston Symphony Orchestra at Tanglewood, Lenox, [illegible] through the cooperation of the Berkshire Museum, Pittsfield, is a group showing of paintings of local artists. It will be on display [illegible] and visitors to Tanglewood at the reception hall at the main entrance from Sunday, July 12 through Saturday, July 18.

The group show has been assembled by Harry Lane, of West Stockbridge, Mass., and represents the following artists: Stanley Bate, Claverack; John Carroll, East Chatham; E. Arnold Clark, Great Barrington; Homer Gunn, West Stockbridge, Mass; June Kimball, New Ashford, Mass., and Mr. Lane.

It is hoped the exhibition will also include works of Stuart Henry, Pittsfield; George L. K. Morris, Lenox, and Suzy Frelinghuysen, Lenox.

From July 19 to July 25, Tanglewood will have a showing of a collection by Mr. Lane, which will include "Shadows of the House," a Berkshire scene showing a group of barns against the ominous leaden sky of an approaching storm. A resident of West Stockbridge, Mr. Lane has been a year-roud resident of the Berkshires since 1949. He was casting director of the Berkshire Art Center in Canaan last summer, and has been instrumental in assembling group shows of local artists, including one recently at the Berkshire Playhouse, Stockbridge. A native of New York, Mr. Lane trained in Munich and Paris, and is represented in the Metropolitan Museum of Arts, New York; the Worchester, [illegible]n, Worcester, Mass.; with murals in the U. S. Post Office in Port Washington, N. Y., and Oakdale, La.; in the collection of Standard Oil of N. J. and in many private homes.

Clr. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 13 1953

Boston Symphony Presents Exciting Concert Opening Annual Berkshire Festival

By MARTHA deB. BEAVER

One of the most exciting concerts ever to open the Berkshire Festival series in the theater concert hall was given Saturday night by members of the Boston Symphony under the inspired direction of Charles Munch.

A record crowd of 4200 heard the unique program comprising five of the six famous Brandenburg concertos by Johann Sebastian Bach.

Each concerto, employing different combinations of instruments, is remarkable for its ingenious variety and orchestral contrasts. Their glorious melodies and rotund polyphony were controlled and performed with the most careful attention to style, nuance and color by Mr. Munch and the various artists. At times one could almost feel the silken texture of the music and sit breathless at the sheer beauty of the pianissimos and then again feel replete with its solid vigor.

The attentive audienc was unrestrained in its applause of the second concerto, particularly for Roger Voisin's deft playing of his especially made trumpet, necessary for the extremely high pitched score.

Again the audience prolonged its applause at the conclusion of the fifth concerto, for orchestra with piano predominant, flute and violin. The smooth, swift and unemotional playing of Lukas Foss, young pianist composer and conductor, and the sympathetic performance of the young flutist, Doriot Anthony, with Richard Burgin the concert master and the orchestra, under the delicate direction of Charles Munch, closed a program that the sincere musician and the truly fundamental lover of music will not soon forget.

Sunday's all Bach program opened with the Cantata No. 28 one of joyous praise to God. Considering the few rehearsals and an almost new festival chorus, Hugh Ross, the conductor, gave a pleasant performance with the assistance of Sarah Mae Endich, a mellow voiced soprano, Betty Allen, a capable contralto, John McCollum, a richly resonant tenor, and Mac Morgan, a wonderfully smooth bass.

The charming overture of Suite No. 2 in B minor for flute and strings was unerringly performed by Doriot Anthony, first flutist of the Boston Symphony since last autumn. The audience was so demanding in its applause that Mr. Munch graciously repeated the lively Badinerie, Suite No. 3, for orchestra alone, and containing the poppuar Air for G string, completed the second all Bach program, having given a musical picture of the charming but vanished society of the rococo period in which Bach lived.

Martha deB. Beaver.

[4]

Clr. (D 30,663)
This Clipping From
QUINCY, MASS.
PATRIOT LEDGER
JUL 17 1953

Great Blue Hill Probable Site For TV Facility

BOSTON, July 17—The antenna for New England's first very high frequency educational TV station probably will be erected atop 635-foot high Great Blue Hill in Milton.

The WGBH Educational Foundation, which operates radio station WGBH (FM), yesterday was granted a permit to operate the new TV station. It hopes to be operating by Oct. 1, 1954 on Boston Channel 2.

The radio station has transmitting facilities at Great Blue Hill and derives its call letters from that name.

A permit to erect a 214-foot television tower—biggest in the state—on top of Great Blue Hill has been given to the non-profit foundation.

The new TV station will cost an estimated $500,000 to build and $200,000 a year to run. At first it will operate 24 hours a week but the number of hours will be increased as soon as more money becomes available.

Eastern Massachusetts as far west as Worcester and including Cape Cod, parts of southern New Hampshire and Maine, most all of Rhode Island and some of Connecticut will be covered by the new TV station from the start.

The new TV station will be operating at the beginning on a 55-kilowatt effective radius. This means that the area of coverage can be figured pretty well by drawing a circle with a 60-mile radius centered on the Great Blue Hill.

WGBH's radio broadcasts are conducted with the advice and cooperation of the Lowell Institute Cooperative Broadcasting Council, a non-profit educational organization.

The council is comprised of Boston College, Boston University Harvard College, Lowell Institute Massachusetts Institute of Technology, Northeastern University Tufts College, the Boston Symphony Orchestra, the Boston Museum of Fine Arts and the New England Conservatory of Music.

JUL 17 1953

BSO Manager To Speak at Kiwanis

George E. Judd, manager of the Boston Symphony Orchestra, will speak at the Kiwanis Club luncheon meeting Wednesday, July 29, at the Sheraton Hotel. His topic will be the Berkshire Symphonic Festival.

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
JUL 17 1953

Tanglewood Concerts Will Feature Mozart Works This Week-End

Cooncerts devoted to the works of Mozart tomorrow evening and Sunday afternoon will comprise the second week-end series of the 1953 Berkshire Symphonic festival at Tanglewood, Lenox.

Munch to Direct

Tomorrow evening at 8.30 o'clock, Charles Munch, music director of the Boston Symphony orchestra and director of the Berkshire Music center, will conduct selected members of the orchestra in Mozart's Divertimento in D for strings (K.136), the Concerto for violin in G (K-216), with Isaac Stern as soloist; the Serenade for 13 winds (K.361), and the Symphony in D, the "Prague" symphony (K.504).

The program Sunday afternoon at 2.30 will include the overture to "The Marriage of Figaro," the Sinfonia Concertante for violin and viola (K.364) with Mr. Stern and Joseph DePasquale as soloists; the Eine kleine Nachtmusik (K.525), and the Symphony in D major, the "Jupiter" symphony (K.551).

Both concerts will be presented in the theater-concert hall at Tanglewood, the setting for all three of the week-end series of two concerts each, preliminary to the nine major festival concerts in the music shed by the entire Boston orchestra under Dr. Munch's direction on three successive Friday and Saturday evenings and Sunday afternoons starting July 31.

Increase Concerts

With the Music center, the advanced school for serious students of music, at Tanglewood, nearing the end of its second week, an increasing number of concerts by its members now is being scheduled. These concerts are open to Friends of the Music Center, those who have contributed to the support of the school. A student orchestra will present a concert at 8.30 this evening in the shed, another group will perform chamber music Sunday morning at 10, theater department pupils will present opera scenes in the theater Tuesday evening at 8.30, a small choir will sing in the theater Thursday evening at 8.30 and a student orchestra will perform in the shed a week from this evening at 8.30.

On Wednesday evening of next week, the second of the three Coolidge concerts, programs of intimate music made available by Mrs. Elizabeth Sprague Coolidge, will be given in the Tanglewood theater. It will be a sonata recital by Ruth Posselt, violin, and Gary Graffman, piano, performing sonatas by Hindemith, Faure, J. S. Bach and Prokofieff.

Clr. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 17 1953

Tanglewood Soloists To Sing Sundays At First Church

Three Tanglewood soloists will sing at Sunday morning worship in the First Church of Christ in Pittsfield, Congregational, for the next five Sundays.

Miss Beatrice Krebs, contralto soloist of the Riverside (N.Y.) Church, will sing at the 11 AM worship on Sunday. Miss Krebs will appear with the Boston Symphony Orchestra at a Mozart concert at Tanglewood on Saturday, July 25. She will also sing again at First Church on Sunday, Aug. 9.

On July 26, Miss Susanne Derian, soprano soloist with the Rutgers (N.Y.) Collegiate Church, will sing, and on Aug. 2, Miss Lee Goebel, contralto of California, will appear at the church service. Miss Goebel, who is now doing oratorio work in New York City, will appear again on Sunday, Aug. 16.

Mrs. William S. Kent Jr., organist and director of music at the First Church, will accompany the soloists on Sunday morning and on Sunday, Aug. 16.

JUL 18 1953

'Porgy and Bess' Stars Coming To Tanglewood Parade Aug. 13

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The attentive audienc was unrestrained in its applause of the second concerto, particularly for Roger Voisin's deft playing of his especially made trumpet, necessary for the extremely high pitched score.

Again the audience prolonged its applause at the conclusion of the fifth concerto for orchestra with piano predominant, flute and violin. The smooth, swift and unemotional playing of Lukas Foss, young pianist composer and conductor, and the sympathetic performance of the young flutist, Doriot Anthony with Richard Burgin the concert master and the orchestra, under the delicate direction of Charles Munch, closed a program that the sincere musician and the truly fundamental lover of music will not soon forget.

Sunday's all Bach program opened with the Cantata No. 28 one of joyous praise to God. Considering the few rehearsals and an almost new festival chorus, Hugh Ross, the conductor, gave a pleasant performance with the assistance of Sarah Mae Endich, a mellow voiced soprano, Betty Allen, a capable contralto, John McCollum, a richly resonant tenor, and Mac Morgan, a wonderfully smooth bass.

The charming overture of Suite No. 2 in B minor for flute and strings was unerringly performed by Doriot Anthony, first flutist of the Boston Symphony since last autumn. The audience was so demanding in its applause that Mr. Munch graciously repeated the lively Badinerie, Suite No. 3, for orchestra alone, and containing the poppuar Air for G string, completed the second all Bach program, having given a musical picture of the charming but vanished society of the rococo period in which Bach lived.

Martha deB. Beaver.

JUL 17 1953

BSO Manager To Speak at Kiwanis

George E. Judd, manager of the Boston Symphony Orchestra, will speak at the Kiwanis Club luncheon meeting Wednesday, July 29, at the Sheraton Hotel. His topic will be the Berkshire Symphonic Festival.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 17 1953

Tanglewood Soloists To Sing Sundays At First Church

Three Tanglewood soloists will sing at Sunday morning worship in the First Church of Christ in Pittsfield, Congregational, for the next five Sundays.

Miss Beatrice Krebs, contralto soloist of the Riverside (N.Y.) Church, will sing at the 11 AM worship on Sunday. Miss Krebs will appear with the Boston Symphony Orchestra at a Mozart concert at Tanglewood on Saturday, July 25. She will also sing again at First Church on Sunday, Aug. 9.

On July 26, Miss Susanne Derian, soprano soloist with the Rutgers (N.Y.) Collegiate Church, will sing, and on Aug. 2, Miss Lee Goebel, contralto of California, will appear at the church service. Miss Goebel, who is now doing oratorio work in New York City, will appear again on Sunday, Aug. 16.

Mrs. William S. Kent Jr., organist and director of music at the First Church, will accompany the soloists on Sunday mornings, and on Sunday, Aug. 16.

[4]

MILLERTON, N.Y
NEWS
7/23/53

Haydn, Modern Composers To Be Featured At Tanglewood In Lenox

The music of Haydn will be played this Saturday evening at 8:30 P.M. and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss will be performed this Sunday afternoon promptly at 2:30 P.M. in the Music Shed instead of the Theatre-Concert Hall as previously scheduled.

Broadcast exigencies which make the change of location necessary will necessitate a prompt start of the program at 2:30 P.M.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat late-comers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number.

The July 26 concert will be the first of four Sunday afternoon Festival performances to be broadcast nationally by CBS Radio from Tanglewood, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4:00 P.M., EDT, will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

The first Music Shed concerts by the entire 104-piece Boston Symphony Orchestra take place July 31 and August 1 evenings and August 2 afternoon, with Charles Munch conducting the first pair and Pierre Monteux as guest conductor for the final one. Soloists are Zino Francescatti, violinist (July 31); Lukas Foss, pianist (August 1); Jorge Bolet, pianist (August 2).

Tickets are available at the Tanglewood box office for all Shed concerts. Programs and a calendar of concerts by Berkshire Music Center students with information on how to join the Friends Society will be mailed on request.

Cir. (D 25,858)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 24 1953

Sunday Concert At Tanglewood To Be Broadcast

Because Sunday's Berkshire Festival concert at Tanglewood will be broadcast nationally by CBS Radio, it will be given in the Music Shed instead of in the Theatre-Concert Hall.

The Sunday afternoon concert by members of the Boston Symphony orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4:00 p.m. EDT, will be heard on the air, with James Fassett, CBS Radio Director of Music, as commentator.

On Saturday evening an all-Haydn concert will be given in the Theatre-Concert Hall, the last of a series to be given there this season. The programs follow:

Saturday evening, — Charles Munch . . . . . Theresa Mass, with chorus and soloists (conducted by Hugh Ross); Symphony in C minor, No. 95; Symphony in G ("Military"), No. 100.

Sunday afternoon, — Charles Munch; Strauss . . . . . Divertimento (after Couperin), Op. 86; Ravel . . . . . "Le Tombeau de Couperin," Suite; Prokofieff . . . . . 'Classical" Symphony, Op. 25; Milhaud . . . . . "La Creation du Monde"; Foss . . . . . "A Parable of Death"; (Narrator: Vera Zorina), (Conducted by the Composer).

WESTPORT, CONN
HERALD
7/23/53

Westporter-Herald photo—Hamann

WESTPORTERS attending the school of music at the Berkshire Music Center, Tanglewood, Lenox, Mass., are Gretel Shanley (left, above, with other Connecticut students) and Elizabeth Neuberg (right, above). Miss Shanley, who resides on Riverside Avenue, recently graduated from the Eastman School of Music with a Bachelor of Music degree in flute, and at Tanglewood she is a flutist in the Student Orchestra. She is a member of the NBC broadcast Orchestra. Miss Neuberg, who lives on 11 O'Clock Road, is a student at Sarah Lawrence College in Bronxville, N.Y., and is working in orchestra and chamber music work at Tanglewood.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

JUL 24 1953

Haydn, Modern Music at Weekend

An evening of the music of Haydn Saturday at 8:30 p. m. and a program of modern music Sunday at 2:30 p. m. will close the opening series of concerts at Tanglewood, outside of Lenox, Mass.

The Boston Symphony Orchestra, under Charles Munch, will perform Haydn's Symphony in C Minor No. 95 and the Military Symphony in G No. 100 on Saturday.

Hugh Ross will conduct the Berkshire Festival Chorus on Saturday in Haydn's St. Theresa Mass.

* * *

ON SUNDAY, the orchestra, under Mr. Munch, will perform Richard Strauss' Divertimento after Couperin, Opus 86; Ravel's "Le Tombeau de Couperin;" Prokofieff's "Classical" Symphony, Opus 25; Milhaud's "La Creation du Monde" ballet suite and the New England premiere of Lukas Foss's cantata for narrator, tenor, orchestra and chorus "A Parable of Death."

The first four numbers on the program will be broadcast nationally over the CBS Radio Network, and because of this, the concert will be given in the Music Shed rather than in the Theater Concert Hall. The Haydn program Saturday will be in the Theater Concert Hall.

* * *

MR. FOSS, himself, will conduct his "Parable of Death" with Vera Zorina, the ballerina and actress, as narrator, John McCollum, tenor, and the Berkshire Festival Chorus.

Cir. (D 26,528)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 29 1953

Tanglewood

Week-end guests of the Boston Symphony Orchestra were Paul Feigay, director of the Ford Foundation's Television Workshop, New York, and his assistants, who produce the "Omnibus" program Sunday afternoons.

Two new students at the Berkshire Music Center are from Oslo, Norway. Arnold Johnstad is an organ builder, choir conductor and teacher at the Oslo Conservatory. His wife, Karen, teaches piano and organ at the conservatory and is assistant organist at the Oslo Cathedral. Both are studying organ under the Boston Symphony Orchestra's organist, E. Power Biggs.

Cir. (D 25,858)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 29 1953

Big Series Start At Tanglewood Friday Evening

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evenings and at 8:30 and Pierre Monteux as guest conductor on Sunday afternoon at 2:30, the major series of the Berkshire Festival opens this week in the 6,000-seat Shed at Tanglewood, Lenox, Mass. Nine concerts will be given over three weekends, until August 16.

Concertgoers who do not have reserved seats may purchase general admission on the day of the concert and picnic on the grounds, which open on concert eventings at 6 and on Sundays at 12:30.

Three innovations mark the Shed series this season: the concerts commence on Friday evenings instead of the previous Thursdays, thus making it possible for music-lovers who travel some distance to concentrate the complete series in their weekend; the Sunday afternoon programs commence at 2:30 instead of the former 3 o'clock; and the first hour-and-a-half of the Sunday program will be broadcast nationally from Tanglewood as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the Sunday program 2:30 to 4:00, will be heard on the air, with James Fassett as commentator.

The weekend will introduce to Tanglewood audiences the noted violinist Zino Francescatti, soloist on Friday evening; and the first Eastern performance in its revised form of Lukas Foss' Piano Concerto No. 2, with the composer as soloist. Jorge Bolet will be soloist on Sunday afternoon.

The Series A programs are:

Friday—Charles Munch; Beethoven, Overture to "Leonore," No. 3; Mendelssohn, Violin Concerto in E minor (soloist Zino Francescatti); Copeland, "Appalachian Spring"; Ravel, "Bolero."

Saturday—Charles Munch; Schumann, Overture to "Manfred"; Foss, Piano Concerto No. 2 (the composer as soloist); Mendelssohn, Symphony No. 4, "Italian"; Hindemith, Symphonic Metamorphosis of Themes by Weber.

Sunday—Pierre Monteux; Tchaikovsky, Serenade for Strings; Tchaikovsky, Symphony No. 5, in E minor; Tchaikovsky, Piano Concerto No. 1, in F-flat minor (soloist Jorge Bolet).

Cir. (D 39,146) (S 21,101)

This Clipping From
LOWELL, MASS.
SUN

JUL 30 1953

Local Musician at Berkshire Center

LENOX — Norman Bernstein of 182 Howard street, Lowell, is among 400 students from 41 states and 11 foreign countries who are today attending the Berkshire Festival Music center at Tanglewood. The summer music school, in its 11th annual session, will continue through Aug. 16.

The student body includes advanced music students, teachers and professional musicians as well as amateur music lovers spending their vacations in a musical rustic retreat.

Ranging in age from 17 to 65, most of the students live at the Lenox Preparatory school and Weatleigh, a nearby estate. A lake which borders along the edge of the musical retreat provides swimming and boating recreation between music sessions.

Established by the Boston Symphony orchestra, the Music Center offers studies in orchestra playing, conducting, chamber music and opera under a distinguished faculty headed by Charles Munch, director of the Boston Symphony, and including Aaron Copland, Leonard Bernstein, Boris Goldovsky and other noted musicians.

NEW CANAAN, CONN
ADVERTISER
7/30/53

Munch, Soloists Highlight Music Series, August 7-9

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, August 7 and 9, with Leonard Bernstein as guest conductor on Saturday evening, August 8, the Berkshire Festival concerts will continue in the 6,000-seat shed at Tanglewood, Lenox, Mass.

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist, and John McCollum of Tuckahoe, N.Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor, and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitsky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's prelude to "Khovanstchina," which Dr. Koussevitsky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1, on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2:30 to 4 p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

NEW CANAAN, CONN
ADVERTISER
7/30/53

TANGLEWOOD SOLOIST

Theresa Green, soprano, will be one of the featured soloists with the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass., on Saturday, August 8 (8:30 p.m.) in the Mahler Symphony No. 2 ("Resurrection"). Jennie Tourel will be the contralto soloist in this work conducted by Leonard Bernstein as a part of the Koussevitzky memorial concert.

MILLERTON, N.Y
NEWS
7/23/53

Haydn, Modern Composers To Be Featured At Tanglewood In Lenox

The music of Haydn will be played this Saturday evening at 8:30 P.M. and works of Richard Strauss, Ravel, Prokofieff, Milhaud and Lukas Foss will be performed this Sunday afternoon promptly at 2:30 P.M. in the Music Shed instead of the Theatre-Concert Hall as previously scheduled.

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Tickets are available at the Tanglewood box office for all Shed concerts. Programs and a calendar of concerts by Berkshire Music Center students with information on how to join the Friends Society will be mailed on request.

Cir. (D 25,858)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 24 1953

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WESTPORT, CONN
HERALD
7/23/53

Westporter-Herald photo—Hamann

WESTPORTERS attending the school of music at the Berkshire Music Center, Tanglewood, Lenox, Mass., are Grebel Shanley (left, above, with other Connecticut students) and Elizabeth Neuberg (right, above). Miss Shanley, who resides on Riverside Avenue, recently graduated from the Eastman School of Music with a Bachelor of Music degree in flute, and at Tanglewood she is a flutist in the Student Orchestra. She is a member of the NBC broadcast Orchestra. Miss Neuberg, who lives on 11 O'Clock Road, is a student at Sarah Lawrence College in Bronxville, N.Y., and is working in orchestra and chamber music work at Tanglewood.

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

JUL 24 1953

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* * *

MR. FOSS, himself, will conduct his "Parable of Death" with Vera Zorina, the ballerina and actress, as narrator, John McCollum, tenor, and the Berkshire Festival Chorus.

The Haydn Mass on Saturday will have as soloists Lois McCauley, soprano; Beatrice Krebs, alto; Mr. McCollum as tenor, and Lee Cass, bass.

...vonstad is an organ builder, choir conductor and teacher at the Oslo Conservatory. His wife, Karen, teaches piano and organ at the conservatory and is assistant organist at the Oslo Cathedral. Both are studying organ under the Boston Symphony Orchestra's organist, E. Power Biggs.

[5]

Cir. (D 25,858)

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 29 1953

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Cir. (D 25,858)

This Clipping From
LOWELL, MASS.
SUN

JUL 30 1953

Local Musician at Berkshire Center

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NEW CANAAN, CONN
ADVERTISER
7/30/53

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NEW CANAAN, CONN
ADVERTISER
7/30/53

TANGLEWOOD SOLOIST

Theresa Green, soprano, will be one of the featured soloists with the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Lenox, Mass., on Saturday, August 8 (8:30 p.m.) in the Mahler Symphony No. 2 ("Resurrection"). Jennie Tourel will be the contralto soloist [illegible]

Cir. (D 9,928)

This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD

JUL 30 1953

Berkshire Festival To Produce Short Operas in English

LENOX, Mass. — Three rarely-heard one-act operas by Gluck, Debussy and Chabrier will be performed by students of Department IV, Berkshire Music Center, for a single performance at Tanglewood, Monday, August third at 8:30 p. m. in the theatre-concert hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), written in 1760, will have the English translation of Giovanni Cardelli, just published by G. Schirmer, Inc., from the libretto by L. Anseaume. So far as is known, this will be its first American production.

Debussy's "L'Enfant Prodigue" (The Prodigal Son) uses the composer's Prix de Rome score of 1884. It will be sung in French, to the libretto of E. Guinard.

Emmanuel Chabrier's "Une Education Manquee" (An Incomplete Education) composed in 1879, will be sung in the English translation of Henry Reese.

Lively Plots

The stories of these operas are lively. In Gluck's "Drunkard Reformed" a drunkard's wife and daughter decide to cure him of his fondness for liquor. While he is intoxicated in company with his friend, the innkeeper, they put the two men through an ordeal in which they are made to believe they are in Hell and up for judgment before Pluto and his Furies.

Debussy's "Prodigal Son" is a simple presentation of the Biblical episode.

In "An Incomplete Education" by Chabrier, a young husband brings his bride home on their wedding night. The title of the opera is thus explained.

Cir. (D 90,282)

This Clipping From
NEW HAVEN, CONN.
REGISTER

JUL 31 1953

Tanglewood Festival Opens Tonight For Weekend Of Music

LENOX, Mass. (AP)—Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire Festival weekend concerts tonight instead of Thursday evening as in previous seasons.

The concerts were put over so that concert goers traveling some distance could "concentrate the complete series in their weekend," officials said.

The symphony's conductor, Charles Munch, and a predecessor, Pierre Monteux, will share the podium this weekend.

Munch will conduct the entire 104-piece symphony tonight and tomorrow night. Monteux will take over the baton Sunday afternoon.

Violinist Zino Francescatti will be soloist tonight, his first appearance at Tanglewood. Tomorrow's concert will bring to Tanglewood audiences the first Eastern performance of Lukas Foss' Piano Concerto No. 2 in its revised form, with the composer as soloist.

Monteux will conduct an all-Tschaikovsky program Sunday afternoon, with pianist Jorge Bolet as soloist. The first hour and a half of the Sunday program will be broadcast nationaly by CBS radio from Tanglewood, as the only American evening in the network's

Cir. (D 142,658)

This Clipping From
PROVIDENCE, R. I.
BULLETIN

JUL 31 1953

TANGLEWOOD OPENS NIGHT

Lenox, Mass.—(AP)—Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire Festival weekend concerts tonight instead of Thursday evenings as in previous seasons. The concerts were put over so that concertgoers traveling some distance could "concentrate the complete series in their weekend," officials said.

This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS

JUL 31 1953

THREE OPERAS NEXT WEEK AT MUSIC CENTER

Cir. (D 13,075)

This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT

JUL 29 1953

Three Rarely Heard One-Act Operas At Tanglewood Monday

Three rarely heard one-act operas by Gluck, Debussy and Chabrier will be performed by Students of Department IV, Berkshire Music Center, for a single performance at Tanglewood Monday at 8.30 p. m., in the Theater-Concert hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony orchestra by joining the Society of Friends of the BMC.

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Emmanuel Chabrier's Une Education Manquee" (An Incomplete Education) of 1879, will be sung in the English translation of Henry Reese.

The three one-acters all Tanglewood premiers, are produced by Boris Goldovsky head of the opera department of the Berkshire Music Center, staged by Mr. Goldovsky and Sarah Caldwell. Scenery is by John Blankenchip and costumes by Leo Van Witsen. They will be performed with student casts. Mr. Goldovsky will accompany the Gluck and Chabrier operas on the piano, and an orchestra of the school's Department I students, —Samuel Krachmalnick, conductor—will accompany the Debussy. Leo Kharibian has devised choreography for 10 dancers in "Le Fils Prodigue."

On Monday and Tuesday evenings, Aug. 10 and 11, Mr. Goldovsky's opera department will perform Gretry's three-act opera, "Richard Coeur-de-Lion" (Richard the Lion-Hearted), composed in 1784, given its first American performance in Boston in 1797, subsequently heard in Philadelphia in 1798 and in New York in 1800 Alternating student casts will perform, with Mr. Goldovsky conducting a student orchestra. The J. M. Sedaine text will be sung in the English translation of Mr. Goldovsky and Sarah Caldwell, with costumes by Leo Van Witsen and scenery by John Blankenchip, employing the Paul Planer GKP projections. Like the evening of one-act operas these performances are open to Friends of the Berkshire Music Center, and all seats are reserved.

Cir. (12,800)

This Clipping From
THE ART DIGEST
NEW YORK, N. Y.

AUG - 1953

In the Massachusetts part of the Berkshires, at **Tanglewood,** Lenox, an exhibition of stone and metal sculpture by John Rood of Minneapolis is being held in the gardens of the Tanglewood estate as a feature of the 1953 Berkshire Festival. Rood is showing five large new works in the estate's garden and three smaller works in its reception room through August 16.

[6]

Cir. (D 24,512)

This Clipping From
NEW BRITAIN, CONN.
HERALD

JUL 31 1953

Tanglewood Tailors For All Music-Lovers

Cir. (D 37,475)

This Clipping From
NEWTUCKET, R. I.
TIMES

JUL 31 1953

Boston Symphony Tailors Schedule To Aid Commuters

LENOX, Mass. (AP)—Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire festival weekend concerts tonight instead of Thursday evenings as in previous seasons.

The concerts were put over so that concertgoers traveling some distance could "concentrate the complete series in their week end," officials said.

The symphony's conductor, Charles Munch, and a predecessor, Pierre Monteux, will share the Podium this week end.

Munch will conduct the entire 104-piece symphony tonight and tomorrow night. Monteux will take over the baton Sunday afternoon.

Cir. (D 19,304)

This Clipping From
NEWBURGH, N. Y.
NEWS

JUL 31 1953

Tanglewood Music Now Available in Records at Library

Music lovers who plan to visit the Berkshire Music Festival at Tanglewood may like to know that recorded works of the composers featured at the Lenox summer concerts may be borrowed from the phonograph record collection at the Newburgh Free Library.

In addition to compositions by Mahler, Strauss, Ravel, Prokofieff, Mozart and Bach, the library has also added to its recorded music section two new operas: Rigoletto, by Verdi and Manon - Lescaut, by Puccini. Also recently acquired are three volumes of American Folk Music, a new series produced by Folkways Records.

New additions in the popular vein are Rhapsody in Blue, Tonight We Sing and a Kostelanetz Program.

Patrons who hold an adult library card may obtain their phonograph records either from the Main Library, 100 Grand St., or from the Branch Library which is located in West St. School.

—o—

Cir. (D 29,136)

This Clipping From
WOONSOCKET, R. I.
CALL

JUL 31 1953

Commuters Given Break By Boston Symphony

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The symphony's conductor, Charles Munch, and a predecessor, Pierre Monteux, will share the podium this weekend.

Munch will conduct the entire 104-piece symphony tonight and tomorrow night. Monteux will take over the baton Sunday afternoon.

NEW CANAAN, CONN
ADVERTISER
7/30/53

Bernstein To Conduct Boston Symphony Concert

Leonard Bernstein, who heads the orchestral conducting classes of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts at Tanglewood, Lenox, Mass., is guest conductor of the Boston Symphony Orchestra for the festival concerts of Saturday evening, August 8 and for Saturday evening, August 15.

The August 8 program, a memorial to Serge Koussevitzky, includes: Moussorgcky: Prelude to "Khovanstchina"; Haydn: Symphony No. 102 in B-flat; Mahler: Symphony No. 2 ("Resurrection") with chorus and soloist including Jennie Tourel. The August 15 program includes: Sibelius: Symphony No. 4 in A minor; Chavez; Sinfonia India; Brahms: Symphony No. 2 in D major.

Cir. (D 11,500)

This Clipping From
TAUNTON, MASS.
GAZETTE

JUL 31 1953

Music Festival Opens Tonight

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Cir. (D 52,771) (S 102,494)

This Clipping From
WORCESTER, MASS.
TELEGRAM

AUG 1 - 1953

10,300 Hear Concert

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The three-week festival opened last night instead of the usual Thursday so that concert-goers traveling long distances could "concentrate the complete series in their weekend."

Charles Munch conducted the 104-piece Boston symphony through a program of Beethoven, Ravel, Mendelssohn and Copland. Munch returns to the podium tonight with Pierre Monteux taking over the baton for the Sunday afternoon concert.

The second series of the festival will begin next Friday with the third series carded for opening Aug. 14.

Cir. (D 9,928)
This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD
JUL 30 1953

Berkshire Festival To Produce Short Operas in English

LENOX, Mass. — Three rarely-heard one-act operas by Gluck, Debussy and Chabrier will be performed by students of Department IV, Berkshire Music Center, for a single performance at Tanglewood, Monday, August third at 8:30 p. m. in the theatre-concert hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), written in 1760, will have the English translation of Giovanni Cardelli, just published by G. Schirmer, Inc., from the libretto by L. Anseaume. So far as is known, this will be its first American production.

Debussy's "L'Enfant Prodigue" (The Prodigal Son) uses the composer's Prix de Rome score of 1884. It will be sung in French, to the libretto of E. Guinard.

Emmanuel Chabrier's "Une Education Manquee" (An Incomplete Education) composed in 1879, will be sung in the English translation of Henry Reese.

Lively Plots

The stories of these operas are lively. In Gluck's "Drunkard Reformed" a drunkard's wife and daughter decide to cure him of his fondness for liquor. While he is intoxicated in company with his friend, the innkeeper, they put the two men through an ordeal in which they are made to believe they are in Hell and up for judgment before Pluto and his Furies.

Debussy's "Prodigal Son" is a simple presentation of the Biblical episode.

In "An Incomplete Education" by Chabrier, a young husband brings his bride home on their wedding night. The title of the opera is thus explained.

Cir. (D 90,282)
This Clipping From
NEW HAVEN, CONN.
REGISTER
JUL 31 1953

Tanglewood Festival Opens Tonight For Weekend Of Music

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The symphony's conductor, Charles Munch, and a predecessor, Pierre Monteux, will share the podium this weekend.

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Violinist Zino Francescatti will be soloist tonight, his first appearance at Tanglewood. Tomorrow's concert will bring to Tanglewood audiences the first Eastern performance of Lukas Foss' Piano Concerto No. 2 in its revised form, with the composer as soloist.

Monteux will conduct an all-Tschaikovsky program Sunday afternoon, with pianist Jorge Bolet as soloist. The first hour and a half of the Sunday program will be broadcast nationaly by CBS radio from Tanglewood, as the only American evening in the network's "World Music Festivals."

JUL 31 1953

TANGLEWOOD OPENS NIGHT

Lenox, Mass.—(AP)—Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire Festival weekend concerts tonight instead of Thursday evenings as in previous seasons. The concerts were put over so that concertgoers traveling some distance could "concentrate the complete series in their weekend," officials said.

One-Act Works Will Be Performed by Boris Goldovsky Students

Three rarely-heard, one-act operas by Gluck, Debussy and Chabrier will be performed by students of Dept. IV, Berkshire Music Center, for a single performance at Tanglewood, on Monday at 8.30 p. m. in the theater-concert hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

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L'Yvrogne Corrige by Gluck (1760)
The wife and daughter of Jean decide to cure him of his fondness for liquor. While he is intoxicated in company with his friend the innkeeper they put the two men through an ordeal in which they are made to believe they are in Hell and up for judgment before Pluto and his Furies.

Jean ..... Alvin Edmonson
Jasper ..... Robert Rue
Jeannie ..... Beatrice Krebs
Julie ..... Theresa Green
Jules ..... Paul Huddleston
Furies ..... Betty Allen Christina Cardillo
and chorus

L'Enfant Prodigue by Debussy (1884)
The opera is a simple presentation of the Biblical episode of the Prodigal son.

Lia ..... Anne English
Azael ..... Robert Simpson
Simeon ..... Lee Cass
and chorus of dancers

Une Education Manquee by Chabrier (1879)
A young husband brings his bride home on their wedding night. The title of the opera is thus explained.

Pausanias ..... Lee Cass
Gontran de Bois Massif ..... John McCollum
Helene ..... Sara Mae Endich

On Monday and Tuesday evenings, Aug. 10 and 11, Mr. Goldovsky's opera department will perform Gretry's three-act opera, "Richard Coeur-de-Lion" (Richard the Lion-Hearted,) composed in 1784, given its first American performance in Boston in 1797, subsequently heard in Philadelphia in 1798 and in New York in 1800. Alternating student casts will perform, with Mr. Goldovsky conducting a student orchestra. The J. M. Sedaine text will be sung in the English translation of Mr. Goldovsky and Sarah Caldwell, with costumes by Leo Van Witsen and scenery by John Blankenchip, employing the Paul Blaner GKP projections. Like the evening of one-act operas these performances are open to Friends of the Berkshire Music Center, and all seats are reserved.

Cir. (12,800)
This Clipping From
THE ART DIGEST
NEW YORK, N. Y.
AUG - 1953

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[6]

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Munch will conduct the entire 104-piece symphony tonight and tomorrow night. Monteux will take over the baton Sunday afternoon.

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Cir. (D 19,394)
This Clipping From
NEWBURGH, N. Y.
NEWS
JUL 31 1953

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Cir. (D 29,158)
This Clipping From
WOONSOCKET, R. I.
JUL 31 1953

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NEW CANAAN, CONN
ADVERTISER
7/30/53

Bernstein To Conduct Boston Symphony Concert

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The August 8 program, a memorial to Serge Koussevitzky, includes: Moussorgcky: Prelude to "Khovanstchina"; Haydn: Symphony No. 102 in B-flat; Mahler: Symphony No. 2 ("Resurrection") with chorus and soloist including Jennie Tourel. The August 15 program includes: Sibelius: Symphony No. 4 in A minor; Chavez; Sinfonia India; Brahms: Symphony No. 2 in D major.

Cir. (D 11,500)
This Clipping From
TAUNTON, MASS.
GAZETTE
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Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 1 - 1953

10,300 Hear Concert

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The second series of the festival will begin next Friday with the third series carded for opening Aug. 14.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 29 1953

3 Programs to Launch Major Festival Series

The Boston Symphony Orchestra will open its major concert series of the Berkshire Festival this weekend with three programs in the Music Shed at Tanglewood.

Charles Munch will conduct the entire 104-piece Symphony Orchestra in concerts at 8:30 p. m. Friday and Saturday and Pierre Monteux will be guest conductor on Sunday's program at 2:30 p. m.

Zino Francescatti, the noted violinist, will be introduced to Tanglewood audiences Friday night. He will be soloist in Mendelssohn's "Violin Concerto in E Minor" to be performed by the orchestra. The orchestra also will play works by Beethoven, Copland and Ravel.

The first eastern performance of Lukas Foss' Piano Concerto No. 2 in its revised form will be given Saturday night, with the composer as soloist. The program will include numbers by Schumann, Mendelssohn and Hindemith.

PIERRE MONTEUX

Pierre Monteux will lead the orchestra in an all-Tchaikovsky program Sunday afternoon. Jorge Bolet, pianist, will be soloist in "Piano Concerto No. 1 in F-flat Minor." The program also will include "Serenade for Strings" and "Symphony No. 5 in E Minor."

Nine concerts will be given in the shed series in successive weekends through Aug. 16.

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra, has been set for Aug. 13.

It will include festivities by every department of the summer school, a lawn supper and concert by the orchestra lasting until 11 p. m. The concert will be followed by dancing on the lawn.

William Warfield, baritone, and his wife, Leontyne Price, soprano, will appear as soloists and Isaac Stern, the celebrated violinist, will perform Beethoven's "Concerto in D" with the orchestra.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 27 1953

Modern Works Played By Chamber Orchestra

Musical Director Charles Mu... program of modern works for the series yesterday at Tanglewood. ... the use of chorus, and the netw... held in the Shed. Works by R... Serge Prokofieff, Darius Milhaud

Strauss' Divertimento, based on harpsichord pieces of the classic French composer Couperin, gave the advantage of modern orchestration to eight short ballet sections varying from the "Dreamer" to "Hobgoblins." The original content was preserved in the main, but extensive use of the instruments including organ and harpsichord, made the texture cloudy at times.

Ravel's "Couperin's Tomb," originally written for piano, proved refreshing. It is written in the spirit of the 18th Century composer Ravel so admired. The piquant, quiet charm of "Forlane," with the winsome, poignant, "Minuet," were especially effective in the conception of the sympathetic French conductor.

The Prokofieff "Classical Symphony" has long been a concert favorite. Each hearing heightens the feeling that it will remain as one of the enduring works of the century. Having heard the full Boston Symphony Orchestra play the work previously, however, convinces one that certain sections demand a large string group, even though it was written for classic chamber orchestra.

"La Creation du Monde," of Milhaud, brought amusement to every listener and might have startled some of the Berkshire conservatives. This is a jazz potpourri by the flamboyant Milhaud of the Roaring Twenties. After opening with lazy, lanquid syncopation, Harlem broke loose to finish in a Dixieland version that included a hangover as well as a tailgate brass band. With wailing saxaphone, trombone smears, flutter-tonguing flutes, and the hot licks trumpet of Roger Voisin (in amazing contrast with his Brandenburg concerto at the opening concert this summer) some of the classic jazz period styles came to life. Munch, delighted with his joke, drove his forces to blaring realism that found the audience most receptive.

In solemn mood Foss con-

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 29 1953

One-Act Operas To Be Presented At Music Center

Three rarely heard one-act operas by Gluck, Debussy and Chabrier will be performed by students of Dept. 4, Berkshire Music Center, for a single performance at Tanglewood next Monday at 8:30 p.m. in the Theatre-Concert Hall. All seats are reserved. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed) of 1760 will have the English translation of Giovanni Cardelli, just published by G. Schirmer, Inc., of the libretto by L. Anseaume. So far as is known, this will be its first American production.

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Emmanuel Chabrier's "Une Education Manquee" (An Incomplete Education) of 1879 will be sung in the English translation of Henry Reese.

The three one-acters, all Tanglewood premiers, are produced by Boris Goldovsky, head of the opera department of the Berkshire Music Center, staged by Mr. Goldovsky and Sarah Caldwell. Sceneray is by John Blankenchip and costumes by Leo Van Witsen. They will be performed with student casts. Mr. Goldovsky will accompany the Gluck and Chabrier operas on the piano, and an orchestra of the School's Dept. 1 students—Samued Krachmalnick, conductor—will accompany the Debussy. Leo Kharibian has devised choreography for 10 dancers in "Le Fils Prodigue."

On Monday and Tuesday evenings, Aug. 10 and 11, Mr. Goldovsky's opera department will perform Gretry's three-act opera, "Richard Coeur-de-Lion" (Richard the Lion-Hearted), composed in 1784, given its first performance in Boston in 1797, subsequently heard in Philadelphia in 1798 and in New York in 1800.

Cir. (D 335,491)
This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
27 1953

Cobina Wright Society as I Find It

By Cobina Wright

Paramount Studio has a heart-tugging, wonderful movie in the Perlberg-Seaton production "Little Boy Lost," which is the picture they made in Paris with Bing Crosby and a French cast.

Cobina Wright

Mr. Crosby, who has always been a favorite of mine, gives a touching performance as an American father in search of his small son, who had been placed in an orphanage in Paris when the mother was killed there during the war. Claude Dauphin is excellent as his friend.

The Little Boy is portrayed by 9-year-old Christian Fourcade, a French recording, radio and film star, who gives a moving and fine performance.

Gabrielle Dorziat, who at 66 makes her Hollywood debut, is an impressive Mother Superior, and other outstanding personalities include Georgette Anys, Colette Dereal and Nicole Maurey, the latter beautifully playing Bing's wife.

Johnny Burke and James Van Heusen have written three charming songs for Bing. This picture is a must!

A note from Lex Barker states that everywhere he goes in Europe he is recognized as "Tarzan," but that the eager fans ply him with questions about Maureen O'Sullivan.

Though there have been five Janes in the Tarzan series since Maureen played the part, the Europeans refuse to recognize this and it is quite a testimonial to the lovely Maureen's popularity.

The London critics have become quite lyrical about Diana Lynn, who is appearing there in "The Moon is Blue," and one of the most important compared her to Maude Adams in glowing terms.

Diana, incidentally, was invited to view the Queen's Review of the Royal Air Force last week from the Royal Enclosure.

John Walsh, who has so many friends in Hollywood, writes that he is singing at the Cafe de Paris in London where he has been held over for three weeks and will go on to Venice for a vacation at the close of the engagement.

Wendell Corey, who has been in New York doing TV and radio appearances, will be greeted with the news here on Aug. 3 that he must fly immediately to Hawaii for "Hell's Half Acre," in which he co-stars with Evelyn Keyes for Republic; and will miss out on having a New England summer at the Corey family place in the Berkshires, above Pittsfield, Mass. (site of the Tanglewood Music Festival).

Wendell's family (wife Alice and four children) are loyal New Englanders, and no wonder; ancestors on both sides of the family were officers in Washington's Continental Army, and his paternal grandmother, an Adams, was a descendant of John and John Quincy Adams, second and sixth Chief Executives of the United States.

Handsome and athletic John Gifford, who was brought to Hollywood after his Broadway success in "The Dark of the Moon" and became Victor Mature's double at 20th Century-Fox Studio, is now giving Vic competition in his featured role in "Hell and High Water."

John Woolf opened the doors of his newest architectural masterpiece at a cocktail party to introduce his $175,000 contemporary Regency structure.

Woolf, who has designed dream houses for such personalities as Cary Grant and Barbara Hutton, Ronald Colman, Janet Gaynor, Irene Dunne, Clifton Webb and Judy Garland, played host to all of Beverly Hills.

Unusual features of the house include a recessed living room the size of a tennis court with walls of bleached Honduras mahogany, floor-to-ceiling windows of curved glass, black teakwood flooring imported from the Orient, Italian marble fireplaces and magnificent marble and mirrored dressing rooms.

BOSTON, MASS.
JUL 27 1953

Music in Review

BY TUCKER KEISER

Symphony, at Lenox

LENOX, July 25—This afternoon the program of the Boston Symphony Orchestra, given in the shed to accommodate the large audience estimated at 8850 and to facilitate a coast-to-coast broadcast, moved from the era of knee breeches to that of trousers.

Last night's concert was the last series devoted to 18th century composers; today's performance listed compositions by contemporary composers imitating their betters.

The first part of the concert, made up of imitations of the 18th century as studies in orchestration, was conducted by Charles Munch. Lukas Foss conducted the New England premiere of his own composition, "A Parable of Death."

In "Le Tombeau Du Couperin," Maurice Ravel resurrected the mannered elegance of a musical era that wore lace ruffles at its wrists. These technical tours d'addresse, which the French manage with a Gaelic dexterity, are not handled with quite the same ease by the Teutonic mind. Richard Strauss' "Divertimento (after Couperin") has the detailed authenticity but lacks the spirited delicacy with which Ravel evokes that bygone era.

Mr. Munch conducts Ravel as if Munch existed to conduct Ravel; he conducts Strauss as if Strauss existed to be conducted by Munch.

Again working in an idiom not essentially his own, Prokofieff produced the "Classical" symphony, classical to be sure in form but modernistic in vocabulary; Prokofieff speaks the classical language with a cosmopolitan lack of accent. The Boston Symphony Orchestra's reading of this score yesterday was marked by aristocratic dignity.

Ballet Score

After a visit to the United States in 1922, Darius Milhaud returned to France to compose a ballet score entitled "La Creation Du Monde." This composition reflected the composer's enthusiasm for "Le Jazz Hot," which he heard in New York's Harlem. Comparisons with Kurt Weil's "Three-Penny Opera" are inevitable.

Though the Weil score was composed some years later. Both are the works of European composers, although with different training and traditions, and their conceptions of American jazz sound rather strange to 1953 ears.

Milhaud makes much use of piano, drums and saxaphone to give the jazz flavor. Though the work is sectionalized, much of it evokes the atmosphere of smoke-filled dives. While "jazz at the Philharmonic" audiences would never mistake this for the real thing, this Gallicized Gershwin is a reasonable facsimile of the original.

Lukas Foss, who has been composer-in-residence with the orchestra for a number of years, has given us a great new composition in his "A Parable of Death." Using a text by Rainer Maria Rilke, Mr. Foss has cast his work in the form of an oratorio.

The part of the narrator, who tells the story of a man and a woman of love, and death, was thrillingly declaimed by Vera Zorina, whose training as a ballerina has given her a commanding stage presence which adds to her outstanding dramatic ability.

There is a tenor solo, this afternoon sung by John McCollum (a singer unique among tenors in that he sings musically from the bottom to the top of his range). This musically underlines the emotional highpoints of the declamation.

The chorus has an integral part in the development of the work by commenting on the action in the classic Greek manner. Mr. Foss' music can be considered his finest composition so far. There is not one note too much and not one note is false in mood. The form is determined by the text, though a sort of leitmotif technique is employed.

From a purely audience standpoint this was by far the most noble music-making of the afternoon. The ecstatic applause was fully justified.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 29 1953

3 Programs to

The Boston Symphony Orchestra will open its major concert series of the Berkshire Festival this weekend with three programs in the Music Shed at Tanglewood.

Charles Munch will conduct the entire 104-piece Symphony Orchestra in concerts at 8:30 p. m. Friday and Saturday and Pierre Monteux will be guest conductor on Sunday's program at 2:30 p. m.

Zino Francescatti, the noted violinist, will be introduced to Tanglewood audiences Friday night. He will be soloist in Mendelssohn's "Violin Concerto in E Minor" to be performed by the orchestra. The orchestra also will play works by Beethoven, Copland and Ravel.

The first eastern performance of Lukas Foss' Piano Concerto No. 2 in its revised form will be given Saturday night, with the composer as soloist. The program will include num-

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JERSEY BLOUSES ... Reg. 2.00 Girls' 7 to 1
BATH TOWELS ..... Just 60 Reg. to .75
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Over 100 Girls' & Boy
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Beautiful Group of W

r Festival Series

ra in an all-Tchaikov-gram Sunday afternoon. Bolet, pianist, will be in "Piano Concerto No. -flat Minor." The pro- also will include "Sere- for Strings" and "Sym- No. 5 in E Minor."

concerts will be given shed series in succes- weekends through Aug.

nglewood on Parade," the l benefit for the Berk- Music Center, the sum- school of music main- d by the Boston Sym- Orchestra, has been set ug. 13.

will include festivities by department of the sum- school, a lawn supper and ert by the orchestra last- until 11 p. m. The concert will be followed by dancing on the lawn.

William Warfield, baritone, and his wife, Leontyne Price, soprano, will appear as soloists and Isaac Stern, the celebrated violinist, will perform Beethoven's "Concerto in D" with the orchestra.

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 27 1953

Modern Work
By Chamber

Musical Director Charles Munch planned a most interesting program of modern works for the last of the chamber orchestra series yesterday at Tanglewood. Because of the orchestrations, the use of chorus, and the network broadcast, the concert was held in the Shed. Works by Richard Strauss, Maurice Ravel, Serge Prokofieff, Darius Milhaud and Lucas Foss were presented.

Strauss' Divertimento, based on harpsichord pieces of the classic French composer Couperin, gave the advantage of modern orchestration to eight short ballet sections varying from the "Dreamer" to "Hobgoblins." The original content was preserved in the main, but extensive use of the instruments, including organ and harpsichord, made the texture cloudy at times.

Ravel's "Couperin's Tomb," originally written for piano, proved refreshing. It is written in the spirit of the 18th Century composer Ravel so admired. The piquant, quiet charm of "Forlane," with the winsome, poignant, "Minuet," were especially effective in the conception of the sympathetic French conductor.

The Prokofieff "Classical Symphony" has long been a concert favorite. Each hearing heightens the feeling that it will remain as one of the enduring works of the century. Having heard the full Boston Symphony Orchestra play the work previously, however, convinces one that certain sections demand a large string group, even though it was written for classic chamber orchestra.

"La Creation du Monde," of Milhaud, brought amusement to every listener and might have startled some of the Berkshire conservatives. This is a jazz potpourri by the flamboyant Milhaud of the Roaring Twenties. After opening with lazy, lanquid syncopation, Harlem broke loose to finish in a Dixieland version that included a hangover as well as a tailgate brass band. With wailing saxaphone, trombone smears, flutter-tonguing flutes, and the hot licks trumpet of Roger Voisin (in amazing contrast with his Brandenburg concerto at the opening concert this summer) some of the classic jazz period styles came to life. Munch, delighted with his joke, drove his forces to blaring realism that found the audience most receptive.

In solemn mood Foss conducted his "A Parable of Death" for narrator, tenor, chorus and orchestra. Based on "Stories of God" by the Austrian writer Rainer Maria Rilke, the narrator tells an old legend about a man, a woman and death. The well-prepared chorus and solo tenor, beautifully sung by John McCollum, commented on the story with frequent orchestral interplay.

Vera Zorina's clear narration, with restraint in the use of gesture, brought an impressive continuity to the combined effort.

The style is conservatively modern with carefully developed thematic material. From a first hearing the work shows the musical skill of a sincere composer at home with his craft.

The full Boston Symphony Orchestra plays the first of nine concerts in the Shed this Friday with Charles Munch as conductor.—C. F. S.

Cir. (D 335,491)
This Clipping From
LOS ANGELES, CAL.
HERALD & EXPRESS
JUL 27 1953

Cobina Wright
Society as I Find It

By Cobina Wright

Paramount Studio has a heart-tugging, wonderful movie in the Perlberg-Seaton production "Little Boy Lost," which is the picture they made in Paris with Bing Crosby and a French cast.

Cobina Wright

Mr. Crosby, who has always been a favorite of mine, gives a touching performance as an American father in search of his small son, who had been placed in an orphanage in Paris when the mother was killed there during the war. Claude Dauphin is excellent as his friend.

The Little Boy is portrayed by 9-year-old Christian Fourcade, a French recording, radio and film star, who gives a moving and fine performance.

Gabrielle Dorziat, who at 66 makes her Hollywood debut, is an impressive Mother Superior, and other outstanding personalities include Georgette Anys, Colette Dereal and Nicole Maurey, the latter beautifully playing Bing's wife.

Johnny Burke and James Van Heusen have written three charming songs for Bing. This picture is a must!

A note from Lex Barker states that everywhere he goes in Europe he is recognized as "Tarzan," but that the eager fans ply him with questions about Maureen O'Sullivan.

Though there have been five Janes in the Tarzan series since Maureen played the part, the Europeans refuse to recognize this and it is quite a testimonial to the lovely Maureen's popularity.

The London critics have become quite lyrical about Diana Lynn, who is appearing there in "The Moon is Blue," and one of the most important compared her to Maude Adams in glowing terms.

Diana, incidentally, was invited to view the Queen's Review of the Royal Air Force last week from the Royal Enclosure.

John Walsh, who has so many friends in Hollywood, writes that he is singing at the Cafe de Paris in London where he has been held over for three weeks and will go on to Venice for a vacation at the close of the engagement.

Wendell Corey, who has been in New York doing TV and radio appearances, will be greeted with the news here on Aug. 3 that he must fly immediately to Hawaii for "Hell's Half Acre," in which he co-stars with Evelyn Keyes for Republic; and will miss out on having a New England summer at the Corey family place in the Berkshires, above Pittsfield, Mass. (site of the Tanglewood Music Festival).

Wendell's family (wife Alice and four children) are loyal New Englanders, and no wonder; ancestors on both sides of the family were officers in Washington's Continental Army, and his paternal grandmother, an Adams, was a descendant of John and John Quincy Adams, second and sixth Chief Executives of the United States.

Handsome and athletic John Gifford, who was brought to Hollywood after his Broadway success in "The Dark of the Moon" and became Victor Mature's double at 20th Century-Fox Studio, is now giving Vic competition in his featured role in "Hell and High Water."

John Woolf opened the doors of his newest architectural masterpiece at a cocktail party to introduce his $175,000 contemporary Regency structure.

Woolf, who has designed dream houses for such personalities as Cary Grant and Barbara Hutton, Ronald Colman, Janet Gaynor, Irene Dunne, Clifton Webb and Judy Garland, played host to all of Beverly Hills.

Unusual features of the house include a recessed living room the size of a tennis court with walls of bleached Honduras mahogany, floor-to-ceiling windows of curved glass, black sealwood flooring imported from the Orient, Italian marble fireplaces and magnificent marble and mirrored dressing rooms.

BOSTON, MASS.
JUL 27 1953

Music in Review

BY TUCKER KEISER

Symphony, at Lenox

LENOX, July 25—This afternoon the program of the Boston Symphony Orchestra, given in the shed to accommodate the large audience estimated at 8850 and to facilitate a coast-to-coast broadcast, moved from the era of knee breeches to that of trousers.

Last night's concert was the last series devoted to 18th century composers; today's performance listed compositions by contemporary composers imitating their betters.

The first part of the concert, made up of imitations of the 18th century as studies in orchestration, was conducted by Charles Munch. Lukas Foss conducted the New England premiere of his own composition, "A Parable of Death."

In "Le Tombeau Du Couperin," Maurice Ravel resurrected the mannered elegance of a musical era that wore lace ruffles at its wrists. These technical tours d'addresse, which the French manage with a Gaelic dexterity, are not handled with quite the same ease by the Teutonic mind. Richard Strauss' "Divertimento (after Couperin") has the detailed authenticity but lacks the spirited delicacy with which Ravel evokes that bygone era.

Mr. Munch conducts Ravel as if Munch existed to conduct Ravel; he conducts Strauss as if Strauss existed to be conducted by Munch.

Again working in an idiom not essentially his own, Prokofieff produced the "Classical" symphony, classical to be sure in form but modernistic in vocabulary; Prokofieff speaks the classical language with a cosmopolitan lack of accent. The Boston Symphony Orchestra's reading of this score yesterday was marked by aristocratic dignity.

Ballet Score

After a visit to the United States in 1922, Darius Milhaud returned to France to compose a ballet score entitled "La Creation Du Monde." This composition reflected the composer's enthusiasm for "Le Jazz Hot," which he heard in New York's Harlem. Comparisons with Kurt Weil's "Three-Penny Opera" are inevitable.

Though the Weil score was composed some years later. Both are the works of European composers, although with different training and traditions, and their conceptions of American jazz sound rather strange to 1953 ears.

Milhaud makes much use of piano, drums and saxaphone to give the jazz flavor. Though the work is sectionalized, much of it evokes the atmosphere of smoke-filled dives. While "jazz at the Philharmonic" audiences would never mistake this for the real thing, this Gallicized Gershwin is a reasonable facsimile of the original.

Lukas Foss, who has been composer-in-residence with the orchestra for a number of years, has given us a great new composition in his "A Parable of Death." Using a text by Rainer Maria Rilke, Mr. Foss has cast his work in the form of an oratorio.

The part of the narrator, who tells the story of a man and a woman of love, and death, was thrillingly declaimed by Vera Zorina, whose training as a ballerina has given her a commanding stage presence which adds to her outstanding dramatic ability.

There is a tenor solo, this afternoon sung by John McCollum (a singer unique among tenors in that he sings musically from the bottom to the top of his range). This musically underlines the emotional highpoints of the declamation.

The chorus has an integral part in the development of the work by commenting on the action in the classic Greek manner. Mr. Foss' music can be considered his finest composition so far. There is not one note too much and not one note is false in mood. The form is determined by the text, though a sort of leitmotif technique is employed.

From a purely audience standpoint this was by far the most noble music-making of the afternoon. The ecstatic applause was fully justified.

[7]

ALBANY, N. Y.
TIMES-UNION
JUL 27 195

Blanc's Tanglewood Concert All Too Short

By EDGAR S. VAN OLINDA

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The most exciting music is often provided by one of the smaller student orchestras, the members of which are still dewey-eyed and enthusiastic, since much of the music is new, fresh and vital to them. Such was the case Friday night when some 3,000 music lovers gathered in the great Music Shed to hear three works conducted by as many baton-wielders.

Harold Blumenfeld offered a dynamic reading of Hindemith's "Kinezrtmusik" for Strings; Richard Burgin, concertmaster of the Bostonians, the only veteran on the podium, led his neophytss through the rugged scoring of Sibelius' Symphony, No. 1. But the piece de resistance of the all too short program was the playing of the Allergo movement of the Brahms' Concerto in D-major with the young French violinist Serge Blanc, whom the eminent columnist, Dr. Ruth Alexander in her syndicated column Sunday describes as "A Violin Virtuoso, a Goodwill Envoy," being recalled to the front of the stage four times by an audience which became more enthusiastically vocal at each return.

Mr. Blanc, in his short span of life has annexed many of the cherished prizes and scholarships available to unusual talents in Europe and America, has a prodigious musical and intellectual foundation, inborn and instinctive. Age has nothing to do with genius except it allows for expansion and development. Serge Blanc, at 24 is essentially what he will always be and that is, a great artist.

TAILORED GIFTS

The movement from the Brahms Concerto which Mr. Blanc elected to play was particularly tailored to his gifts. The bold clarity of his attack, the virility of his tone and the utter absence of a sense of the technical aspects of his art, in addition to his boyish charm, contributed facets to his playing not always present when a seasoned concert artist presents a similar performance of the Brahms violin show piece.

Although it is difficult to judge an entire piece of cloth by it's small sample, Serge Blanc practically explored the entire vocabularly of the violin with his playing of the Kreisler cadenza. This brought out a rush of brillant double-stopping, impeccable in their relationship one tone to the other; a line of great tonal beauty to which he added his own touch of musical introspection.

NORTH ADAMS, MASS.
TRANSCRIPT
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Tonight's concert will open with Beethoven's "Overture to "Leonore, No. 3," followed by Mendelssohn's "Violin Concerto in E Minor," with Zino Francescatti as soloist. The program will conclude with Copland's "Appalachian Spring," and Ravel's "Bolero,"

Guest Sunday on Podium

Mr. Munch, the orchestra's present director, will conduct tomorrow night also, and a predecessor, Pierre Monteux, will be on the podium on Sunday.

A record crowd of 26,150 attended the six preliminary concerts, most of which were held in theater-concert hall. And officials are looking forward to additional attendance records in the main series, to be held for the coming three week-ends.

Cir. (D 39,808)
This Clipping From
FALL RIVER, MASS.
HERALD NEWS
JUL 29 1953

Opera Students at Tanglewood Have Busy Schedule

Opera students at the Tanglewood Music Festival in Lenox have a busy schedule of lectures, singing, classes and rehearsals according to A. Edmond Furgiuele of this city.

Director of the Sacred Hearts Academy Glee Club, Mr. Furgiuele was among those chosen to study opera as the result of a Carnegie Hall audition. At Tanglewood, he appeared as Rodolfo in the first act of "La Boheme" and, last week took the role of Tamino in the first act of "The Magic Flute," presented by the Opera Department.

Members of the Opera Department begin their program at 9 A. M. with a lecture on operatic staging. The remainder of the morning is devoted to duet, trio and other group singing.

After luncheon on the grounds, students attend another lecture on styles and history of opera given by Boris Goldofsky, opera director. A song repetoire class and chorus, under the direction of Hugh Ross, conductor of the Schola Cantorum of New York, follows.

Mr. Ross is preparing the students to sing Hadyn's Mass of St. Theresa with the Boston Symphony. The students are also rehearsing the music of "Richard the Lion-Hearted," which is the main production of the opera department.

At night, Mr. Furgiuele says, students study and sing the operatic scenes for the performance to be presented that particular week.

Orchestral students, who are divided into chamber music groups, are supervised by the Boston Symphony players. They and the young composers' group give weekly concerts. Also studying at Tanglewood are choral and orchestral conductors.

Students sit on the stage with the Boston Symphony when the orchestra gives concerts, with famous artists on Saturday nights and Sunday afternoons. Mr. Furgiuele points out that students thereby have the opportunity to learn a great deal from close observation.

Each week, the opera department presents scenes, in costume, of the assignments studied. Most of the performances are in English which, Mr. Furgiuele declares, "makes Tanglewood one of the leaders in the promotion of 'Opera in English' movement now growing in our country."

Cir. (D 78,153)
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SPRINGFIELD, MASS.
MORNING UNION
JUL 29 1953

Three Evenings of Opera Scheduled at Tanglewood

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The wood premiers, are produced by Boris Goldovsky, head of the opera department of the Berkshire Music Center, staged by Mr. Goldovsky and Sarah Caldwell. Scenery is by John Blankenchip and costumes by Leo Van Witsen. They will be performed with student casts. Mr. Goldovsky will accompany the Gluck and Chabrier operas at the piano, and an orchestra of the school's department 1 students,—Samuel Krachmalnick, conductor—will accompany the Debussy. Leo Kharibian has devised choreography for 10 dancers in "Le Fils Prodigue.' The program follows:

On Monday and Tuesday evenings, Aug. 10 and 11, Mr. Goldovsky's opera department will perform Gretry's three-act opera, "Richard Coeur-de-Lion" (Richard the Lion-Hearted), composed in 1784, given its first American performance in Boston in 1797, subsequently heard in Philadelphia in 1798 and in New York in 1800. Alternating student casts will perform, with Mr. Goldovsky conducting a student orchestra. The J. M. Sedaine text will be sung in the English translation of Mr. Goldovsky and Sarah Caldwell, with costumes by Leo Van Witsen and scenery by John Blankenchip, employing the Paul Planer GKP projections. Like the evening of one-act operas these performances are open to Friends of the Berkshire Music Center, and all seats are reserved.

Cir. (D 25,858)
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 1 - 1953

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Tanglewood has been setting new highs for public interest this year in the various smaller musical events that are held there during July. So when the big series opened last evening, with Charles Munch directing the Boston Symphony Orchestra, and Zino Francescatti playing the Mendelssohn violin concerto, people figured that another first night record would be made.

They were not disappointed. Some 10,300 people moved in on Tanglewood. There were many music lovers from the Holyoke area there. The weather setting was perfect and every factor seemed to conspire to make it a memorable event.

[8]

WESTPORT, CONN.
TOWN CRIER
7/30/53

"OTHELLO" RECRUITS: Basil Burwell of Westport, director of the Silvermine Guild Players, announces that several local residents have been added to the cast of Othello featuring Stefan Schnabel, which will be given August 7, 8, 9 and 14, 15 and 16 at the Silvermine Guild of Artists, Silvermine avenue, Norwalk.

Westporters include Bryant Fitch as the Duke, Ed Boyd, Jr. as Lodovico, Paul Duling as a Cyprian Officer, Gil Miller as a Cyprian Girl, and Ann Poor, who will be stage manager.

Norwalk residents newly participating are Dr. Ben Lyon, Ann Greaves and Abbie Mason.

Others recently cast are Roberta Keil of Stamford and Shelly Trubowitz of Cos Cob.

Reservations for the play may be made by calling the Silvermine Guild office, Norwalk 8-5453. Tickets are $1.00.

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Wallie Dunlap, now head of the television operation, and Bob Crane.

TANGLEWOOD BENEFIT: On Thursday, August 13 (rain or shine), a program titled "Tanglewood on Parade" will be held at Lenox, Mass., for the benefit of the Berkshire Music Center.

Starting t 5:45 with a welcome by Boris Goldovsky, it will offer: Simultaneous sessions of the orchestral, operatic, and chamber music departments of the Berkshire Music Center in operation; a Lawn Party and Picnic Supper; a concert in the shed, with the Boston Symphony, soloists Isaac Stern, William Warfield, and Leontyne Price, and the Festival Chorus in "Porgy ar ! Bess"; and waltzing on the lawn after the concert.

Uureserved sections, $2.50; front sections (reserved), $3 and $4; and box seats, $5. Holders of boxes and r served seats are invited to a special performance of opera in the Formal Gardens at 4 o'clock.

Three rarely-heard, one-act operas by Gluck, Debussy, and Chabrier will be performed by students of the Berkshire Music Center for a single performance at Tanglewood on Monday, August 3, at 8:30 p.m. in the Theatre-Concert Hall. All seats are reserved, and the performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

NEW HAVEN POPS: Gershwin Night will be presented as the season's fifth Pops Concert on Tuesday night, August 11, starting at 8:15 in the Yale Bowl.

All the widely-loved songs and music of George Gershwin, who died early in July, 1937, while still a young man, have been scheduled, and a trio of guest artists will appear with the New Haven Symphony Orchestra to make the program a memorable one.

The guest artists will be Leo Rewinski, resident of Meriden, widely-known pianist, and member of the faculty of Choate school in Wallingford; Lawrence Winters, famous baritone who has sung many outstanding operatic roles for the last two or three seasons at New York's City Center Opera; and Adele Addison, young New England soprano who has given concerts in many cities and appeared with leading orchestras.

Harry Berman will be back from vacation to conduct his 48th Pops since the New Haven series began in 1945. Richard C. Lee again will be master of ceremonies. Joseph F. Lenihan is general chairman of the Pops committee and Bowl personnel will be drawn from the local Junior Chamber of Commerce which manages the summer series.

Music will include Rhapsody in Blue, American in Paris, Concerto in F, Music from Porgy and Bess and a number of Gershwin's best-loved popular songs from his numerous musical comedies of the 1920's and early 1930's.

ALBANY, N. Y.
TIMES-UNION
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Debussy's "L'Enfant Prodigue" (The Prodigal Son) uses the composer's Prix de Rome score of 1884. It will be sung in French, to the libretto of E. Guinard.

Emmanuel Chabrier's "Une Education Manquee," (An Incomplete Education), of 1879, will be sung in the English translation of Henry Reese.

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TOWN CRIER
7/30/53

NEW "OTHELLO" RECRUITS: Bain Burwell of Westport, director of the Silvermine Guild Players, announces that several local residents have been added to the cast of Othello featuring Stefan Schnabel, which will be given August 7, 8, 9 and 14, 15 and 16 at the Silvermine Guild of Artists, Silvermine avenue, Norwalk.

Westporters include Bryant Fitch as the Duke, Ed Boyd, Jr. as Lodovico, Paul Duling as a Cyprian Officer, Gil Miller as a Cyprian Girl, and Ann Poor, who will be stage manager.

Norwalk residents newly participating are Dr. Ben Lyon, Ann Greaves and Abbie Mason.

Others recently cast are Roberta Keil of Stamford and Shelly Trubowitz of Cos Cob.

Reservations for the play may be made by calling the Silvermine Guild office, Norwalk 8-5453. Tickets are $1.00.

Charlie Cochrane, 16-year-old son of Mr. and Mrs. Drayton Cochrane, of Shore road, Green's Farms, is appearing on the WICC-TV program, "Open House" every Tuesday and Thursday afternoon from 5 to 5:45.

As he did on his fifteen-minute radio program last year, which ran for 20 weeks on the same station, he will sing to his own piano accompaniment and will talk informally with Wallie Dunlap, now head of the television operation, and Bob Crane.

TANGLEWOOD BENEFIT: On Thursday, August 13 (rain or shine), a program titled "Tanglewood on Parade" will be held at Lenox, Mass., for the benefit of the Berkshire Music Center.

Starting at 5:45 with a welcome by Boris Goldovsky, it will offer: Simultaneous sessions of the orchestral, operatic, and chamber music departments of the Berkshire Music Center in operation; a Lawn Party and Picnic Supper; a concert in the shed, with the Boston Symphony, soloists Isaac Stern, William Warfield, and Leontyne Price, and the Festival Chorus in "Porgy and Bess"; and waltzing on the lawn after the concert.

Uureserved sections, $2.50; front sections (reserved), $3 and $4; and box seats, $5. Holders of boxes and reserved seats are invited to a special performance of opera in the Formal Gardens at 4 o'clock.

Three rarely-heard, one-act operas by Gluck, Debussy, and Chabrier will be performed by students of the Berkshire Music Center for a single performance at Tanglewood on Monday, August 3, at 8:30 p.m. in the Theatre-Concert Hall. All seats are reserved, and the performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the BMC.

NEW HAVEN POPS: Gershwin Night will be presented as the season's fifth Pops Concert on Tuesday night, August 11, starting at 8:15 in the Yale Bowl.

All the widely-loved songs and music of George Gershwin, who died early in July, 1937, while still a young man, have been scheduled, and a trio of guest artists will appear with the New Haven Symphony Orchestra to make the program a memorable one.

The guest artists will be Leo Rewinski, resident of Meriden, widely-known pianist, and member of the faculty of Choate school in Wallingford; Lawrence Winters, famous baritone who has sung many outstanding operatic roles for the last two or three seasons at New York's City Center Opera; and Adele Addison, young New England soprano who has given concerts in many cities and appeared with leading orchestras.

Harry Berman will be back from vacation to conduct his 48th Pops since the New Haven series began in 1945. Richard C. Lee again will be master of ceremonies. Joseph F. Lenihan is general chairman of the Pops committee and Bowl personnel will be drawn from the local Junior Chamber of Commerce which manages the summer series.

Music will include Rhapsody in Blue, American in Paris, Concerto in F, Music from Porgy and Bess and a number of Gershwin's best-loved popular songs from his numerous musical comedies of the 1920's and early 1930's.

Clr. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 1 - 1953

Festival Concerts Shatter Records

The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fourteenth since the Boston Symphony Orchestra participated, has shattered all attendance records midway through its 1953 series.

Six concerts have been given, during the period July 11-July 26, in the Theatre-Concert Hall, built in 1941 and in which public concerts have been performed since 1943, when Serge Koussevitzky conducted the first-chair men of the Boston Symphony Orchestra in four Mozart concerts. The late Eliel Saarinen's beautiful theatre, which was completely re-roofed before the start of the current season, accommodates 1,152 persons, and this season's six concerts of Bach, Mozart, Haydn and 20th Century composers have averaged an attendance of 4,360 persons. This means that more than 3,000 persons per concert have sat on the Tanglewood lawns under the stars or under the sun to listen to music that, until only a few years ago, could have been classified as only for special tastes.

So popular, indeed, have these "small" concerts proven, (preliminary to the major Shed series, which run from Friday (July 31) through Sunday, August 16) that the Boston Symphony Orchestra management is faced with the problem of whether or not to move them next season entirely to the 6,000-seat Music Shed. Threatening thunder storms and humid sun dictated a move of the Mozart concert of Sunday afternoon, July 19, to the Shed, where 4,300 persons found shelter and listened to the music, and were able to see it performed, without incident. Again, last Sunday exigencies of radio broadcasting dictated that the 20th century program planned for the Theatre-Concert Hall be given in the Shed, and 4,450 persons were present.

Total attendance at the six

Clr. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 2 - 1953

"Tanglewood on Parade" to Be Held Aug. 13

"Tanglewood On Parade," the Berkshire Music Festival's annual fiesta for the benefit of the Berkshire Music Center, will be held Thursday, Aug. 13, rain or shine.

Boris Goldovsky will deliver a welcome at 5:45 p. m. From 6 to 7 the various departments of the Music Center will be shown in operation. The Orchestra will play short symphonic works; opera scenes will be shown in the Theatre-Concert Hall; the chamber music department will offer a program in the Chamber Music Hall.

Visitors are invited to bring picnic suppers for the lawn party at 7 o'clock.

Charles Munch and Leonard Bernstein will conduct a gala concert in the Shed at 8:15. The program will feature Isaac Stern in Beethoven's Violin Concerto; baritone William Warfield and his wife, soprano Leontyne Price, and the Festival Chorus in scenes from Gershwin's "Porgy and Bess."

The concert will be followed by waltzing on the lawn for all.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 1 - 1953

Art

Annual Sculpture Show Opens In Garden of Lenox Library

By JUNE KIMBALL

PAINTING EXHIBITS are an old story these days in practically any part of the country where there is even a trickle of summer tourists. But no so with sculpture shows; even in art colonies they remain rare events.

Here, however, we have an annual sculpture exhibition. It's of sustained high quality, and it's largely home-grown. The 1953 show was opened to the public today in the Lenox Library garden, and will run through Aug. 10. It is the third annual exhibition arranged by Miss Franc Epping's Sculpture Workshop.

It seems appropriate that an area where Daniel Chester French and Sir Henry Hudson Kitson lived and worked should continue a lively interest in sculpture. Though the Lenox show may not bring in masters like them, it is now established as an affair with county-wide participation and as a Berkshire summer feature.

* * *

ON DISPLAY this year are 30 pieces, ranging from a delicate terra-cotta head no bigger than your hand to a full-size woman forcefully done in plaster. Increasing the interest of the exhibit is the large variety of materials used. One entirely new technique has been tried; it involves a base of Foamglas and a veneer of plastic metal similar to the dent-filler used to patch auto bodies and fenders.

The sculptures represented include eight from Lenox, four from Pittsfield, two from Stockbridge, and one each from West Stockbridge, Great Barrington, Monterey, Lee, Williamstown and Putney, Vt.

This is a Berkshire show, but stretching the county's northern border in artistic fashion permitted inclusion one of the group's best pieces—a flowing and rhythmic small marble work by Robin Spry-Campbell, instructress at the Putney School. It is a portrait of two sisters, subtle and simple.

* * *

C. TORNO SPEYER of Stockbridge, noting her family's interest in music, in one of the smallest works in the show has beautifully given a three-dimension illustration of a flutist. The figure is about 10 inches high, in mahogany carved without detail and lovingly polished.

Miss Epping, in a figure titled "Martyr," presents an evocative piece dramatizing its tortured mood with a crucifixion-like posture; it is in hornbeam wood. She also is showing other skillful pieces, "Maia," in cherry, and a seated girl in bronze.

Another Lenox sculpture showing a professional touch is Pym Lee Lucas, who offers a taut face portrait, "Don Quixote." It is done in a yellowish cherry with careful attention so that every irregularity in the wood contributes to the Don's woe-begone expression.

In a lighter vein are a slim dancer, done full-height by Homer Gunn of West Stockbridge in twisted strips of metal, and "Little Girl Running to a Party," modeled by Gwen Homer of Great Barrington in metal.

* * *

TWO EXPERIMENTS in the Foamglas-and-metal technique are shown. One is an angular turtle by Marth Poncy of Lenox and the other is a pair of goslings by Rose Heller of Lenox.

The Foamglas, which has an airy cellular structure and a consistency similar to dried toast, comes in blocks which are very light. It can be shaped so readily with a knife or other tool that it is described as ideal for teaching the elements of carving.

Pieces of it can be nailed together, as on the turtle's feet. When covered with the plastic metal, which dries hard, the model shows no sign of its sections and the metal strengthens it into a sculptured whole.

Franc Epping's Sculpture Work At Tanglewood

TANGLEWOOD — Miss Franc Epping of Lenox next week will display her sculpture in the reception room at the main gate. In the showing, her first at Tanglewood, will be examples of her work in bronze, marble, sheet brass and woodcarving, as well as sculptor's drawings. The exhibit will open tomorrow and continue through Saturday, Aug. 8.

A private teacher and director of the Sculpture Workshop, Miss Epping is responsible for the annual exhibit of Berkshire sculptors in the Lenox Library gardens, which opened today. Trained at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery, Washington, D.C., she received advanced training in sculpture in Munich, Germany from Bernhard Bleeker and Joseph Wackerle.

American public buildings containing examples of her work include the post offices of Oakmont, Pa., Alexander City, Ala.; and the Institute of Science, Jackson Park, Chicago, Ill. Exhibitions in various sculptural media have been on view at the Metropolitan Museum, New York, the Pennsylvania Academy, Philadelphia, and the New York World's Fair. Included in the display will be "The Swimmer," a 42-inch figure, and "The Musician," both in walnut.

The exhibitions, changed weekly during the Berkshire Festival season, are arranged through the cooperation of Stuart C. Henry, Berkshire Museum director.

Clr. (D 71,577)
This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 1 - 1953

SPECIAL MUSIC CENTER EVENT NEXT WEEK END

Bernstein to Conduct Koussevitzky Memorial Concert Saturday

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon the 7th and 9th, with Leonard Bernstein as guest conductor on Saturday evening the 8th, the Berkshire Festival concerts continue this week end in the 6000-seat Shed at Tanglewood, Lenox.

The Friday evening program will be given over in its entirety to

LEONARD BERNSTEIN

Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Ressurection") with choral finale. The soprano role in the latter will be sung by Theresa Green of Baltimore, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The Series B programs are:—

Friday, 8.30 p. m.—Charles Munch
"Romeo and Juliet," dramatic symphony ..... Berlioz
Soloists: Jennie Tourel, Nicola Moscona, John McCollum and the Berkshire Festival Chorus

Saturday, 8.30 p. m.—Leonard Bernstein
Koussevitzky Memorial Concert
Prelude to "Khovanstchina" ..... Moussorgsky
"Sheherazade" for soprano and orchestra ..... Ravel
Soloist: Jennie Tourel
Symphony No. 2 ("Resurrection") ..... Mahler
Soloists: Jennie Tourel, Theresa Green and the Berkshire Festival Chorus

Sunday, 2.30 p. m.—Charles Munch
Symphony No. 5 in B-flat ..... Schubert
Adagio for Strings ..... Barber
"Don Quixote" (with cello and violin solo) ..... Strauss
Soloists: Gregor Piatigorsky and Joseph de Pasquale

Clr. (D 74,995) (S 59,910)
This Clipping From
BRIDGEPORT, CONN.
POST
AUG 2 - 1953

The 16th Berkshire Festival since concerts were inaugurated at Tanglewood in the hills of western Massachusetts in 1934, the 14th since the Boston Symphony orchestra participated, has shattered all attendance records midway through its 1953 series . . . Six concerts have been given, during the period, July 11 to July 26, in the Theater-Concert Hall, built in 1941 and in which public concerts have been performed since 1943, when Serge Koussevitsky conducted the first . . . The late Eliel Saarinen's beautiful theater, which was completely reroofed before the start of the current season, accommodates 1,152 persons, and this season's six concerts of Bach, Mozart, Haydn and 20th Century composers have drawn a total attendance of 26,150. The previous record was 23,500 set in 1950.

Clr. (D 23,602) (S 24,091)
This Clipping From
POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 1 - 1953

Berkshire Concerts Continuing Next Week

Concerts of the Berkshire festival in the Shed at Tanglewood, Lenox, Mass., will be continued next weekend with Charles Munch conducting the Boston Symphony orchestra on Friday night and Sunday afternoon and with Leonard Bernstein as guest conductor, Saturday night.

A special performance of opera also is being planned in the formal gardens at Tanglewood for 4 o'clock Thursday, Aug. 13. Those invited to attend. Also on that day, a program, "Tanglewood on Parade," will be presented from 6 to 11 o'clock for the benefit of the Berkshire Music center.

The Friday night program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time and which now has its first performance at Tanglewood.

Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist and John McCollum, Tuckahoe, a student at the Berkshire Music center, will be the tenor soloist. The Festival chorus, composed of students of the Berkshire Music center, will assist.

Mr. Bernstein's concert Sunday night, will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony and the guiding spirit behind the Tanglewood annual festival and school activities.

The program will open with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade," and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter, will be sung by Theresa Green of Baltimore, a Berkshire Music center student.

Gregor Piatigorsky will be the soloist in Darius Milhaud's Concerto for Cello No. 1, on the Sunday afternoon program and will team with Joseph dePasquale, violinist of the Boston Symphony in Richard Strauss' "Don Quixote."

Other programs next week will include an informal Chamber Music concert by students of department one in Chamber Music hall at 4:30 o'clock Monday and three one-act operas in the theater concert hall at 8:30 o'clock Monday night; a small choir concert of students of department two in the theater concert hall at 8:30 o'clock, Tuesday night; opera scenes by students of the Associate division, department four, 4:30 o'clock Wednesday in the theater concert hall, and a Composers' forum by students of department three in Chamber Music hall at 8:30 o'clock; an orchestra concert by students of department one in the Music shed at 8:30 o'clock, Thursday night.

Also at 3 o'clock Saturday afternoon, there will be an organ recital in the Music shed by E. Power Biggs.

Cir. (D 69,863) (S 76,452)
This Clipping From
SHREVEPORT, LA.
TIMES
AUG 2 - 1953

Boston Symphony Performs Works Of Tchaikovsky

An all-Tchaikovsky program will be conducted by Pierre Monteux, in the second of four broadcasts by the Boston Symphony Orchestra, from the Berkshire Festival at Tanglewood, Mass., on CBS Radio's "Summer Music Festival" today at 1:30 P.M. over KWKH.

Mr. Monteux will open the program with the Tchaikovsky Serenade for String Orchestra in C major. This work was one of Tchaikovsky's own favorite compositions, and he conducted it many times, including performances in 1891 in New York and Baltimore.

James Fassett, producer and music commentator, will interview some of the important musical figures connected with the festival and offer a word and sound picture of some of the daily activities at the festival school.

Mr. Monteux and the Boston Symphony will close the program with the Tchaikovsky Symphony No. 5 in E minor. A recent discovery of some Tchaikovsky notebooks has disclosed the beginnings of an outline for this symphony. The composer described the introduction to the first movement as "complete resignation before fate." In a corner of the same page, he noted "A wonderful, program, if I could only carry it out."

Cir. (D 62,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 2 - 1953

PLAN BERKSHIRE BROADCASTS

Charles Munch (right) conductor of the Boston Symphony Orchestra, and James Fassett, producer and commentator for "World Music Festivals," plan the final three broadcasts of the famed Berkshire Festival in Tanglewood, the only American festival in the history-making series, to be heard today and Aug. 9 and 16.

Monteux to Conduct Tschaikovsky Program

An all-Tschaikovsky program will be conducted by Pierre Monteux in the second of four broadcasts by the Boston Symphony Orchestra from the Berkshire Festival at Tanglewood on WTAG-CBS' "World Music Festivals" today at 2.30.

Mr. Monteux will open the program with the Tschaikovsky Serenade for String Orchestra in C major. This work was one of Tschaikowsky's own favorite compositions, and he conducted it many times, including performances in 1891 in New York and Baltimore.

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Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Soloists at Tanglewood

Jennie Tourel, left, will be the alto soloist and Theresa Green, right, will be the soprano soloist in the Mahler Symphony No. 2 ("Resurrection") which the Boston Symphony Orchestra will perform with the Festival Chorus and soloists at the Music Shed at Tanglewood Saturday evening, Aug. 8.

Cir. (D 364,315) (S 377,514)
This Clipping From
KANSAS CITY, MO.
STAR
AUG 2 - 1953

An all-Tchaikovsky program will be conducted by Pierre Monteux in the second of four broadcasts by the Boston Symphony orchestra from the Berkshire Festival at Tanglewood, Mass., on World Music Festivals (KMBC) at 1:30 today. Selections will include "Serenade for String Orchestra in C Major" and "Symphony No. 5 in E Minor."

The 8-day courtship of an

Cir. (D 7,106) (S 7,124)
This Clipping From
WESTERLY, R. I.
SUN
AUG 2 - 1953

Music Festival Opens

Lenox, Mass. (AP) — Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire festival week-end concerts tonight instead of Thursday evenings as in previous seasons.

Cir. (D 74,895) (S 59,910)
This Clipping From
BRIDGEPORT, CONN.
POST
AUG 2 - 1953

'Don Quixote'

Gregor Piatrigorsky will be cello soloist and Joseph de Pasquale viola soloist in Richard Strauss' "Don Quixote" with the Boston Symphony orchestra conducted by Charles Munch, in a broadcast from the Berkshire Music Festival at Tanglewood, Mass., on CBS radio's "World Music Festivals" today at 2:30 p.m.

Mr. Munch will open the festival program with the "Symphony No. 5 in B Flat Major" by Franz Schubert.

This is one of those remarkable products of genius, written in four weeks when Schubert was only 19 years old, for private performances by Schubert's own little chamber music orchestra. The symphony will be followed by the "Adagio for Strings," by Samuel Barber, the contemporary American composer.

Strauss' "Don Quixote," based upon the Cervantes character, is subtitled "Variations on a Theme of Knightly Character" and is in the form of an introduction, a theme with 10 rather free variations and finale, all played without pause. The two principal characters are the Don, portrayed by the solo cello, and his faithful squire, Sancho Panza, first heard in the bass clarinet and tenor tuba but thereafter in the solo viola.

Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Miss Epping to Exhibit Sculptures at Tanglewood

Lenox, Aug. 1—For the weekly art exhibition in the reception room of the Berkshire Festival at Tanglewood, Lenox, Franc Epping of Lenox will display examples of her sculpture in bronze, marble, sheet brass and woodcarving as well as sculptor's drawings. The exhibit, opening today and extending through Saturday, will be Miss Epping's first show at Tanglewood. Included in this display will be "The Swimmer" a 42-inch length figure in walnut and, also in walnut, the carving "The Musician."

Miss Epping, a private teacher in Lenox and director of the Sculpture Workshop, received her training at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery in Washington, D. C. In Munich, Germany, Miss Epping received advance training in sculpture from Bernhard Bleeker and Joseph Wackerlé.

The Tanglewood exhibitions, changing weekly during the Berkshire Festival season, are arranged through the co-operation of Stuart Henry, Berkshire Museum, Pittsfield, of which Miss Epping is a member.

This Clipping From
WASHINGTON, D. C.
POST
AUG 2 - 1953

Tanglewood's School Hailed

By Paul Hume

THE BERKSHIRE FESTIVAL is entering its final two weeks. And the programs remaining are listed herein for the benefit of the rather substantial number of Washingtonians who have long planned to visit Tanglewood between now and August 16.

But the vital fact about Tanglewood is not its public festival programs but the six-week music school that takes place there. The amount and variety of music rehearsed and performed, studied and read through, and in still other ways introduced to the several hundred students gathering there, is impressive.

The formal concerts comprise only a small percentage of the musical activity of the school. In addition to the weekend concerts, there are chamber music recitals which this year have brought to Tanglewood the Baroque Trio of harpsichord, flute and cello; a sonata recital by Ruth Posselt, violinist, and Gary Graffman, pianist; an orgran program by E. Power Biggs, and frequent chamber and choral concerts.

THE OPERA DEPARTMENT under Boris Goldowsky has programs of opera scenes, and performances of the one-act operas, L'Ivrogne corrige by Gluck, Debussy's L'enfant prodique, and Chabrier's L'education manquee. They are also presenting two evenings of Gretry's "Richard the Lion-Hearted," which visitors can see on August 10 and 11.

Composers' forums have been almost weekly affairs at the school, sessions in which music students can examine verbally, before, during, and after a performance of new music, the composers who have created these new works. Few meetings are more effective in the way they tend to bring out some concrete expression of the way the creative processes work in different musicians.

The gala programs of the Boston Symphony in the Tanglewood Shed have tended to become more and more composed of standard repertoire, music played by the orchestra in its winter season recorded by them, and of a largely popular nature. This afternoon's program, to be broadcast over WTOP-CBS at 2:30, is an all-Tschaikowsky concert, conducted by Pierre Monteux.

NEXT FRIDAY evening, however, will be a great occasion, for it will bring forth for its all-too infrequent hearings the entire "Romeo and Juliet" symphony of Berlioz, with chorus and soloists, including Jennie Tourel.

Saturday night Leonard Bernstein will conduct a memorial program honoring Koussevitsky. He has chosen Moussorgsky's Khovantchina Prelude, the Symphony No. 102 of Haydn, the Mahler's 2d Syhphony, the "Resurrection."

Next Sunday afternoon Muench will conduct Schubert's 5th Symphony, the Barber Adagio, Don Quixote, by Strauss, the Milhaud Cello Concerto, and Wagner's Tannhauser Overture.

The final week promises the Brahms Requiem, on Friday, and a Saturday night of three symphonies: No. 4 by Sibelius, No. 2 of Brahms, and the Sinfonia India, by Carlos Chavez, who is teaching composition at Tanglewood this summer.

THE LAST CONCERT, on Sunday afternoon, August 16, holds Schubert's "Unfinished" symphony, the Chabrier Bourree, Wagner's Tristan Prelude and Love-Death, Siegfried Idyll, and Meistersinger excerpts, and the Ravel Left-hand concerto and La Valse.

The broadcasting of the three Sunday afternoon concerts, even though the programs are chopped at 4 p.m., requiring the omission of the final number, brings the Tanglewood Festival touch to the entire country.

But the effects of the center will reach the country as a whole during the winter months, when the hundreds of musicians, young and not so young, return to their own communities to put into practice some of the music they worked on for six weeks in the Berkshires.

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TIMES
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Mr. Monteux will open the program with the Tchaikovsky Serenade for String Orchestra in C major. This work was one of Tchaikovsky's own favorite compositions, and he conducted it many times, including performances in 1891 in New York and Baltimore.

James Fassett, producer and music commentator, will interview some of the important musical figures connected with the festival and offer a word and sound picture of some of the daily activities at the festival school.

Mr. Monteux and the Boston Symphony will close the program with the Tchaikovsky Symphony No. 5 in E minor. A recent discovery of some Tchaikovsky notebooks has disclosed the beginnings of an outline for this symphony. The composer described the introduction to the first movement as "complete resignation before fate." In a corner of the same page, he noted "A wonderful, program, if I could only carry it out."

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But the vital fact about Tanglewood is not its public festival programs but the six-week music school that takes place there. The amount and variety of music rehearsed and performed, studied and read through, and in still other ways introduced to the several hundred students gathering there, is impressive.

The formal concerts comprise only a small percentage of the musical activity of the school. In addition to the weekend concerts, there are chamber music recitals which this year have brought to Tanglewood the Baroque Trio of harpsichord, flute and cello; a sonata recital by Ruth Posselt, violinist, and Gary Graffman, pianist; an orgran program by E. Power Biggs, and frequent chamber and choral concerts.

THE OPERA DEPARTMENT under Boris Goldowsky has programs of opera scenes, and performances of the one-act operas, L'Ivrogne corrige by Gluck, Debussy's L'enfant prodique, and Chabrier's L'education manquee. They are also presenting two evenings of Gretry's "Richard the Lion-Hearted," which visitors can see on August 10 and 11.

Composers' forums have been almost weekly affairs at the school, sessions in which music students can examine verbally, before, during, and after a performance of new music, the composers who have created these new works. Few meetings are more effective in the way they tend to bring out some concrete expression of the way the creative processes work in different musicians.

The gala programs of the Boston Symphony in the Tanglewood Shed have tended to become more and more composed of standard repertoire, music played by the orchestra in its winter season, recorded by them, and of a largely popular nature. This afternoon's program, to be broadcast over WTOP-CBS at 2:30, is an all-Tschaikowsky concert, conducted by Pierre Monteux.

NEXT FRIDAY evening, however, will be a great occasion, for it will bring forth for its all-too infrequent hearings the entire "Romeo and Juliet" symphony of Berlioz, with chorus and soloists, including Jennie Tourel.

Saturday night Leonard Bernstein will conduct a memorial program honoring Koussevitsky. He has chosen Moussorgsky's Khovantchina Prelude, the Symphony No. 102 of Haydn, the Mahler's 2d Syhphony, the "Resurrection."

Next Sunday afternoon Muench will conduct Schubert's 5th Symphony, the Barber Adagio, Don Quixote, by Strauss, the Milhaud Cello Concerto, and Wagner's Tannhauser Overture.

The final week promises the Brahms Requiem, on Friday, and a Saturday night of three symphonies: No. 4 by Sibelius, No. 2 of Brahms, and the Sinfonia India, by Carlos Chavez, who is teaching composition at Tanglewood this summer.

THE LAST CONCERT, on Sunday afternoon, August 16, holds Schubert's "Unfinished" symphony, the Chabrier Bourree, Wagner's Tristan Prelude and Love-Death, Siegfried Idyll, and Meistersinger excerpts, and the Ravel Left-hand concerto and La Valse.

The broadcasting of the three Sunday afternoon concerts, even though the programs are chopped at 4 p. m., requiring the omission of the final number, brings the Tanglewood Festival touch to the entire country.

But the effects of the center will reach the country as a whole during the winter months, when the hundreds of musicians, young and not so young, return to their own communities to put into practice some of the music they worked on for six weeks in the Berkshires.

Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Soloists at Tanglewood

Jennie Tourel, left, will be the alto soloist and Theresa Green, right, will be the soprano soloist in the Mahler Symphony No. 2 ("Resurrection") which the Boston Symphony Orchestra will perform with the Festival Chorus and soloists at the Music Shed at Tanglewood Saturday evening, Aug. 8.

Cir. (D 7,106) (S 7,124)
This Clipping From
WESTERLY, R. I.
SUN
AUG 2 - 1953

Music Festival Opens

Lenox, Mass. (AP) — Tailored to commuting music-lovers, the Boston Symphony Orchestra opens its Berkshire Festival week-end concerts tonight instead of Thursday evenings as in previous seasons.

Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Miss Epping to Exhibit Sculptures at Tanglewood

Lenox, Aug. 1—For the weekly art exhibition in the reception room of the Berkshire Festival at Tanglewood, Lenox, Franc Epping of Lenox will display examples of her sculpture in bronze, marble, sheet brass and woodcarving as well as sculptor's drawings. The exhibit, opening today and extending through Saturday, will be Miss Epping's first show at Tanglewood. Included in this display will be "The Swimmer" a 42-inch length figure in walnut and, also in walnut, the carving "The Musician."

Miss Epping, a private teacher in Lenox and director of the Sculpture Workshop, received her training at the Otis Art Institute, Los Angeles, and the Corcoran Art Gallery in Washington, D. C. In Munich, Germany, Miss Epping received advance training in sculpture from Bernhard Bleeker and Joseph Wackerle.

The Tanglewood exhibitions, changing weekly during the Berkshire Festival season, are arranged through the co-operation of Stuart Henry, Berkshire Museum, Pittsfield, of which Miss Epping is a member.

Cir. (D 364,316) (S 377,814)
This Clipping From
KANSAS CITY, MO.
STAR
AUG 2 - 1953

An all-Tchaikovsky program will be conducted by Pierre Monteux in the second of four broadcasts by the Boston Symphony orchestra from the Berkshire Festival at Tanglewood, Mass., on World Music Festivals (KMBC) at 1:30 today. Selections will include "Serenade for String Orchestra in C Major" and "Symphony No. 5 in E Minor."

Cir. (D 7,125) (S 87,910)
This Clipping From
BRIDGEPORT, CONN.
POST
AUG 2 - 1953

'Don Quixote'

Gregor Piatrigorsky will be cello soloist and Joseph de Pasquale viola soloist in Richard Strauss' "Don Quixote" with the Boston Symphony orchestra conducted by Charles Munch, in a broadcast from the Berkshire Music Festival at Tanglewood, Mass., on CBS radio's "World Music Festivals" today at 2:30 p.m.

Mr. Munch will open the festival program with the "Symphony No. 5 in B Flat Major" by Franz Schubert.

This is one of those remarkable products of genius, written in four weeks when Schubert was only 19 years old, for private performances by Schubert's own little chamber music orchestra. The symphony will be followed by the "Adagio for Strings," by Samuel Barber, the contemporary American composer.

Strauss' "Don Quixote," based upon the Cervantes character, is subtitled "Variations on a Theme of Knightly Character" and is in the form of an introduction, a theme with 10 rather free variations and finale, all played without pause. The two principal characters are the Don, portrayed by the solo cello, and his faithful squire, Sancho Panza, first heard in the bass clarinet and tenor tuba but thereafter in the solo viola.

Cir. (S 97,038)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Tanglewood Offers a Big Week's Program of Music

Almost Continuous Series of Events Arranged; Dr. Munch to Conduct 'Romeo and Juliet' On Friday; Bernstein to Lead Koussevitzky Memorial Program On Saturday

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, Aug. 7 and 9, and with Leonard Bernstein as guest conductor on Saturday evening, Aug. 8, the Berkshire Festival concerts continue this weekend in the 6000-seat Shed at Tanglewood.

"Romeo and Juliet"

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimere, a Berkshire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

One-Act Operas

Of special interest during the coming week is the three one-act operas by Gluck, Debussy and Chabrier announced for a single hearing tomorrow at 8.30 p. m. These rarely-heard works, produced by Boris Goldovsky, head of the Berkshire Music Center's Opera department, are open to those who help support the school by joining the Society of Friends, all seats reserved. Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), will have the English translation of Giovanni Cardelli which G. Schirmer, Inc. is publishing; originally in two acts when it had its Vienna premiere in April, 1760, it has a libretto by L. Anseaume. So far as is known this will be its first American production.

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The week at Tanglewood offers almost continuous music, with all departments: student orchestra, chamber music, chorus, opera, and Tanglewood Study Group in full operation. Friends of the Berkshire Music Center are invited to: informal chamber music concert (Department I students), Monday afternoon (Aug. 3), Chamber Music Hall; three one-act operas (Department IV students), Monday evening (Aug. 3), Theater-Concert Hall; small choir concert (Department II students), Tuesday evening (Aug. 4), Theater-Concert Hall; opera scenes by the Associate Division (Department IV students), Wednesday afternoon (Aug. 5,) Theater-Concert Hall; composer's forum (Department III students), Wednesday evening (Aug. 5), Chamber Music Hall; student symphony orchestra (Department I students), Thursday evening (Aug. 6), Music Shed; organ recital by E. Power Biggs, Saturday afternoon (Aug. 8), Music Shed; chamber music concert (Department I students), Sunday morning (Aug. 9), Chamber Music Hall.

Public Rehearsal

Festival patrons are also admitted, for the nominal charge of $1, to a public rehearsal of the Boston Symphony Orchestra, Saturday morning (Aug. 8) in the Music Shed, for the benefit of the orchestra's pension fund.

This weekend's opening of the Shed series A the Boston Symphony Orchestra will be conducted by Charles Munch, with Pierre Monteux as guest conductor on Aug. 2 afternoon. Zino Francescatti, violinist; Lukas Foss and Jorge Bolet, pianists, are soloists. For series C, which concludes the 1953 Berkshire Festival (Aug. 14-15-16) the podium will be shared by Mr. Munch and Leonard Bernstein, with Lois Marshall, William Warfield, Seymour Lipkin as soloists.

Two events of note in the final week of the Festival are performances Monday and Tuesday evenings, Aug. 10 and 11, of August Gretry's three-act opera, "Richard the Lion-Hearted" by Boris Goldovsky's opera department; and the annual Tanglewood on Parade benefit for the Berkshire Music Center, on Thursday, Aug. 13, which features a concert by the Boston Symphony Orchestra. On the all-Beethoven portion conducted by Charles Munch, Isaac Stern will perform the Violin Concerto. The second half, which Leonard Bernstein conducts, will consist of Act II, scenes I and 2 of the Gershwin opera, "Porgy and Bess," with Leontyne Price, the Bess of the current Broadway production, and her husband William Warfield as soloists, and the Festival Chorus.

Week's Program

The program for the week follows:

Monday, Aug. 3 4.30 p. m.—Chamber Music Hall, Informal Chamber Music Concert by Students of Department I: 8.30 p. m.—Theater-Concert Hall (All seats reserved), three one-act operas by Students of Department IV "L'Yvrogne Corrige" (The Reformed Drunkard) by Gluck "L'Enfant Prodigue" (The Prodigal Son) by Debussy, "Une Education Manquee" (An Incomplete Education) by Chabrier.

Tuesday, Aug. 4—8.30 p. m.—Theater-Concert Hall, Small Choir Concert, Students of Department II.

Wednesday, Aug. 5—4.30 p. m.—Theater-Concert Hall, Opera Scenes by Students of Associate Division, Department IV; 8.30 p. m.—Chamber Music Hall, Composers' Forum, by students of Department III.

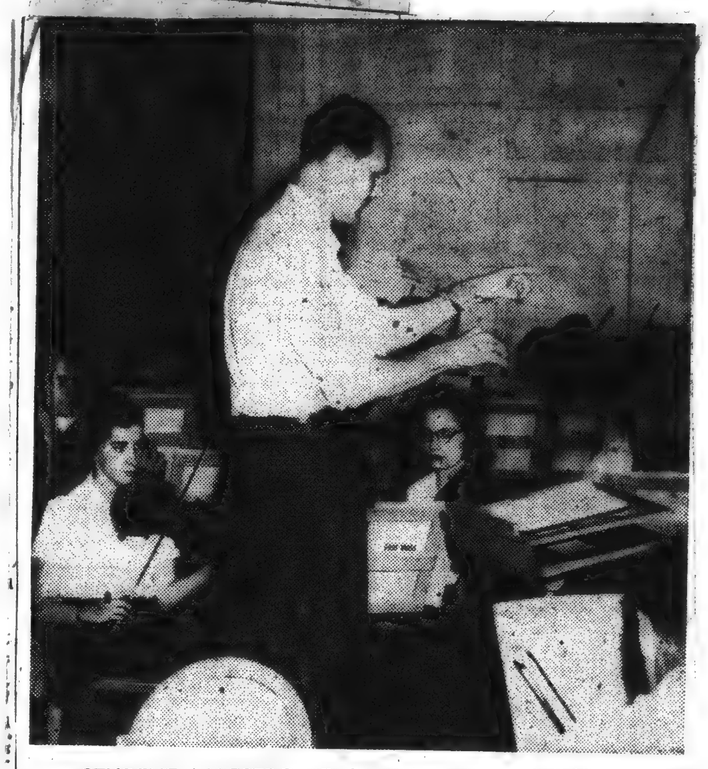
Thursday, Aug. 6—8.30 p. m.—Music Shed, Orchestra Concert by Students of Department I.

Friday, Aug. 7—8.30—Music Shed, Berkshire Festival Concert B-1—Charles Munch, conductor; Berlioz, "Romeo and Juliet," Dramatic Symphony, with Festival Chorus and Soloists, Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor.

Saturday, Aug. 8—10 a. m.—Music Shed, Boston Symphony Orchestra—Charles Munch, conductor, Public Rehearsal (Benefit, Pension Fund); 3 p. m.—Music Shed, organ recital—E. Power Biggs; 8.30 p. m.—Music Shed, Berkshire Festival Concert B-2—Leonard Bernstein; (Koussevitzky Memorial Concert), Moussorgsky, Prelude to "Khovanstchina;" Ravel, "Sheherazade," for Soprano and Orchestra, Soloist: Jennie Tourel; Mahler, Symphony No. 2 ("Resurrection"), with Festival Chorus and Soloists, Jennie Tourel, alto; Theresa Green, soprano.

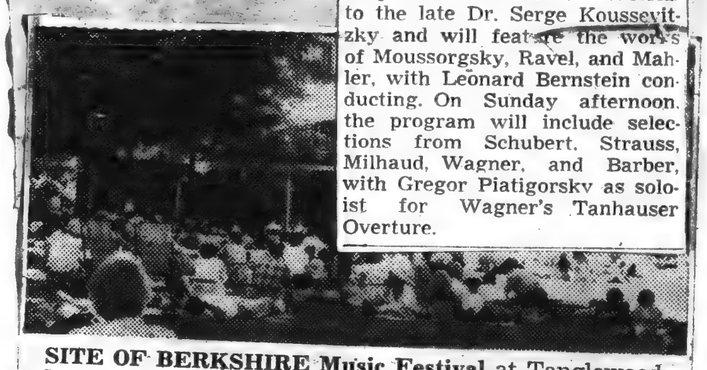
Sunday, Aug. 9—10 a. m.—Chamber Music Hall, Chamber Music Concert by Students of Department I, 2.30 p. m.—Music Shed; Berkshire Festival Concert B-3—Charles Munch, conductor; Schubert, Symphony No. 5, in B-flat; Barber, Adagio for Strings; Strauss, "Don Quixote" with Cello and Viola Solo; (Soloists: Gregor Piatigorsky, Cello; Joseph De Pasquale, viola;; Broadcast coast-to-coast by CBS Radio, James Fassett, commentator); Milhaud, Concerto for Cello, No. 1, Soloist, Gregor Piatigorsky; Roussel, "Bacchus et Ariane" Suite No. 2.

Cir. (D 101,621) (S 99,086)
This Clipping From
INDIANAPOLIS, IND.
TIMES
AUG 2 - 1953



STUDENT MAESTRO—Endel Kalam, native of Estonia and member of the Indianapolis Symphony Orchestra, here conducts the student orchestra at Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival. This year's enrolment of 400 students now are in the midst of the 11th annual six-week session, which will conclude with the end of the Berkshire Festival Aug. 16.

Cir. (D 69,863) (S 76,452)
This Clipping From
SHREVEPORT, LA.
TIMES
AUG 2 - 1953



SITE OF BERKSHIRE Music Festival at Tanglewood Mass., from where Pierre Monteaux will conduct the Boston Symphony orchestra in an all-Tchaikovsky program to be heard on today's broadcast of CBS Radio's series of Summer Music Festivals.

Cir. (D 46,046) (S 173,079)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 2 - 1953

Koussevitsky Memorial Concert Next Saturday

A MEMORIAL program to Dr. Serge Koussevitzky next Saturday night will feature in the second series of festival concerts by the Boston Symphony Orchestra in the Shed at Tanglewood, Lenox, Mass., Jennie Tourel, mezzo-soprano, and Gregor Piatigorsky, cellist, will be the principal soloists of the series.

The series will open Friday night with a performance of the Berlioz dramatic symphony "Romeo and Juliet," with chorus and soloists. Charles Munch will conduct. Leonard Bernstein will conduct the Koussevitzky memorial program which will consist of the Prelude to "Khovanstchina," Moussorgsky; Symphony No. 2, Haydn; Symphony No. 2 ("Resurrection"), Mahler, with chorus and soloists.

Conducted by Munch, with cellist Piatigorsky as soloist, the final concert of the series will be given Sunday afternoon at 2:30 o'clock. The first part will be broadcast. The program: Symphony No. 5, in B-flat, Schubert; Adagio For Strings, Barber; "Don Quixote" (with cello and viola solo), Strauss; Concerto For Cello, No. 1, Milhaud; Overture to "Tannhauser," Wagner.

Tomorrow night students of the opera department of the Berkshire Music Center will present three rarely heard one-act operas in the Theater-Concert Hall. Directed by Boris Goldovsky, the operas are Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee." Like all student performances at Tanglewood, tickets for the evening of opera are not on public sale but is open by invitation to the Friends of the Berkshire Music Center who help support the school.

Jennie Tourel
Soloist at Tanglewood

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 3 - 1953

Three Tanglewood Concerts Draw Record Crowd of 30,700

All previous week-end attendance records at Tanglewood were shattered yesterday when 9,900 music-lovers were on hand for the afternoon concert at the music shed in Lenox, bringing the week-end attendance total for the Series A concerts to 30,700, a new mark for the Berkshire Music Festival.

Two Night Records

Friday night's performance had attracted a throng of 10,300, a first-night record, and Saturday night's attendance of 10,800 also established a new mark. Only the overcast skies and occasional rain prevented yesterday's attendance from being even larger, in the opinion of Tanglewood officials.

Pierre Monteux was guest conductor of the Boston Symphony orchestra in yesterday's performance, which featured the works of Tchaikovsky, including his Serenade for Strings, Symphony No. 5 in E minor, and Piano concerto No. 1 in B-flat minor, with Jorge Bolet as soloist. Charles Munch, music director of the festival, conducted the orchestra Saturday night in a program that included Schumann's Overture to Manfred, the Piano concerto No. 2 by Lucas Foss, with the composer as soloist; Mendelssohn's Italian symphony No. 4, and Hindemith's Symphonic Metamorphosis of Themes.

The first concert in Series B will be presented next Friday night at 8.30 o'clock, when Mr. Munch will lead the orchestra, with chorus and soloists, in a performance of the dramatic symphony, "Romeo and Juliet," by Berlioz. The Saturday evening concert will be a memorial to the late Dr. Serge Koussevitzky and will feature the works of Moussorgsky, Ravel, and Mahler, with Leonard Bernstein conducting. On Sunday afternoon, the program will include selections from Schubert, Strauss, Milhaud, Wagner, and Barber, with Gregor Piatigorsky as soloist for Wagner's Tanhauser Overture.

Earlier activities this week will revolve around concerts to be given by students of the Berkshire Music center, which are open only to members of Friends of the Music Center whose contributions help to support the school. Three one-act operas, "The Reformed Drunkard," by Gluck, Debussy's "The Prodigal Son," and "An Incomplete Education" by Chabrier will be given tonight at 8.30 o'clock in the theater-concert hall, while a small choir concert will be presented tomorrow night. On Wednesday afternoon at 4.30 o'clock the students will give a program of opera scenes and will take part in a composers' forum in the evening at 8.30 o'clock. Other students will give an orchestra concert in the shed. Thursday night at 8.30 o'clock.

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 1 - 1953

Record Crowd Of 10,000 at Tanglewood

A record-breaking audience of 10,300 music lovers was on hand last evening at Tanglewood for the first of three major concert series at the Berkshire Music festival. Charles Munch directed the entire 104-piece Boston Symphony orchestra and Zino Francescatti played the Mendelssohn violin concerto.

The symphony concert tonight, which will get underway at 8.30 o'clock in the shed, will include Schumann's Overture to "Manfred;" Foss' Piano Concerto No. 2, with the composer as soloist; Mendelssohn's Symphony No. 4, "Italian;" and the Hindemith "Symphonic Metamorphosis of Themes" by Weber.

The Sunday afternoon concert, which will be held at 2.30 o'clock, will be directed by Pierre Monteux. The program will include Tchaikovsky's "Serenade for Strings," Symphony No. 5, in E minor; and Piano Concerto No. 1, in B-flat minor with Jorge Bolet as soloist. This program will conclude the first series.

Cir. (S 99,830)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 2 - 1953

Tanglewood Offers a Big Week's Program of Music

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"Romeo and Juliet"

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Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

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Wednesday, Aug. 5—4.30 p. m.—Theater-Concert Hall, Opera Scenes by Students of Associate Division, Department IV; 8.30 p. m.—Chamber Music Hall, Composers' Forum, by students of Department III.

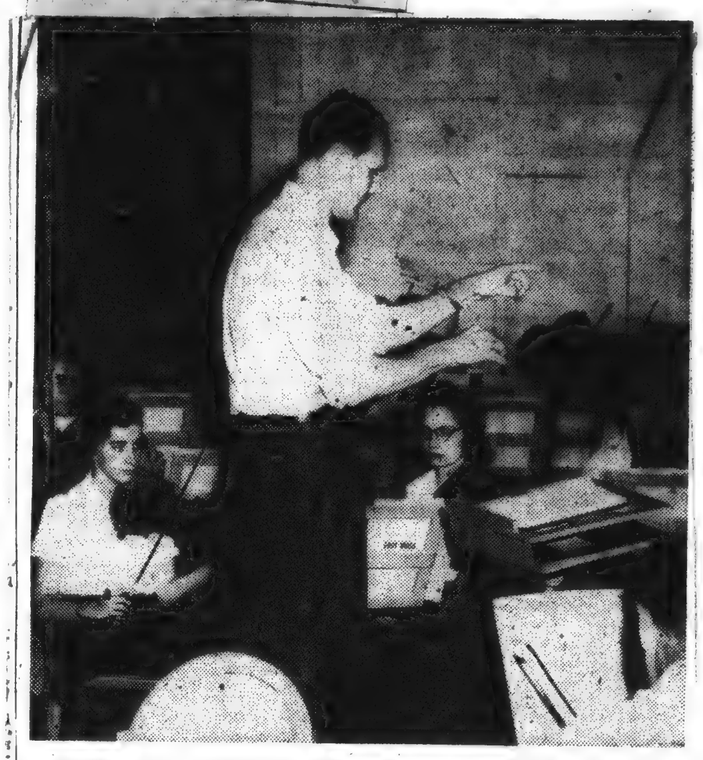
Thursday, Aug. 6—8.30 p. m.—Music Shed, Orchestra Concert by Students of Department I.

Friday, Aug. 7—8.30—Music Shed, Berkshire Festival Concert B-1—Charles Munch, conductor; Berlioz, "Romeo and Juliet," Dramatic Symphony, with Festival Chorus and Soloists, Jennie Tourel, alto; Nicola Mascona, bass-baritone; John McCollum, tenor.

Saturday, Aug. 8—10 a. m.—Music Shed, Boston Symphony Orchestra—Charles Munch, conductor, Public Rehearsal (Benefit, Pension Fund); 3 p. m.—Music Shed, organ recital—E. Power Biggs; 8.30 p. m.—Music Shed, Berkshire Festival Concert B-2—Leonard Bernstein; (Koussevitzky Memorial Concert), Moussorgsky, Prelude to "Khovanstchina;" Ravel, "Sheherazade" for Soprano and Orchestra, Soloist: Jennie Tourel; Mahler, Symphony No. 2 ("Resurrection"), with Festival Chorus and Soloists, Jennie Tourel, alto; Theresa Green, soprano.

Sunday, Aug. 9—10 a. m.—Chamber Music Hall, Chamber Music Concert by Students of Department I, 2.30 p. m.—Music Shed; Berkshire Festival Concert B-3—Charles Munch, conductor; Schubert, Symphony No. 5, in B-flat; Barber, Adagio for Strings; Strauss, "Don Quixote" with Cello and Viola Solo; (Soloists: Gregor Piatigorsky, Cello; Joseph De Pasquale, viola; Broadcast coast-to-coast by CBS Radio, James Fassett, commentator); Milhaud, Concerto for Cello, No. 1, Soloist, Gregor Piatigorsky; Roussel, "Bacchus et Ariane" Suite No. 2.

Cir. (D 101,621) (S 99,086)
This Clipping From
INDIANAPOLIS, IND.
TIMES
AUG 2 - 1953



STUDENT MAESTRO—Endel Kalam, native of Estonia and member of the Indianapolis Symphony Orchestra, here conducts the student orchestra at Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school maintained by the Boston Symphony Orchestra in connection with its Berkshire Festival. This year's enrolment of 400 students now are in the midst of the 11th annual six-week session, which will conclude with the end of the Berkshire Festival Aug. 16.

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 3 - 1953

Three Tanglewood Concerts Draw Record Crowd of 30,700

All previous week-end attendance records at Tanglewood were shattered yesterday when 9,900 music-lovers were on hand for the afternoon concert at the music shed in Lenox, bringing the week-end attendance total for the Series A concerts to 30,700, a new mark for the Berkshire Music Festival.

Two Night Records

Friday night's performance had attracted a throng of 10,300, a first-night record, and Saturday night's attendance of 10,800 also established a new mark. Only the overcast skies and occasional rain prevented yesterday's attendance from being even larger, in the opinion of Tanglewood officials.

[illegible] of Moussorgsky, Ravel, and Mahler, with Leonard Bernstein conducting. On Sunday afternoon, the program will include selections from Schubert, Strauss, Milhaud, Wagner, and Barber, with Gregor Piatigorsky as soloist for Wagner's Tanhauser Overture.

Earlier activities this week will revolve around concerts to be given by students of the Berkshire Music center, which are open only to members of Friends of the Music Center whose contributions help to support the school. Three one-act operas, "The Reformed Drunkard," by Gluck, Debussy's "The Prodigal Son," and "An Incomplete Education" by Chabrier will be given tonight at 8.30 o'clock in the theater-concert hall, while a small choir concert will be presented tomorrow night. On Wednesday afternoon at 4.30 o'clock the students will give a program of opera scenes and will take part in a composers' forum in the evening at 8.30 o'clock. Other students will give an orchestra concert in the shed Thursday night at 8.30 o'clock.

TAFT'S BODY LIES IN STATE—Robert A. Taft of Ohio, Senate Lights in the long corridor n

Cir. (D 69,863) (S 76,452)
This Clipping From
SHREVEPORT, LA.
TIMES
AUG 2 - 1953

SITE OF BERKSHIRE Music Festival at Tanglewood Mass., from where Pierre Monteaux will conduct the Boston Symphony orchestra in an all-Tchaikovsky program to be heard on today's broadcast of CBS Radio's series of Summer Music Festivals.

Cir. (D 46,046) (S 173,079)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 2 - 1953

Koussevitsky Memorial Concert Next Saturday

A MEMORIAL program to Dr. Serge Koussevitzky next Saturday night will feature in the second series of festival concerts by the Boston Symphony Orchestra in the Shed at Tanglewood, Lenox, Mass., Jennie Tourel, mezzo-soprano, and Gregor Piatigorsky, cellist, will be the principal soloists of the series.

The series will open Friday night with a performance of the Berlioz dramatic symphony "Romeo and Juliet," with chorus and soloists. Charles Munch will conduct. Leonard Bernstein will conduct the Koussevitzky memorial program which will consist of the Prelude to "Khovanstchina," Moussorgsky; Symphony No. 2, Haydn; Symphony No. 2 ("Resurrection"), Mahler, with chorus and soloists.

Conducted by Munch, with cellist Piatigorsky as soloist, the final concert of the series will be given Sunday afternoon at 2:30 o'clock. The first part will be broadcast. The program: Symphony No. 5, in B-flat, Schubert; Adagio For Strings, Barber; "Don Quixote" (with cello and viola solo), Strauss; Concerto For Cello, No. 1, Milhaud; Overture to "Tannhauser," Wagner.

Tomorrow night students of the opera department of the Berkshire Music Center will present three rarely heard one-act operas in the Theater-Concert Hall. Directed by Boris Goldovsky, the operas are Gluck's "L'Yvrogne Corrige," Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee." Like all student performances at Tanglewood, tickets for the evening of opera are not on public sale but is open by invitation to the Friends of the Berkshire Music Center who help support the school.

Jennie Tourel
Soloist at Tanglewood

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 1 - 1953

Record Crowd Of 10,000 at Tanglewood

A record-breaking audience of 10,300 music lovers was on hand last evening at Tanglewood for the first of three major concert series at the Berkshire Music festival. Charles Munch directed the entire 104-piece Boston Symphony orchestra and Zino Francescatti played the Mendelssohn violin concerto.

The symphony concert tonight, which will get underway at 8.30 o'clock in the shed, will include Schumann's Overture to "Manfred;" Foss' Piano Concerto No. 2, with the composer as soloist; Mendelssohn's Symphony No. 4, "Italian;" and the Hindemith "Symphonic Metamorphosis of Themes" by Weber.

The Sunday afternoon concert, which will be held at 2.30 o'clock, will be directed by Pierre Monteux. The program will include Tchaikovsky's "Serenade for Strings," Symphony No. 5, in E minor; and Piano Concerto No. 1, in B-flat minor with Jorge Bolet as soloist. This program will conclude the first series.

Cir. (D 90,282)
This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 2 - 1953

USIC

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BY GORDON E. ARMSTRONG

A Boston University professor recently had some in- resting remarks on the magical powers of music. Plato ade the classic remark that "Music soothes the savage ast" and Alan B. Sostek, a psychologist by vocation and musician by avocation, makes the same claim for music's ffect on the human animal. Just as music can arouse or acify animals, so it can create various moods in men, ac- rding to this faculty member of Boston University's ollege of Music.

"The idea of music calming people or pepping them up isn't new," ys Professor Sostek. "David knew all about it when he brought Saul lcase with his music. The story of the Pied Piper of Hamelin whose ting melody carried away both mice and children in the 'Never- ever Land' is another sample."

Relaxing music usually consists of the string or woodwind variety nd is most soothing when it stays in the lower ranges. Music in the igher ranges, particularly if played by brasses, is exciting and peps up. The bright, high tones stimulate the nervous system by vibrat- g faster on the ear drum.

While the professor doesn't specifically mention tempo, the music hich he suggests for inducing various moods indicates that this is ost important. For instance, pieces which he recommends for re- xing (insomniacs take notice!) such as the Brahms "Cradle Song" nd Debussy's "Claire de Lune," are of the slow variety. Pieces such s Tico-Tico, Siboney, and the Dance of the Hours, from "La Giaconda," hich are suggested for making one gay and light-hearted, are played n a bright tempo. Marches, of course, are in the category of stim- lating music.

"However, don't make the mistake of confusing a somber, de- ressing piece with a quiet, relaxing piece," says the psychologist- usician. "For instance, 'Ase's Tod,' a German song about Ase's death, nd some of the blues songs are very sad and they stimulate by de- ressing people and upsetting their equilibrium so they cannot sleep." n the other hand, the professor suggests a snappy march or the "One 'Clock Jump" if you want to get out of the right side of the bed in a urry. "Songs can put you to sleep or wake you up," he says.

Uses For Music Are Unlimited

The uses for music seem to be unlimited, according to Sostek. In estaurants, it serves to keep patrons from getting irritable when the ervice is slow and music also promotes appetite and aids digestion. n manufacturing plants, music increases production and helps to eep workers from getting bored with their work. Here, brighter usic is used in the later hours of the day when workers reach a ower ebb.

Music is provided in many chain stores these days but grocery tore owners who have not yet installed music would do well to heed hese words of the professor. "If my wife sends me to get a quart f milk or a loaf of bread in a super-market which plays music, I gen- rally bring home a lot more than I meant to bring. I find it pleasant o linger and look around at the wares. I'm apt to pick up anchovies nd crackers, fruits or some canned item I find appealing." On leasant afternoons, store owners would do well to keep "Take Me Out to the Ball Game" out of the repertoire for friend hubby might get deas and forget all about the dog food!

The Star Spangled Banner is an example of the way that "mood" usic may be used to pacify men as well as arouse them. Reportedly, ur national anthem has been played to quell riots in various places. Brawlers and rioters usually calm down at the strains of the Star Spangled Banner which appeals to their better instincts and generates feeling of respect.

The professor relates how a German philosopher once used a spider n a musical experiment. The spider was weaving a web in a concert all before the start of a symphonic performance. When the music egan, the spider reacted very definitely to the moods of the music. n soft passages where the strings and woodwinds were playing, the spider lowered itself and swung peacefully on its ladder. However, when the brasses spoke out and the tympani thundered, the spider eemed terrified and scurried up into the web in an effort to get as ar away as possible.

Three Types Of Listeners

Professor Sostek gives three classifications of listeners to music. Which one of the latter do you fit into?

Active—Those who listen to the form and harmony of music with ll their critical faculties—sort of sitting on the chair's edge, cocking their ears for flaws or perfection.

Passive—Those who "listen" to music but don't "hear" it. This s like the man who goes to a concert to please his wife. His ears are blocked; he squirms and studies the ceiling; the effect of the music on him is zero.

Esthetic—Those who listen to music for the pure pleasure of the eeling that hearing it gives them. They do not use any critical facul- ies; many of them could not criticize for while they enjoy music, they do not understand it—not being trained in it.

15,000 Hear Iturbi In Yale Bowl

As previously reported, the fourth Pop concert last Tuesday eve- ning in the Bowl had the largest attendance in several years. Well over 15,000 listeners were present to hear the piano magic of Jose Iturbi, the guest artist of the occasion who made an auspicious debut in the Bowl. Attendance figures were exceeded, I believe, by only one other concert in the entire nine year Pop series. This was an all- Gershwin program in the 1946 series when almost 18,000 people crowded into the Bowl. Last Tuesday's attendance represented a capacity audi- ence for numbers are now limited so that all may see and hear the proceedings. Many were turned away at this fourth program.

The fifth concert on August 11 should attract another large audience for, like its record breaking predecessor of the 1946 series, it is to be a Gershwin-Night. Harry Berman will be back to conduct the concert which is to feature three very capable guest artists. They are Adele Addison, seven time soloist with the Boston Symphony and leading soprano with the New England Opera Company; Lawrence Winters, celebrated baritone with an international reputation in opera and musical comedy; Leo Rewinski, head of the piano department at the Choate School in Wallingford. The latter will have a busy evening for he will be the soloist in two of the program's major offerings—the Concerto in F and the Rhapsody in Blue.

This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
AUG 2 - 1953

TWO OF AMERICA'S FOREMOST music-makers, Alexander Hilsberg (left), conductor and director of the New Orleans' Philharmonic-Symphony Orchestra, and Charles Munch, conductor of the Boston Symphony Orchestra, discuss current trends in American music at the Berkshire music center, Tanglewood, Mass. Hilsberg journeyed to the music colony on Munch's invitation to hold auditions for positions with the New Orleans orchestra. Munch is director of the Berkshire school.

This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 2 - 1953

'Tanglewood on Parade'

This date in music: 1923, First Festival, International Society for Contemporary Music opens in Salzburg with chamber music by Alban Berg, Bela Bartok and Arnold Schonberg.

By E. V. W.

AUGUST MUSIC PROGRAMS here and elsewhere are of wide interest. In Crouse College auditorium this week, several programs are scheduled by Syracuse University School of Music. The Lyric Circus will present Sigmund Romberg's operetta, "Blossom Time" all week, starting Tuesday night. The first week-end of concerts in The Shed, "Tanglewood," Lenox, Mass., closes this afternoon with an all-Tschaikowsky program by the Boston Symphony, Pierre Monteux conducting.

THREE RARELY heard operas by Gluck, Debussy and Charbrier will be performed by Students of Department IV; Berkshire Music Center, for a single performance in "Tanglewood," Lenox, Mass., tomorrow night in the Theater-Concert Hall. These operas, all first performances in the Center, are produced by Boris Goldovsky.

"TANGLEWOOD ON Parade," the annual program arranged for the benefit of Berkshire Music Center, is announced for Thursday, Aug. 13 from 6 to 11 P.M. There will be simultaneous sessions of each department in the Center, a program of short symphonic works in The Shed; opera scenes in the Theater-Concert Hall and a chamber music program in the Chamber Music Hall. A picnic supper is arranged on the grounds with all invited to make use of the buffet and refreshments carts in addition to their own supper menu.

A concert on the porch of the Main House at 7 o'clock will be followed by a Gala Concert in The Shed at 8:15. The Boston Symphony will be conducted by Charles Munch and Leonard Bernstein. Violinist Isaac Stern

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 2 - 1953

LEONARD BERNSTEIN will conduct the Boston Symphony in the Serge Koussevitzky Memorial concert at Tanglewood next Saturday evening.

[12]

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 2 - 1953

Monteux Conducts at Tanglewood Today: Munch and Bernstein Next Week-End

Pierre Monteaux conducts this afternoon's Berkshire Music Festival Concert at 2:30, the last of this week-end's series of three. He will devote the entire program to music of Tchaikovsky, playing the Serenade for Strings; the Fifth Symphony and the First Piano Concerto with Jorge Bolet as soloist.

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon, and Leonard Bernstein as guest conductor on Saturday evening, the Berkshire Festival concerts continue next week-end at Tanglewood.

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet." Jennie Tourel will sing the alto role; Nicola Moscona, bass-baritone, will be the bass soloist; and John McCollum will be the tenor. The Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1, on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony, in Richard Strauss' "Don Quixote."

Friday at 8:30—(Charles Munch, conducting):
Berlioz, "Romeo and Juliet," Dramatic Symphony. Soloists: Jennie Tourel, Nicola Moscona, John McCollum and the Berkshire Festival Chorus.

Saturday at 8:30—(Leonard Bernstein, conducting):
Moussorgsky, Prelude to "Khovanschina"; Ravel, "Sheherazade" for Soprano and Orchestra (Soloist, Jennie Tourel); Mahler, Symphony No. 4 (Soloists, Jennie Tourel, Theresa Green and the Berkshire Festival Chorus).

Sunday at 2:30 p. m.—(Charles Munch, conducting):
Schubert, Symphony No. 5, in B-flat; Barber, Adagio for Strings; Strauss, "Don Quixote" (with Cello and Violin Solo); (Soloists, Gregor Piatigorsky and Joseph De Pasquale); Milhaud, Concerto for Cello, No. 1 (Soloist, Gregor Piatigorsky); Roussel, Second Suite from "Bacchus et Ariane."

Tomorrow evening at 8:30 Boris Goldovsky and the Berkshire Music Center Opera Department will present three one-act operas: "L'Yvrogne Corrige" by Gluck, Debussy's "L'Enfant Prodigue" and Chabrier's "Une Education Manquee." There will be student concerts during the week.

MUSIC

Berkshire Festival

BOSTON SYMPHONY ORCHESTRA

At Tanglewood last evening Charles Munch conducted the Boston Symphony Orchestra in the second of the series of concerts in the Shed the soloist was Lukas Foss, and the complete program was as follows:
Schumann, Overture to Byron's "Manfred"
Foss, Piano Concerto No. 2
Mendelssohn, Symphony, No. 4 in A Major ("Italian") Op. 90.
Hindemith, Symphony Metamorphosis of Themes by Carl Maria Von Weber.

By ELINOR HUGHES

LENOX—It hardly seemed possible, but the opening night record attendance for the concerts of the Boston Symphony Orchestra in The Shed at Tanglewood, was exceeded last night by 500 for a new record.

The size and enthusiasm of the audience was a tribute to the musical curiosity of the public, since the main feature on the program was the first performance in the East of Lukas Foss' revised version of his Piano Concerto No. 2.

This work, first heard at Symphony Hall in Boston in November of 1951 and later recipient of the Horblitt Award, has been worked over extensively by Mr. Foss and was played in its new form at the Ojai festival in California last May. Its performance last evening coincides, within a few days, with the composer's 31st birthday.

The concerto, which drew sustained applause and even bravos from the appreciative audience, is a lively and entertaining work that should enjoy substantial popularity. There is an abundanc of melody, lively passages of musical recitative between piano and orchestra, with the lyric line of the strings and woodwinds contrasting with the sharp percussive chords of the solo instrument.

Mr. Foss' has set himself an exacting assignment at the piano, and he played with great fire and fervor. The work, as a whole, emerged as a truly enjoyable and refreshing blend of harmony and dissonance, the sweet and the salt setting off each other's qualities in clever proportion.

ROMANTIC OVERTURE

Mr. Munch opened the concert with a moving but never oversentimentalibed interpretation of Schumann's unashamedly romantic overture to Byron's "Manfred," a composition which is far easier to enjoy in performance than the lengthy and turgid epic of Byron's is to read.

Mendelssohn's familiar, but always lovely, "Italian" Symphony opened the second half of the performance which concluded with an admirable rendition of Hindemith's acid musical comments on the lesser works of Von Weber, the "Symphonic Metamorphosis."

This afternoon's all-Tchaikovosky program, which will be conducted by Pierre Monteux, will include the Serenade for String Orchestra, the Symphony No. 5 and the Concerto No. 1 in B Minor for piano and orchestra, with Jorge Bolet as soloist.

Boston Herald Aug 2 '53

Cir. (D 98,282)
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BOSTON SYMPHONY ORCHESTRA

At Tanglewood last evening Charles Munch conducted the Boston Symphony Orchestra in the second of the series of concerts in the Shed the soloist was Lukas Foss, and the complete program was as follows:
Schumann, Overture to Byron's "Manfred"
Foss, Piano Concerto No. 2
Mendelssohn, Symphony, No. 4 in A Major ("Italian") Op. 90.
Hindemith, Symphony Metamorphosis of Themes by Carl Maria Von Weber.

By ELINOR HUGHES

LENOX—It hardly seemed possible, but the opening night record attendance for the concerts of the Boston Symphony Orchestra in The Shed at Tanglewood, was exceeded last night by 500 for a new record.

The size and enthusiasm of the audience was a tribute to the musical curiosity of the public, since the main feature on the program was the first performance in the East of Lukas Foss' revised version of his Piano Concerto No. 2.

This work, first heard at Symphony Hall in Boston in November of 1951 and later recipient of the Horblitt Award, has been worked over extensively by Mr. Foss and was played in its new form at the Ojai festival in California last May. Its performance last evening coincides, within a few days, with the composer's 31st birthday.

The concerto, which drew sustained applause and even bravos from the appreciative audience, is a lively and entertaining work that should enjoy substantial popularity. There is an abundance of melody, lively passages of musical recitative between piano and orchestra, with the lyric line of the strings and woodwinds contrasting with the sharp percussive chords of the solo instrument.

Mr. Foss has set himself an exacting assignment at the piano, and he played with great fire and fervor. The work, as a whole, emerged as a truly enjoyable and refreshing blend of harmony and dissonance, the sweet and the salt setting off each other's qualities in clever proportion.

ROMANTIC OVERTURE

Mr. Munch opened the concert with a moving but never oversentimentalibed interpretation of Schumann's unashamedly romantic overture to Byron's "Manfred," a composition which is far easier to enjoy in performance than the lengthy and turgid epic of Byron's is to read.

Mendelssohn's familiar, but always lovely, "Italian" Symphony opened the second half of the performance which concluded with an admirable rendition of Hindemith's acid musical comments on the lesser works of Von Weber, the "Symphonic Metamorphosis."

This afternoon's all-Tchaikovosky program, which will be conducted by Pierre Monteux, will include the Serenade for String Orchestra, the Symphony No. 5 and the Concerto No. 1 in B Minor for piano and orchestra, with Jorge Bolet as soloist.

Boston Herald Aug 3 '53

[12]

This Clipping From
MILWAUKEE, WIS.
SENTINEL
AUG 3 - 1953

GEORGE E. SOKOLSKY

Can We Duplicate Era That Produced Mozart?

THE OTHER NIGHT, during the intermission of a Mozart concert, up at Tanglewood in the Berkshires, I could not help remarking that Mozart had performed such wonders by the age of 16. A friend commented that genius comes in cycles and we are outside the cycle. It was one of those remarks that sticks in one's craw until something is done about it. Is it true that there is a cycle of genius and a cycle of the commonplace?

Let us start with Johann Sebastian Bach and we have "Gott Ist Mein Koenig" in 1707, when he was 22 years old. Fourteen years later, he produced the "Brandenburg Concertos," which, in a way, are the beginning of the modern orchestra. Bach died in 1750, nine years before Haydn produced his first symphony and 14 years before Mozart wrote his "Sonates Pour le Clavecin." Mozart died in 1791. He was alive when Beethoven began to write.

So, we have 120 years, from 1707, when Bach's first composition was written, to 1827, when Beethoven died. In music, this is the golden age of genius.

IT WAS an extraordinarily rich period in all fields, in innovation and discovery, in the beginning of modern science. Isaac Newton published his "Universal Arithmetic" the year that Handel wrote his "Rodrigo"; Leeuwenhoek produced his microscope a year later. Alexander Pope wrote his "Pastorals" the year that Gusmao made the first ascent in a balloon at Lisbon and the following year Sir Christopher Wren completed the magnificent St. Paul's in London.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 4 - 1953

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Cir. (D 103,308)
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HARTFORD, CONN.
TIMES
AUG 3 - 1953

Boston's Precision, Tone Stand Out in Weekend Program

By EVANS CLINCHY
Special to The Hartford Times

Lenox, Mass. — When dapper, mustachioed Pierre Monteux sauntered out onto the podium Sunday afternoon at Tanglewood, the massed crowd of almost 10,000 knew that it was in for an afternoon of brilliant music making.

Mr. Monteux raised his baton in a very calm and collected manner. The orchestra raised its bows and its trumpets, and the first beat of Tchaikowsky's Serenade for String Orchestra wafted its way out to the throngs hanging on every note and the microphones placed on the front of the stage.

The microphones were there because the first portion of the program, as is the case with all these Sunday afternoon Music Shed concerts, was being broadcast nationally over the CBS radio network.

When Mr. Monteux gave the beat in his firm but unexcited way, the orchestra, since it was the Boston Symphony, responded with its usual sure precision and gleaming tone.

After the Serenade came the redoubtable Fifth Symphony, and if the Serenade, which was done exquisitely, could be classed as slightly unusual programming, the Fifth was something of an inevitability on an

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The music Saturday was also more adventurous than that on Sunday. It included Hindemith's Symphonic Metamorphoses of Themese by Weber and the premiere of a revised version of Lukas Foss' Second Piano Concerto with the composer as soloist as well as Mendelssohn's "Italian" Symphony and Schumann's Overture to Manfred.

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MR. FOSS'S CONCERTO is an acrid, melodically fragmented work in the accepted modern manner. It abounds in smashing drum beats and occasionally exciting harmonics, and the piano part is both difficult and sometimes interesting. Mr. Foss gave a brilliant account of himself at the keyboard, swooping from one end of his instrument to the other, crouching down and attacking the bass for all he was worth.

Even so, he couldn't make the piece overpowering, though a more than cursory hearing might reveal unsuspected depths.

Dr. Charles Munch was the conductor on this very cold night, and as usual he led the orchestra with sustained brilliance through the Schumann, the delightful Mendelssohn and the rousing Hindemith. None of the performances quite equaled the Ravel Bolero of Friday night, but they were all quite pleasing.

NEW YORK, N. Y.
TELEGRAPH
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Tanglewood Sets Record

LENOX, Mass., Aug. 1.—The 16th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 14th since the Boston Symphony Orchestra participated, has shattered all attendance records midway through its 1953 series.

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So popular have these "small" concerts proven, (preliminary to the major Shed series, which run through Sunday, August 16) that the Boston Symphony Orchestra management is faced with the problem of whether to move them next season entirely to the 6,000-seat Music Shed.

Total attendance at the six "small" concerts this season has been 26,150, thus establishing an all-time record, surpassing the previous record of 23,500 set in 1950, when announcement of Dr. Koussevitzky's farewell appearances at Tanglewood brought in one wek-end the record attendance of 11,700 persons. The pair of Bach concerts on July 11-12 saw an attendance of 7,200, the largest opening week-end crowd on record. The brace of Mozart concerts were long sold out in advance, and have proven over the years the most attractive of the programs.

Box office receipts for the six preliminary concerts total $52,224, which is an increase of 35 per cent. compared to those of 1952.

Music Center's Opera Department Stages 3 Operas

Special to The Hartford Times

Lenox, Mass.—The Berkshire Music Center did itself no favors last night. Boris Goldovsky's opera department produced three operas which did not even faintly allude to the tradition which in previous years brought forth "Albert Heering," "Titus" and Benjamin Britten's saga of seafolk. The shade of Dr. Koussevitzky stirred uneasily in his ensconcement on the churchyard hill in Lenox.

At the outset Mr. Goldovsky did some explaining, as he usually does. Opera in English, he declared, was an accomplished fact. It had won so completely that, while Gluck's "The Drunkard Reformed" and Chabrier's "An Incomplete Education" were to be heard in the vernacular, the company could afford to yield up Debussy's L'Enfant Prodigue in its original French.

He said furthermore, with no trace of apology, that while the Center had no ballet department there were just enough "violists and cellist and oboe players and —guides" who has once "taken dancing" to manage the terpsichorean implications of Debussy's Scene Lyrique on a "volunteer" basis. To dispose of that factor now, it can be adequately said that this willing and good-looking volunteer corps danced precisely like violists, cellists and oboe players sadly in need of a choreographic guide.

This was too bad because it was only the Debussy work that began to produce operatic illusions in the form of moving song by Anne English as Lia, Lee Cass and Robert Simpson as Simeon and Azael respectively, a rather pretty, if garishly lighted set, and had the convincing ministrations of a capable orchestra conducted by Samuel Krachmalnick.

The other opuses were supported only by piano accompaniment that was unidentified, but, my reports have it, was the work of Mr. Goldovsky who had nothing to blush for in that respect.

* * *

IT'S A PITY that unworthy scores by great composers can't be permitted to lie in their graves. There was no good reason for reviving Gluck's L'Ivrogne Corrige. The plot is that an actor wins the hand of his lady love and weans her father from his bottle by having his company play a scene in hell. That is all there is to it. This was played with all the awkwardness and self-delusion of class-night play at Hotchkiss Corners.

The Chabrier piffle was cut from like cloth which wasn't improved any by being skillfully done. A young nobleman has been educated in all branches of learning except in the recondite art of taking his bride to bed. Since this was chiefly in spoken dialogue it was understood by the audience and hilariously enjoyed. Mr. Goldovsky had warned in the beginning: "You may find it risque, but I doubt it."

The doubt was enormous.

* * *

MUSIC CENTER is known the country over. Earnest students of great talent—and there was exceptional vocal talent last night—go to Tanglewood for graduate work. The superficiality and ineptness manifested far into Monday evening tarnished not slightly the illustrious name of the place.—C.E.L.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 3 - 1953

'Porgy and Bess'

Scenes From Musical Comedy To Feature Tanglewood Show

TANGLEWOOD — The complete program was announced today for Tanglewood on Parade, the benefit for the Berkshire Music Center Aug. 13.

The Boston Symphony Orchestra will be conducted by Charles Munch in Beethoven's Concerto in D major, with Isaac Stern as soloist. The program will open with Handel's "Water Music."

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After the concert in the Music Shed, Anna Russell, concert comedienne, will award 40 door prizes.

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For holders of reserved and box seats a special opera performance will be presented at 4 in the formal gardens of the estate.

Tickets are on sale at the box office.

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TRANSCRIPT-TELEGRAM
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French Conductor Wins Plaudits At Tanglewood

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The Sunday concert, featuring Pierre Monteux, eminent French conductor, leading the Boston Symphony orchestra, was devoted to the music of Tschaikowsky. It was regarded by critics as one of the most distinguished performances in the brilliant annals of Tanglewood.

Cir. (D 331,853) (S 567,[illegible])
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 2 - 1953

MUSIC THIS WEEK

Guggenheim Concerts

Goldman Band, Edwin Franko Goldman, conductor, Central and Prospect Parks.

Today, Central Park, 8:30. Grand March, Tannhauser, Wagner; Overture, Romeo and Juliet, Tchaikovsky; Kammenoi Ostrow, Reve Angelique, Rubinstein; Columbian Fantasie (James Burke, cornetist); Rogers; Russian Sailor's Dance, Gliere; Shepherd's Hey, Grainger; March, Illinois, Goldman; March, Manhattan Beach; March, El Capitan; Liberty Bell; Semper Fidelis; Waltz; the Flashing Eyes of Andalusia; March, Our Flirtations; March, The Stars and Stripes Forever, Sousa.

Monday, Central Park, 8:30. Grand March, University, Goldman; Overture, Halka, Moniuszko; Procession of Knights, from Parsifal, Wagner; Second Swedish Rhapsody, Leidsen; Favorite Melodies; A Kiss in the Dark (James Burke, cornetist); Punchinello; Pan Americana; Excerpt from Babes in Toyland; Excerpt, The Gold Bug; Excerpts, The Fortune Teller, Herbert.

Wednesday, Central Park, 8:30. Huldigungsmarsch, Wagner; Overture, Youth Triumphant, Hadley; Introduction and Tarantella (James Burke, cornetist), Goldman. Novelette, MacDowell; March, Happy-Go-Lucky, Goldman; Overture, William Tell, Rossini.

Thursday, Prospect Park, 8:30. Overture, Catel; A Curtain Raiser and Country Dance, Goldman; Eight Russian Folksongs, Liadov; Czech Rhapsody, Weinberger; Concert Waltz (James Burke cornetist), Goldman; Symphony No. 1; Polonaise; Ecassaise; Contra Dance; Overture, Egmont, Beethoven.

Friday, Central Park, 8:30. Overture, Catel; A Curtain Raiser and Country Dance, Goldman; Eight Russian Folksongs, Liadov; Czech Rhapsody, Weinberger; Concert Waltz (James Burke, cornetist), Goldman; Symphony No. 1; Polonaise; Ecossaise; Contro Dance; Overture, Egmont, Beethoven.

Saturday, Prospect Park, 8:30. Marche Slave; Andante Cantabile Fifth Symphony, Tchaikovsky; Kammenoi Ostrow, Reve Angelique, Rubinstein; Pictures at an Exhibition, Moussorgsky; Overture, Romeo and Juliet, Tchaikovsky; Elli, Elli (James Burke, cornetist), Shallitt; March for Band, Op. 99, Prokofiev; Finale, A Life for the Tsar, Glinka; Russian Sailor's Dance, Gliere.

Other Concerts

Pauline Phelps, mezzo-soprano; **Joy McLean**, soprano; **George Hill**, bass; Carl Fischer Hall, today 3.

Ernest Wallfisch, violinist; and **Lory Wallfisch**, pianist; Brooklyn Museum, today, 2.

Marilyn Mason, organist; St. Paul's Chapel, Columbia University, Tuesday, noon.

Thomas Richner, organist; St. Paul's Chapel, Columbia University, Thursday, noon.

Works by Bach, Couperin, Maldingreau, Messiaen, Vierne, Alain, Franck.

New York Public Library Concerts, Bryant Park. (Recorded Music).

Monday, noon. Recordings of Singing by Caruso.

Tuesday, noon. Prelude from "Lohengrin," Wagner; Symphony No. 8 in B minor ("Unfinished"), Schubert; Contrasts for violin, clarinet and piano, Bartok; Mondnacht, Op. 39, No. 5; Die beiden Grenadier, Op. 49, No. 1, Schumann; Concerto in D for cello and orchestra, Haydn; Billy the Kid Ballet Suite, Copland.

Wednesday, noon. Overture, "The Flying Dutchman," Wagner; Concerto No. 2 in D minor, Op. 23 for piano and orchestra, MacDowell; Queen's Aria from "The Magic Flute"; Der Hoelle Rache, Mozart; Symphony of Psalms, Stravinsky; Cantatas, Erhoere mich, wenn ich rufe; Der Pharisaeer under der Zoellner, Schuetz; Mathis der Maler, Hindemith.

Thursday, noon. Symphony No. 8 in F, Op. 93, Beethoven; Staendchen Das Fischermaedchen; Der Erlkoenig, Op. 1, Schubert; Concerto grosso for string orchestra and piano, Bloch; Concerto No. 1 in D minor, Op. 15, for piano and orchestra, Brahms.

Friday, noon. Overture, "Cosi fan tutte," Mozart; Symphony No. 2 in D minor, Op. 70, Dvorak; La fanciulla del West: Ch 'ella mi creda libero, Puccini; Four impromptus, Op. 142, Schubert; Symphony for strings, Schuman; 1812 Overture, Op. 49, Tchaikovsky.

Opera

Punch Opera, Cherry Lane Theater, 38 Commerce St., Antheil's "Volpone," Wednesday through Sunday, 8:30.

Lemonade Opera, 141 W. 13th St., Mozart's "Don Pedro," today, 8:30.

Salmaggi Opera, Triborough Stadium, Randall's Island, Verdi's "Aida," Saturday, 8:45.

Amato Opera Theater, 159 Bleecker St., Puccini's "La Boheme," Friday and Saturday, 8:30. (Reservations by advance application GR 7-2844).

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, conductor, Tanglewood, Lenox, Mass.

Today, 2:30. Tchaikovsky program (Pierre Monteux conducting); soloist, Jorge Bolet, pianist; James Fassett, commentator). Seranade for Strings; Symphony No. 5 in E minor; Piano Concerto No. 1 in B flat minor.

Friday, 8:30 (Soloists, Jennie Tourel, Nicola Moscona, John McCollum and the Berkshire Festival Chorus.) "Romeo and Juliet" (dramatic symphony), Berlioz.

Saturday, 8:30. (Leonard Bernstein conducting); soloists, Jennie Tourel and Theresa Green and the Berkshire Festival Chorus. Prelude to "Khovanstchina," Moussorgsky; "Sheherasade" for Soprano and Orchestra, Ravel; Symphony No. 2 ("Resurrection"), Mahler.

Sunday, Aug. 9, 2:30. (Soloists, Gregor Piatigorsky, cellist; Joseph De Pasquale, violist; James Fassett, commentator.) Symphony No. 5 in B flat, Schubert; Adagio for Strings, Barber; "Don Quixote" with cello and viola solo, Strauss; Concerto for Cello, No. 1, Milhaud; "Bacchus et Ariane" Suite No. 2, Roussel.

Berkshire Music Center, Opera Dept., Monday 8:30.

"L'Yvrogne Corrige," (The Reformed Drunkard), Gluck; "L'Enfant Prodigue," (The Prodigal Son"), Debussy; "Une Education Manquee," (An Incomplete Education) Chabrier.

[13]

This Clipping From
MILWAUKEE, WIS.
SENTINEL
AUG 3 - 1953

GEORGE E. SOKOLSKY

Can We Duplicate Era That Produced Mozart?

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Let us start with Johann Sebastian Bach and we have "Gott Ist Mein Koenig" in 1707, when he was 22 years old. Fourteen years later, he produced the "Brandenburg Concertos," which, in a way, are the beginning of the modern orchestra. Bach died in 1750, nine years before Haydn produced his first symphony and 14 years before Mozart wrote his "Sonates Pour le Clavecin." Mozart died in 1791. He was alive when Beethoven began to write.

So, we have 120 years, from 1707, when Bach's first composition was written, to 1827, when Beethoven died. In music, this is the golden age of genius.

IT WAS an extraordinarily rich period in all fields, in innovation and discovery, in the beginning of modern science. Isaac Newton published his "Universal Arithmetic" the year that Handel wrote his "Rodrigo"; Leeuwenhoek produced his microscope a year later. Alexander Pope wrote his "Pastorals" the year that Gusmao made the first ascent in a balloon at Lisbon and the following year Sir Christopher Wren completed the magnificent St. Paul's in London.

What a wonderful time I am having as I go through this period of 120 years! How envious one can be of such a year as 1734 when Swedenborg published his philosophy; Bach his "Christmas Oratorio"; Montesquieu his "Considerations on the Grandeur and Decadence of the Romans"; Voltaire, his "Lettres Philosophiques."

This is the period of revolution, of the stimulation of the imagination of youth by new ideas, new countries, new developments. The American and French revolutions stirred the world and Napoleon moved across continents.

CAN WE DRAW any conclusions from all this? Does it help us to understand why this period of 120 years is an age of genius? Does it aid us to understand our own times when on the cultural side of life so little is produced in any country?

Perhaps the explanation is that our great minds have turned to science, to chemistry and physics and engineering. Have we become so bogged down in facts and in the business of earning a living that the beauty of life escapes us? Are we so full of statistics that there is no room for poetry?

And yet, as one moves among the pines of lovely Tanglewood, watching young people in their interminable arguments about music and life, it is impossible not to be sensitive to a great stirring, like the cold wind that precedes an electric storm. Here is a sampling of the cultured youth of America, from every state, who give their summers to composition and performance and to endless talk. It may be the dawn of another era of genius.

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Cir. (D 103,308)
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TIMES
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* * *

A RATHER RESTLESS LADY near me said at the piece's conclusion that she had never heard any piece of music that was quite so boring. Another in front sighed in a state of ecstasy, wordless in her praise of both the music and the performance.

And it was a fine a performance, too. Mr. Monteux led the orchestra through all the intricacies of the piece cleanly.

It is a rather wild and uninhibited piece anyway, and both he and the orchestra made it just as exciting and uncontrolled as they could without damaging the work's texture.

* * *

JORGE BOLET, the Cuban pianist, helped Mr. Monteux and the orchestra conclude the program with a performance of the First Piano Concerto. The audience sighed noticeably with delight and recognition as the first strains of the concerto got under way. It is, after all, rather thrice familiar piece of music, and Mr. Bolet played it with plenty of dash. Everyone seemed to love it.

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Guggenheim Concerts

Goldman Band, Edwin Franko Goldman, conductor, Central and Prospect Parks.

Today, Central Park, 8:30. Grand March, Tannhauser, Wagner; Overture, Romeo and Juliet, Tchaikovsky; Kammenoi Ostrow, Reve Angelique, Rubinstein; Columbian Fantasie (James Burke, cornetist); Rogers; Ruselan Sailor's Dance, Gliere; Shepherd's Hey, Grainger; March, Illinois, Goldman; March, Manhattan Beach; March, El Capitan; Liberty Bell; Semper Fidelis; Waltz, the Flashing Eyes of Andalusia; March, Our Flirtations: March, The Stars and Stripes Forever, Sousa.

Monday, Central Park, 8:30. Grand March, University, Goldman; Overture, Halka, Moniuszko; Procession of Knights, from Parsifal, Wagner; Second Swedish Rhapsody, Leidzen; Favorite Melodies; A Kiss in the Dark (James Burke, cornetist); Punchinello; Pan Americana; Excerpt from Babes in Toyland; Excerpt, The Gold Bug; Excerpts, The Fortune Teller, Herbert.

Wednesday, Central Park, 8:30. Huldigungsmarsch, Wagner; Overture, Youth Triumphant, Hadley; Introduction and Tarantella, (James Burke, cornetist), Goldman. Novelette, MacDowell; March, Happy-Go-Lucky, Goldman; Overture, William Tell, Rossini.

Thursday, Prospect Park, 8:30. Overture, Catel; A Curtain Raiser and Country Dance, Goldman; Eight Russian Folksongs, Liadov; Czech Rhapsody, Weinberger; Concert Waltz (James Burke cornetist), Goldman; Symphony No. 1; Polonaise; Ecassaise; Contra Dance; Overture, Egmont, Beethoven.

Friday, Central Park, 8:30. Overture, Catel; A Curtain Raiser and Country Dance, Goldman; Eight Russian Folksongs, Liadov; Czech Rhapsody, Weinberger; Concert Waltz (James Burke, cornetist), Goldman; Symphony No. 1; Polonaise; Ecossaise; Contro Dance; Overture, Egmont, Beethoven.

Saturday, Prospect Park, 8:30. Marche Slave; Andante Cantabile Fifth Symphony, Tchaikovsky; Kammenoi Ostrow, Reve Angelique, Rubinstein; Pictures at an Exhibition, Moussorgsky; Overture, Romeo and Juliet, Tchaikovsky; Eili, Eili (James Burke, cornetist), Shallitt; March for Band, Op. 99, Prokofiev; Finale, A Life for the Tsar, Glinka; Russian Sailor's Dance, Gliere.

Other Concerts

Pauline Phelps, mezzo-soprano; **Joy McLean**, soprano; **George Hill**, bass; **Carl Fischer Hall**, today 3.

Ernest Wallfisch, violinist; and **Lory Wallfisch**, pianist; **Brooklyn Museum**, today, 2.

Marilyn Mason, organist; **St. Paul's Chapel, Columbia University**, Tuesday, noon.

Thomas Richner, organist; **St. Paul's Chapel, Columbia University**, Thursday, noon.

Works by Bach, Couperin, Maleingreau, Messiaen, Vierne, Alain, Franck.

New York Public Library Concerts, Bryant Park. (Recorded Music).

Monday, noon. Recordings of Singing by Caruso.

Tuesday, noon. Prelude from "Lohengrin," Wagner; Symphony No. 8 in B minor ("Unfinished"), Schubert; Contrasts for violin, clarinet and piano, Bartok; Mondnacht, Op. 39, No. 5; Die beiden Grenadier, Op. 49, No. 1, Schumann; Concerto in D for cello and orchestra, Haydn; Billy the Kid Ballet Suite, Copland.

Wednesday, noon. Overture, "The Flying Dutchman," Wagner; Concerto No. 2 in D minor, Op. 23 for piano and orchestra, MacDowell; Queen's Aria from "The Magic Flute"; Der Hoelle Rache, Mozart; Symphony of Psalms, Stravinsky; Cantatas, Erhoere mich, wenn ich rufe; Der Pharisaeer und der Zoellner, Schuetz; Mathis der Maler, Hindemith.

Thursday, noon. Symphony No. 8 in F, Op. 93, Beethoven; Staendchen Das Fischermaedchen; Der Erlkoenig, Op. 1, Schubert; Concerto grosso for string orchestra and piano, Bloch; Concerto No. 1 in D minor, Op. 15, for piano and orchestra, Brahms.

Friday, noon. Overture, "Cosi fan tutte," Mozart; Symphony No. 2 in D minor, Op. 70, Dvorak; La fanciulla del West: Ch 'ella mi creda libero, Puccini; Four impromptus, Op. 142, Schubert; Symphony for strings, Schuman; 1812 Overture, Op. 49, Tchaikovsky.

Opera

Punch Opera, Cherry Lane Theater, 38 Commerce St., Antheil's "Volpone," Wednesday through Sunday, 8:30.

Lemonade Opera, 141 W. 13th St., Mozart's "Don Pedro," today, 8:30.

Salmaggi Opera, Triborough Stadium, Randall's Island, Verdi's "Aida," Saturday, 8:45.

Amato Opera Theater, 159 Bleecker St., Puccini's "La Boheme," Friday and Saturday, 8:30. (Reservations by advance application GR 7-2844).

Berkshire Festival

Boston Symphony Orchestra, Charles Munch, conductor, Tanglewood, Lenox, Mass.

Today, 2:30. Tchaikovsky program (Pierre Monteux conducting); soloist, Jorge Bolet, pianist; James Fassett, commentator). Serenade for Strings; Symphony No. 5 in E minor; Piano Concerto No. 1 in B flat minor.

Friday, 8:30 (Soloists, Jennie Tourel, Nicola Moscona, John McCollum and the Berkshire Festival Chorus.) "Romeo and Juliet" (dramatic symphony), Berlioz.

Saturday, 8:30. (Leonard Bernstein conducting); soloists, Jennie Tourel and Theresa Green and the Berkshire Festival Chorus. Prelude to "Khovanstchina," Moussorgsky; "Sheherazade" for Soprano and Orchestra, Ravel; Symphony No. 2 ("Resurrection"), Mahler.

Sunday, Aug. 9, 2:30. (Soloists, Gregor Piatigorsky, cellist; Joseph De Pasquale, violist; James Fassett, commentator.) Symphony No. 8 in B flat, Schubert; Adagio for Strings, Barber; "Don Quixote" with cello and viola solo, Strauss; Concerto for Cello, No. 1, Milhaud; "Bacchus et Ariane" Suite No. 2, Roussel.

Berkshire Music Center, Opera Dept., Monday 8:30.

"L'Ivrogne Corrige," (The Reformed Drunkard), Gluck; "L'Enfant Prodigue," (The Prodigal Son"), Debussy; "Une Education Manquee," (An Incomplete Education), Chabrier.

Circ. (D 26,526)
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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1953

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Cir. (D 25,858)
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 3 - 1953

Tanglewood On Parade Benefit Event Aug. 13

Tanglewood will be on parade Thursday, Aug. 13. The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, a lawn supper and an evening concert by the orchestra, will last from 6 to 11, followed by dancing on the lawn.

Isaac Stern, the celebrated violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting, at the evening concert. Mr. Stern made a highly successful film debut in "Tonight We Sing."

The second half of the concert program, to be conducted by Leonard Bernstein head of the Berkshire Music Center's conducting classes, will offer as soloists baritone William Warfield and his wife, soprano Leontyne Price. The occasion will be the first public appearance of the couple since their enormous personal success last season in Vienna, Berlin, London and Paris in the title roles of the Blevins Davis revival of the George Gershwin opera, which Robert Breen staged. Miss Price, who was a Berkshire Music Center student in 1951, is currently singing Bess on Broadway, at the Ziegfeld Theatre, and will appear on "Tanglewood on Parade" thru the courtesy of the producers. Mr. Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloists, with soprano Lois Marshall in Brahms' Requiem.

"Tanglewood on Parade" is held in aid of the Berkshire Music Center, now in its eleventh season and box seats, at $5.00, and front section of the great Music Shed, all of which are reserved at $4.00, Tanglewood box office. General admission tickets, on sale now at $2.50, will entitle the holders to seats in the Shed's rear section. All ticket-holders will be invited to attend demonstrations by the school's symphony orchestra, chorus, chamber music, opera department and Tanglewood Study Group.

Cir. (D 26,526)
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PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1953

Top Editors Of Europe Coming Here

Week-end Guests To Visit Tanglewood And Jacob's Pillow

Fourteen editors of prominent newspapers in European countries belonging to the North Atlantic Treaty Organization will spend the coming week end in the Berkshires. They will be escorted by two representatives of the U.S. Department of State and one of the Defense Department, and will be guests in Pittsfield homes.

Their visit, sponsored also by the Mutual Security Agency, will follow two weeks of viewing recent industrial, military, agricultural and general developments. They will arrive Saturday [illegible]

Cir. (D 9,928)
This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD
AUG 4 - 1953

Informal Benefit At Tanglewood to Be Held Thursday

LENOX, Mass. — A benefit for the Berkshire Music Center at Tanglewood, entitled "Tanglewood on Parade", will be given by students of the school on Thursday from six to 11 p.m.

Simultaneous sessions of each department of the school will be held at six o'clock, with the orchestra performing short symphonic works in the Shed, opera students giving opera scenes in the theatre-concert hall, and the chamber music department holding a recital in the chamber music hall. At seven, picnickers on the lawn will have as background a concert by the chorus on the porch of the main house. A gala concert by the Boston Symphony Orchestra will be performed in the Shed at 9:15 p.m., followed by waltzing on the lawn.

Isaac Stern will be soloist in Beethoven's violin concerto with the orchestra, and William Warfield, baritone, and Leontyne Price, soprano, will sing Scenes One and Two from Act II of "Porgy and Bess" by George Gershwin. The Festival chorus will asist.

A special performance of opera in the formal gardens will be given at four o'clock for holders of boxes and reserved seats.

Boris Goldovsky, director of the opera school, will give an address of welcome at 5:45 o'clock.

Cir. (D 261,218)
This Clipping From
BUFFALO, N. Y.
NEWS
AUG 4 - 1953

Berkshire Festival Shattering Records For Its Attendance

By THEODOLINDA C. BORIS
BUFFALO EVENING NEWS Music Critic

LENOX, Mass., Aug. 4. — Still four years away from its 20th birthday, the Berkshire Music Festival, at the midway point of its 1953 series, has surpassed all previous attendance records. This is no surprise to the increasing number of music-loving persons who put the festival in the beautiful Western Massachusetts hills at the top of their list of preferred summer activities.

The opening concert, Friday evening, of the "big" festival series drew 10,300 persons—6000 filling the famous Music Shed to capacity, the remainder scattered on the broad surrounding lawns.

This allowed those officials of the festival who had changed the opening concert night of each of the three "big" week-end series from Thursday to Friday the cosy pleasure of saying "I told you so."

It long has been felt that such a change should be made, because many music-lovers come up from New York City or Connecticut or down from Boston or Bangor who can more easily start their musical week-ends Friday than Thursday.

* * *

EVEN THE ATTENDANCE at the "little" series of six chamber concerts, between July 11 and 26, has established a new record for these concerts, begun in 1943, and held in the Theater-Concert Hall, which, like the shed, was designed by the late Eliel Saarinen—who designed our own Kleinhans Music Hall.

This season the attendance at these six concerts reached 26,150, well ahead of the 1950 record of 23,500.

As a result, officials already are discussing the feasibility of moving these concerts to the Music Shed, since the theater seats only 1152 persons, and bad weather necessarily becomes an unhappy hazard for those who hear the concerts from outside the building.

* * *

THE OPENING FESTIVAL CONCERT Friday evening was conducted brilliantly by Charles Munch, regular director of the Bostonians. From the first lovely measures of the Third "Leonore" Overture of Beethoven to the final climax of Ravel's "Bolero," the program gave wonderful opportunities to the conductor to display his exceptional orchestral talents and also to indulge in the personal involvement which is so strongly a part of his musical temperament.

It was an inspiration to include Copland's "Appalachian Spring" on the program. The score is ideal for outdoor music-making, because it speaks eloquently of a particular part of our countryside.

The elegance of Zino Francescatti's playing of the Mendelssohn Violin Concerto and the shining clarity of his silken tone were set off by the accompaniment much as a beautiful gem is enhanced by its setting.

* * *

THE HIGHLIGHT of Saturday evening's program, also directed by Mr. Munch, was Lukas Foss' revised Second Piano Concerto, for which the composer was the soloist. Also on the program were Schumann's Overture to "Manfred," the ineffable "Italian" Symphony of Mendelssohn and Hindemith's Symphonic Metamorphosis of Themes by Weber.

Sunday afternoon quiet, imperturbable, little Pierre Monteux, guest conductor, presided over an all-Tchaikovsky program—the Serenade for Strings, the Fifth Symphony, and, with Jorge Bolet at the piano, the B Flat Piano Concerto.

It was a concert of quality rather than impact, of serenity rather than individuality, but patrician and gently moving for "a' that," nevertheless.

* * *

MONDAY EVENING the Opera Department of the Berkshire Music Center under Boris Goldovsky presented three rarely-heard one-act operas—Gluck's "L'Yvrogne Corrige" (The Drunkard Reformed), Debussy's "L'Enfant Prodigue" (The Prodigal Son) and Chabrier's "Une Education Manquee" (An Incomplete Education).

The second concert series of the festival opens Friday evening with another rarely-heard work, the dramatic symphony, "Romeo and Juliet," by Berlioz, with Mr. Munch conducting. Leonard Bernstein will conduct Saturday evening and Mr. Munch next Sunday afternoon.

Next Monday evening the three-act opera, "Richard Coeur-de-Lion," not presented within living memory, will be performed by the Opera Department under Mr. Goldovsky. With the symphony concerts of Aug. 14, 15 and 16, the 1953 Berkshire Music Festival will close.

It was extremely pleasant for this writer to meet and talk with a goodly number of persons from Buffalo and vicinity, and to learn that each year more Western New Yorkers are among the festival audiences.

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"Tanglewood on Parade" is held in aid of the Berkshire Music Center, now in its eleventh season and box seats, at $5.00, and front section of the great Music Shed, all of which are reserved at $4.00, Tanglewood box office. General admission tickets, on sale now at $2.50, will entitle the holders to seats in the Shed's rear section. All ticket-holders will be invited to attend demonstrations by the school's symphony orchestra, chorus, chamber music, opera department and Tanglewood Study Group.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1953

Top Editors Of Europe Coming Here

Week-end Guests To Visit Tanglewood And Jacob's Pillow

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Their visit, sponsored also by the Mutual Security Agency, will follow two weeks of viewing recent industrial, military, agricultural and general developments. They will arrive Saturday afternoon from Fort Knox, Ky., by military aircraft at the Pittsfield Airport. After supper at the Richmond home of Donald B. Miller, publisher of The Eagle, the editors will attend the Berkshire Festival concert as guests of the management. They will picnic on the Tanglewood lawn before the Sunday concert, and following it, will have dinner in private homes.

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The guests will include editors-in-chief and foreign editors from newspapers in Liege, Belgium; Slagelse, Denmark; Paris, Amiens, Moselle and Limoges, France; Naples, Genoa and Verona, Italy; Groningen and The Hague, Holland; Aelesund, Norway; Lisbon, Portugal; and Manchester, England.

The visit will follow a schedule similar to last season, which resulted in many articles in European papers about the Berkshire week end, when the editors were given an opportunity "to see beautiful country, hear beautiful music and meet friendly people."

Cir. (D 281,218)
This Clipping From
BUFFALO, N. Y.
NEWS
AUG 4 - 1953

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By THEODOLINDA C. BORIS
Buffalo Evening News Music Critic

LENOX, Mass., Aug. 4. — Still four years away from its 20th birthday, the Berkshire Music Festival, at the midway point of its 1953 series, has surpassed all previous attendance records. This is no surprise to the increasing number of music-loving persons who put the festival in the beautiful Western Massachusetts hills at the top of their list of preferred summer activities.

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This allowed those officials of the festival who had changed the opening concert night of each of the three "big" week-end series from Thursday to Friday the cosy pleasure of saying "I told you so."

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As a result, officials already are discussing the feasibility of moving these concerts to the Music Shed, since the theater seats only 1152 persons, and bad weather necessarily becomes an unhappy hazard for those who hear the concerts from outside the building.

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It was extremely pleasant for this writer to meet and talk with a goodly number of persons from Buffalo and vicinity, and to learn that each year more Western New Yorkers are among the festival audiences.

Cir. (D 24,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1953

Notes and Footnotes

INTERVIEWING Mrs. Florence Warner is somewhat like laying hold of an amiable tornado. She has been busy the past few weeks launching Philco's de luxe radio-phonograph the Phonorama for which she engaged the Curtis Hotel music room, bought a box at Tanglewood, and presently will introduce one of the instruments into the Glass Room at Tanglewood, stronghold of RCA, by donating a Phonorama as a prize for Tanglewood on Parade.

But we're getting ahead of our story. Mrs. Warner, a striking blonde, was born in Troy, N.Y., grew up in the Midwest, worked as newspaper reporter, radio script writer, writes publicity for "Philco TV Playhouse" (seen here Sundays on WRGB at 10 PM), and bears the title of director of publicity and public relations for the Hutchins Advertising Company of New York. Hutchins carries the Philco account, and appears to be a wonderfully happy, free-wheeling concern, real gone and able to take a national promotion like Phonorama in its stride.

—o—

MRS. WARNER'S gusty good humor carries all before it. She started Phonorama by engaging a suite in New York at the Savoy Plaza, throwing a luxurious tea to which musical figures were invited, and presto, she had endorsements from Milton Cross, James Melton, Risé Stevens, George Szell and Paul Whiteman. Tanglewood and its musical prestige was selected for Phonorama's first open public showing.

—o—

MRS. W. is one to strike when the iron is hot. When the Korean peace was about to be signed, she routed out Sammy Vincent (Philco dealer) that Sunday so she could select some appropriate records from his store. She came up with "Onward, Christian Soldiers," and "The Lord's Prayer," to play on Phonorama.

In the organization she is affectionately called "Grandma," which is true, though she doesn't look it. She has two small grandchildren, and a son age 18 ready for college. They are, of course, her dearest possessions, followed closely by the Carnegie Medal awarded to her for diving into stormy, shark infested waters off the Florida keys to rescue a drowning man, swept off a fishing boat in 1950. She is one of the few women ever to receive this award.

—o—

AS WE OBSERVED, the Hutchins Company is a real gone outfit, and surely a joy to work for. Soon after she opened her Lenox project there came a large manila envelope, special delivery, from headquarters. Inside was a facsimile front page of a newspaper, *The Daily Tribune*, on which had been dubbed in tremendous headlines: "Warner Does It Again as Nation Flocks to Lenox!" Next day came another, "Militia Called To Quell Phonorama Enthusiasts!" and another "Phonorama Unfair to Live Musicians!" and finally, "Boston Symphony Quits: Phonorama Tanglewood." It was their way of showing they were rooting for her all out.

She was so carried away she went and bought a beautiful Siamese cat and named him 'Rama. He's friendly but not very musical.

Cir. (D 24,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 4 - 1953

Kiwanis To See Film

Harold Brunton will show the film "Lightning Mass" at the meeting of the Kiwanis Club at 12.15 tomorrow noon at the Sheraton Hotel.

The speaker last week was George E. Judd, who gave a word picture of the Boston Symphony Orchestra and of Tanglewood operations.

This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 4 - 1953

400 Students Enrolled At Music Center

Students from 41 states and 11 foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood, Lenox. This country's only school of music maintained by a major orchestra was established by the Boston Symphony Orchestra in 1940, when Serge Koussevitzky was its music director, and is now in its 11th six-week session, through the end of the Berkshire Festival on Aug. 16.

The enrollment of 400 students represents a true cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music, opera, under a distinguished faculty of 36, which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, Richard Burgin, William Kroll and first chair players of the Boston orchestra. The symphony's music director, Charles Munch, is director of the school, and Ralph Berkowitz is dean. A special department, the Tanglewood Study Group, set up last year for amateurs of music who wish to spend their vacations in the absorption of music, continues this year under the leadership of Ingolf Dahl, with an enrollment of 105, 38 of whom are spending the full six weeks, 12 for four weeks, and 55 for two weeks.

New York state leads the registration, with more than 100 students. Massachusetts, Pennsylvania and Ohio are represented by 90 students. Nineteen each come from Connecticut and New Jersey; 18 each from Delaware, Maryland, Virginia and Washington, D. C. As a result of the Boston Symphony orchestra's first transcontinental tour last spring, enrollment from California increased to 10 students; from Salt Lake City and Provo, Utah, have come five pupils. Nine Canadians are studying at Tanglewood this summer, mostly from Toronto and Montreal, where the symphony played. The New Orleans orchestral auditions produced seven students now on the Berkshire campus, and five from Florida.

Nineteen foreign students are enrolled. Besides the Canadians, Mexico, France, Israel, Sweden, Japan, Korea, Holland, Bolivia, Latvia and China have representatives. Serge Blanc, of Paris, is concertmaster of the student orchestra. From Pusan, South Korea, is John Kim, who is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. A composition pupil with Mexico's composer-conductor Carlos Caveth is Tossi Ichiyanagi, of Tokyo.

Cir. (D 175,149) (S 182,397)
This Clipping From
DALLAS, TEX.
NEWS
AUG 4 1953

French Honors Given

NEW YORK (UP).—S. Hurok, the well-known impressario, and George E. Judd, manager of the Boston Symphony, have been made chevaliers of the Legion of Honor by the French Government.

Cir. (D 64,021) (S 69,057)
This Clipping From
CANTON, OHIO
REPOSITORY
AUG 4 - 1953

MUSICAL TRUCK FLEET

TANGLEWOOD, Mass. — One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire Music Festival. Seventy-two new pianos and two electronic organs were loaded on a fleet of trucks which made the 790-mile run to Tanglewood from Cincinnati.

This Clipping From
ALBANY, N. Y.
TIMES-UNION
AUG 4 - 1953

Tanglewood Opening Sets All-Time Record

By EDGAR S. VAN OLINDA

The first of a series of three week-end concerts in the large music shed by the Boston Symphony Orchestra under the baton of Charles Munch established an all-time record for attendance at Tanglewood with an audience of 10,000 for Sunday afternoon's all-Tchaikowsky program, with the eminent French guest conductor, Pierre Monteux, directing the 104-piece orchestra.

The paid attendance for the Series A concerts of 1953 which was presented Friday and Saturday nights and Sunday afternoon was the largest in the history of the Berkshire Music Festival since it was established in 1934, a grand total of 31,000.

Friday and Saturday night's programs included works by Beethoven, Mendelssohn, Copland, Ravel, Schumann, Foss and Hindemith. Zino Francescatti, was the guest soloist Friday night with the orchestra, with a magnificent performance of the Mendelssohn violin concerto. Saturday night's soloist was the young pianist-composer, Lukas Foss in an exciting and provocative rendition of his own piano Concerto, No. 2.

BOLET IS SOLOIST

Sunday afternoon's concert, directed by Pierre Monteux included Serenade for Strings, Symphony, No. 5 and the Piano Concerto, No. 1 by Tchaikowsky, magnificently played by the French pianist, Jorge Bolet. Mr. Bolet was recalled to the front of the stage for six bows at the conclusion of the concerto, the usual staid New England audience so far forget[illegible] decorum as to indulge in vociferous cheering, puncutated by whistles of approval from the younger members of the audience.

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Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 5 - 1953

Literature From Tanglewood Put In Bank Window

A display of literature on the Berkshire Music Center and pictures of the artists who will be featured at the annual "Tanglewood on Parade" program, to be presented a week from tomorrow, Aug. 13, at Tanglewood in Lenox, has been set up in the North Adams Savings bank insurance department's community window.

The special program, given annually for the benefit of the Berkshire Music Center, shows the Center in operation with simultaneous sessions in the departments, beginning at 6 o'clock. The Boston Symphony orchestra will present a program of short symphonic works in the shed, opera scenes will be presented in the theater-concert hall, and a program by students in the chamber music department will be given in the music hall. Persons attending have been invited to take picnic suppers for the lawn party that will be held at 7 o'clock, when the chorus will present a concert on the porch of the main house.

The main concert in the shed at 8.15 will feature the Boston Symphony orchestra, directed by Charles Munch and Leonard Berstein, with Isaac Stern as soloist for Beethoven's violin concerto. William Warfield, baritone, and Leontyne Price, soprano, will sing the principal roles for the presentation by the Festival Chorus of Scenes 1 and 2 of the second act of "Porgy and Bess."

Waltzing on the lawn will follow the concert and the program is scheduled to end at 11 o'clock. will be held rain or shine.

Cir. (D 56,872)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 5 - 1953

Program Set For Festival Concerts

The second weekend program of the major Shed series of Berkshire Festival concerts will be given by the Boston Symphony Orchestra Friday and Saturday nights and Sunday afternoon in the Music Shed at Tanglewood.

Charles Munch will conduct the orchestra in the concerts Friday night and Sunday and Leonard Bernstein will be guest conductor Saturday night.

The Friday night program will be given in its entirety to Berlioz' dramatic symphony "Romeo and Juliet," which the Boston Symphony presented in its complete version with chorus and soloists last winter for the first time.

The Saturday night concert will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony.

On the Sunday afternoon program Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello No. 1, and will team with Joseph de Pasquale, violist of the Boston Symphony, in Richard Strauss' "Don Quixote."

Cir. (D 389,011) (S 288,545)
This Clipping From
NEW YORK, N. Y.
POST
AUG 5 - 1953

Berkshire Festival Continues Friday

By HARRIETT JOHNSON

With two more weekends to go for the Berkshire Festival currently operating at Tanglewood, Lenox, Mass., the next concert in the Music Shed, Friday night, will feature Berlioz' dramatic symphony, "Romeo and Juliet." This work, with Charles Munch conducting the Boston Symphony, will also employ the Festival Chorus and following soloists: Jennie Tourel, mezzo-soprano; Nicola Muscona, bass, and John McCollum, tenor. Rarely given in its entirety, the symphony will be presented on this occasion in its complete form and will comprise the entire program.

Leonard Bernstein will be on the podium Saturday night for a memorial concert to Serge Koussevitzky, for 25 years conductor of the Bostonians. This program will have as its major composition, Mahler's "Resurrection" Symphony, also with Miss Tourel, and with soprano Theresa Green as soloists. The program opens with Moussorgsky's Prelude to "Khovanstchina" to be followed by Ravel's "Sheherazade" utilizing again the talents of Miss Tourel.

Sunday's afternoon concert, to be broadcast from 2:30 to 4 over CBS, will have as its major work Richard Strauss' "Don Quixote" with Gregor Piatigorsky, cellist, and Joseph De Pasquale, violinist, as soloists.

Brahms 'Requiem' Aug. 14

The final week-end opens Friday, Aug. 14, with a performance of the Brahms' "Requiem" with Lois Marshall, soprano, and William Warfield, baritone, as soloists, the Festival Chorus assisting. Munch will conduct this event but Bernstein again will be on hand to lead the Saturday concert, Aug. 15, in an all-orchestral program as follows: Sibelius Fourth Symphony; "Sinfonia India" by Chavez; Symphony No. 2 by Brahms. The concluding concert, Sunday, Aug. 16, at 2:30, will be a miscellaneous program including Seymour Lipkin, pianist, as soloist in the Piano Concerto for the left hand by Ravel.

"Tanglewood on Parade," the special annual benefit for the Berkshire Music Center, takes place Thursday, Aug. 13. Various events comprise the all-day program to be climaxed by a gala concert in the Music Shed at 8:15. Participants will be Warfield and his wife, soprano Leontyne Price, in excerpts from "Porgy and Bess"; and Isaac Stern as soloist in the Beethoven Violin Concerto. Handel's "Water Music" completes the program. For further information write the Berkshire Festival Office, Tanglewood, Lenox, Mass.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 6 - 1953

2nd Weekend Series Set at Tanglewood

The second weekend series of concerts of the Berkshire Music Festival at Tanglewood in Lenox, Mass., will open Friday at 8:30 p. m. with a performance of Berlioz's dramatic symphony "Romeo and Juliet" with Charles Munch conducting the Boston Symphony and a chorus with soloists.

Jennie Tourel, the famed mezzo-soprano, will be leading soloist in the Berlioz work, assisted by Nicola Mascona, bass-baritone, and John McCollum, tenor.

On Saturday at 8:30 p. m. the orchestra under Leonard Bernstein will perform Moussorgsky's prelude to "Kovanstchina," Ravel's "Scheherazade" and Mahler's Second Symphony. Miss Tourel will be soloist in the Ravel and Mahler works.

On Sunday at 2:30 p. m. Dr. Munch and the Orchestra will perform Schubert's Fifth Symphony, Samuel Barber's Adagio for Strings, Strauss' "Don Quivote" with Gregor Piatigorsky as cello soloist and Joseph De Pasquale as viola soloist, Milhaud's First Cello Concerto with Mr. Piatigorsky and Roussel's "Bacchus and Ariane" Suite No. 2.

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 5 - 1953

One-Act Operas Given At Berkshire Music Festival

On Monday night the opera department of the Berkshire Music Center, assisted by the orchestra of Department 1, presented three one-act operas in the theatre concert hall, under the direction of Boris Goldovsky. Staged by Sarah Caldwell, with settings andlightings by John Blankenchip, using the Paul Planer GKP projections, costumes by Leo Van Witsen, choreography by Leo Kharibian, they were variably pleasing to the eye and ear.

The first, an amusing fantastic opera called "The Drunkard Reformed," was the least integrated of the three. It could have have been more enjoyable with a small ensemble playing the buoyant music of Gluck, since the piano, trying to make up for the lack of musical color, at times was much too loud for the small but pleasing voices of the student cast.

The second opera, Debussy's "Prodigal Son," was the first departure of the opera department from its original aim to produce operas in English, enabling both listeners and performers to better understand; but since the subject matter was so well-known, it seemed justifiable to to dispense with a translation. Here the student orchestra was inspired to exceptionally beautiful playing through the superb direction of Samuel Krachmalnick, while the cast of three singers, Anne English, Lee Cass and Robert Simpson in the title role, gave a very moving, both dramatic and vocal, portrayal of this favorite Bible story. The dancers, volunteers from the various departments, were graceful and almost too modest in their movements.

A delectable setting with its suggestion of walls and window introduced the last and most harmonious opera, "An Incomplete Education." It tells the story of a bride and bridegroom whose education has been woefully neglected in, to them at this time, the most important part of their lives. When the tutor, titillatingly portrayed by Lee Cass, is at last ready to impart the necessary knowledge, the machinations of a thunder storm have made it needless, and the three of them decide that "it really was for the best." Here the piano seemed adequate for Chabrier's music, so suggestive of the best sophisticated musical comedy, and even at times, of Noel Coward.

Next Monday and Tuesday, the opera department will present "Richard Coeur-de-Lion" by Andre Gretry. These performances are open to the "Friends of Music," as are all student productions, and performances throughout the week and the duration of the season. A small fee enables one to become a member at any time, and is more than repaid by the various musical treats.—Martha deB. Beaver.

Cir. (D 24,512)
This Clipping From
NEW BRITAIN, CONN.
HERALD
AUG 6 - 1953

TRIP TO TANGLEWOOD

A visit to Tanglewood in Lenox, Mass., to hear a concert by the Boston Symphony Orchestra will be sponsored by the YWCA and YMCA on Sunday. The group will leave the YWCA on Glen Street at 10 a. m., have a picnic lunch at Tanglewood, and return to New Britain after the concert. Reservations for the trip will close Friday noon at the YWCA.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 5 - 1953

Boston Symphony to Play Berlioz' 'Romeo, Juliet'

Berlioz' dramatic symphony "Romeo and Juliet" will be performed at Tanglewood in the Berkshires Friday evening in the opening program of the second week's concerts in the Shed. Charles Munch will direct the 104-piece Boston Symphony, which presented the complete version of the symphony last winter in Boston for the first time.

* * *

SOLOISTS FRIDAY evening will be Jennie Tourel, mezzo-soprano, in the title role; Nicola Moscona, bass-baritone; and John McCollum, tenor. The Festival Chorus, composed of students at the Berkshire Music Center, will assist.

Leonard Bernstein will conduct a memorial program to Serge Koussevitzky Saturday evening and Mr. Munch will direct the Sunday afternoon program. Gregor Piatigorsky, 'cellist, and Joseph De Pasquale, violist, will be the featured soloists Sunday afternoon.

The Saturday evening program wil linclude the Moussorgsky "Prelude to Khovanstchina"; Ravel's "Sheherazade" for soprano and orchestra with Miss Tourel as soloist; and the Mahler "Resurrection" symphony with Miss Tourel and Theresa Green as soloists assisted by the Berkshire Festival Chorus.

* * *

THE SUNDAY AFTERNOON program will include the Schubert "Symphony number 5 in B flat"; the Barber "Adagio for Strings"; Strauss' "Don Quixote" with 'cello and viola solos; Darius Milhaud's "Concerto for 'Cello" with Piatigorsky as soloist; and the Roussel "Bacchus et Ariane" suite.

The Friday and Saturday programs begin at 8:30 p.m. and the Sunday program at 2:30 p.m.

The Berkshire Evening Eagle

Golden Age News

100 To Attend Event Tomorrow At Tanglewood

By GEORGINE ALCOMBRIGHT

One hundred members in three buses will attend the student symphony orchestra concert in the Tanglewood Music Shed tomorrow evening. They will leave the YMCA at 5.30 and have supper on the Tanglewood grounds. Admission will be by presentation of club membership cards.

Robert Ayers reported that the field day, scheduled for Aug. 13, will be postponed until 1954. Plans for a picnic on Aug. 13 will be discussed at a meeting of the steering committee tomorrow Mr. Ayers reported on the "blue box" contributions.

The 200 members present were entertained by accordionist Richard Lamke, grandson of Golden Ager Mrs. M. C. Lamke, accompanied by Mrs. Martha Waterman; William M. Liebau, Miss Katherine Gerard and Mrs. Jane Rennie, dancing; and John Cone telling a story of his youth. John S. Ross read a newspaper article written in the year he was born. Mrs. Gertrude Whalen recited a poem and the Girls' Choir sang, followed by the Boys' Choir, under direction of Michael Dowd.

Mrs. Marie Wilkinson introduced Mr. and Mrs. Walter Park of St. Albans, L.I., Mrs. Elizabeth Hammond of Albany and Mrs. Hattie Gribbon of Pittsfield, visitors. Mrs. Minnie Richmond and Mrs. Anna Plankey were welcomed back. The birthday cake was given to Mrs. Charles Chester and Mrs. Catherine Blake. Mrs. Mae Maddon at Hillcrest Hospital and Albert Wargler were reported sick.

Mr. Ross announced that a 10-member nominating committee would be appointed Tuesday.

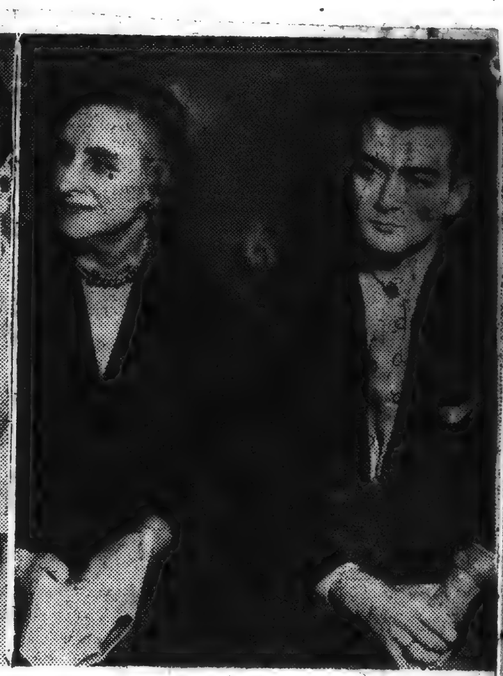
Cir. (D 60,097) (S [illegible])
This Clipping From
ALBANY, N. Y.
TIMES-UNION
AUG 6 - 1953

Among Those Present

AT TANGLEWOOD—Samuel B. Weiss and his daughter, Dorothy, of 32 Brookline Ave., listened enthralled by the Boston Symphony's interpretation of a Tchaikovsky composition at the Tanglewood concert Sunday afternoon. Pierre Monteux was conductor.

SUNSHINE AND MUSIC—Miss Susan McMahon of New Lebanon Center, a staff writer for The Times-Union, attended the Tanglewood concert with Brian Lobdell of Canaan. They chose seats on the sunny grounds.

TROY LISTENERS — Miss Isle Bunemann and her escort, Henry Vergi, were among the numerous Troy residents at the Sunday afternoon concert.



CONCERT REGULARS—Mrs. Isador Fallek and her son, Max, of Edgecomb Ave., regularly attend the Berkshire Festival concerts at Tanglewood. They made a striking picture as they listened to the Tchaikovsky music.

Cir. (D 9,928)
This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD
AUG 6 - 1953

Memorial Concert For Koussevitzky Set for Saturday

LENOX, Mass. — With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon and Leonard Bernstein as guest conductor on Saturday evening, the Berkshire Festival concerts continue this weekend in the 6,000-seat shed at Tanglewood.

Mr. Bernstein's concert Saturday night will be a memorial to Serge Koussevitzky, for 25 years conductor of the Boston Symphony and the guiding spirit behind the annual Tanglewood festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina", which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2 ("Resurrection") with choral finale. The soprano role in the latter will be sung by Theresa Green, of Baltimore, a music center student.

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet", which the Boston Symphony gave in its complete version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood.

Jennie Tourel, mezzo-soprano, will sing the alto role and Nicola Moscona, bass-baritone will be bass soloist. John McCollum of Tuckahoe, a student at the Berkshire Music Center will sing tenor, and the Festival Chorus, composed of other students at the center will assist.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto No. One for cello on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony, in Richard Strauss' "Don Quixote". A portion of the Sunday concert will be broadcast nationally by CBS radio, with the network's director of music, James Fassett, as commentator.

Next Monday and Tuesday evenings the opera department will perform Gretry's seldom heard three-act opera, "Richard Coeur-de-Lion" ("Richard the Lion Hearted"), which was composed in 1784. Alternating student casts will perform, accompanied by a student orchestra, and the text will be sung in an English translation by Boris Goldovsky and Sarah Caldwell. The performances are open to Friends of the Berkshire Music Center, and all seats are reserved.

Cir. (D 43,294) (S 40,887)
This Clipping From
TOLEDO, OHIO
TIMES
AUG 6 - 1953

A Berkshire Tale

By FREDERICK J. KOUNTZ

WHEN I STOPPED in Tanglewood a few weeks ago it was my pleasure to talk with George Judd. Mr. Judd is the manager of the Boston Orchestra, has been in fact, since 1936.

Before I met Mr. Judd I had walked around the grounds, talked to some of the staff and marvelled—as I have done many times before—at the smoothness with which this very big business functions. The grass, in spite of the dry summer and the hordes of feet that had been pressing it down, was soft and rich and a singular green. The hedges were meticulously trimmed but one was impressed by no artificiality in their shape and grooming. The varied structures maintained a dignity of their own and impinged not at all the peace and serenity of the Berkshire evening. The paths were raked and spotless; in fact their neatness caused one to wonder if the small stones which formed their surface were not perhaps fastened in some manner so that they could not be kicked loose. Indeed, in the lull before the evening's audience began to arrive, the whole place had the appearance of an impeccably cared for but never used park; as if it had never been burdened by the careless hands and feet and habits that most visitors bring with them.

But that, of course, is not the fact. Tanglewood has been used, intensely and enormously. How much, you might ask. Well when I first visited the territory in search of the Boston Orchestra there was no Tanglewood as it is presently constituted. The orchestra was housed in a tent. Koussevitzky was conducting a sparkling concert when the elements concocted a more exciting one. The tent was blown approximately from its moorings. For the life of me I can't remember whether the concert was ever concluded or not. There was a lot of frantic scurrying about, an abundance of lightning and thunder. And all in all Koussevitzky and his orchestra were rather badly beaten in the battle of sounds. I do remember that when I hiked back from Lenox the next morning to rescue my car, which had been drowned out in the deluge, I found several hundred other cars which had suffered the same fate. Even in those days the Boston Orchestra's summer season was beginning to be a very big thing.

WHEN I CAME again to Tanglewood I was a solid married citizen. Tanglewood as it is now was beginning to take shape. The big shed was completed and ready for use and the school which is known as the Berkshire Music Center was in its first year.

School and summer festival prospered majestically until the whole undertaking was suspended during the war years. Activities were resumed in 1946 and since that date there seems to be no easily perceptible saturation point.

The school enrollment has remained around 400. There have been some 36 teachers on the staff each summer. And the students in late years have been coming from far off places. For example, there is in the school this summer a John Kim from Pusan, South Korea. When he is at home Mr. Kim is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. Mr. Kim has come quite a distance.

The audiences for the nine shed concerts which are played every summer reached up to a 10,000 average in the year when they were resumed after the war years cessation and they have been that large or larger each year since.

The Theater Concert Hall Series was initiated in 1949, six additional concerts each summer. This year's six attracted an audience of more than 26,000. In 1949 upwards of 180,000 heard the fifteen concerts which make up the two series. And this is very, very big business.

* * *

THERE is perhaps no musical undertaking anywhere that is so thoroughly a memorial to one man as is Tanglewood. Koussevitzky dreamed about it, planned for it, labored on it, and pressured it into a kind of rock ribbed permanence. Had Koussevitzky been only a conductor his name would probably be consigned in due time to the musty and unsought annals of men who played or sung and men who conducted orchestras. But, in the case of Tanglewood at least, he was also an architect and a builder. And the monument which he left behind him is not one that will easily be lost sight of.

But Koussevitzky is dead. Tanglewood is alive. And it is not alive simply in schools and concerts. There are buildings and grounds. There are, I suppose, a good hundred appendages of this music business that must be staffed and directed. And all these matters, so far as I know, constitute the vacation which George Judd takes every summer.

Mr. Judd is no longer a man young in years. It was in 1914 that he became secretary to Henry Lee Higginson, the founder of the Boston Orchestra. He assumed the post of assistant manager of the orchestra in 1918. And he has been, as I have previously noted, its manager since 1936.

BLANKET GROUP—Blankets are practical accessories at Tanglewood when the grounds are damp, as they were Sunday. Miss Caryle Goodman, right, shared a blanket with Miss Constance Billen and her father, Albert L. Billen of Worcester, Mass. Attendance broke previous records.

SHARON, CONN
NEWS
8/6/53

TANGLEWOOD BENEFIT PLANNED FOR THURSDAY

Tanglewood will be on parade next Thursday. The annual benefit for the Berkshire Music Center, which includes afternoon festivities by every department of the summer school of music maintained by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., a lawn supper and an evening concert by the Orchestra, will last from 6 P.M. to 11 P.M., followed by dancing on the lawn.

Isaac Stern, the celebrated violinist, will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting, at the evening concert.

The second half of the concert program, to be conducted by Leonard Bernstein head of the Berkshire Music Center's conducting classes,

[16]

Cir. (D 14,470)

This Clipping From
DANBURY, CONN.
NEWS-TIMES
AUG 6 - 1953

BARN-STUDIO CONCERTS

Miss Fisher's First Chamber Music Event August 22.

For the eighth consecutive season Miss Margaret Fisher, pianist, is sponsoring two Saturday afternoon concerts of chamber music to be held at her barn-studio on Lonetown road, Redding, August 22 and September 12.

Miss Fisher will be at the piano assisting performers from the Boston Symphony orchestra, of whom, two, Louis Speyer, oboe, and English horn, and Emil Kornsand, violin and viola, will be making return appearances in Miss Fisher's series. It will be Mr. Speyer's third season and Mr. Kornsand's fourth in the Redding concerts. A third member of the Boston Symphony, Martin Hoherman, cellist, will be making his initial appearance in this series.

Miss Fisher has just returned from Lenox, Mass., where she has been rehearsing with these instrumentalists at the famous Tanglewood music center for the coming concerts.

The program announced for the first event will include Charles Martin Loeffler's Two Rhapsodies for oboe, viola and piano, a work which was performed by the same artists at a concert of chamber music given last spring at Wellesley college as the gift of Mrs. Elizabeth Sprague Coolidge, well known patron of chamber music in this country. Mrs. Coolidge, who attended one of last year's concerts here, plans to be on hand for both events this year, Miss Fisher said.

Two other works rarely heard and like the Loeffler Rhapsodies, new to the Redding chamber music events, are Bohuslav Martinu's Oboe Quartet, for oboe, violin, cello and piano, and Paul Hindemith's Sonata for English horn and piano, also scheduled for performance on August 22. The Hindemith work is dedicated by the composer to Mr. Speyer. The fourth number on the program will be Beethoven's Trio ("Archduke") in B flat major, op.97., for piano, violin and cello.

In Mr. Speyer, Mr. Kornsand and Mr. Hoherman, Miss Fisher has assembled three long-time members of the Boston Symphony orchestra who have had distinguished musical careers as individuals as well. Mr. Speyer, native of Paris, has been with the Boston orchestra since the early 1920's, and has been designated a Chevalier of the Legion of Honor by the government of France. Mr. Kornsand is a native of Berlin and Mr. Hoherman of Warsaw, Poland. Mr. Hoherman's most recent activity, aside from his orchestral playing, is a three years' experience in Ceylon conducting an orchestra and directing music under the auspices of the British government.

Miss Fisher has called attention to the fact that the seating capacity at her barn-studio is limited and that tickets marked "indoors" will be mailed in the order in which applications are received. As in past years, the studio overflow will be seated outdoors and those who prefer outdoor seats may indicate that preference when making application for tickets. Miss Fisher expects the usual following of music lovers from New York and has made arrangements to have those arriving on the 1:05 train out of Grand Central met in Bethel.

RIDGEFIELD, CONN
PRESS
8/6/53

Summer Entertainment

Westport

This Week

Wally Cox, TV's "Mr. Peepers", has proved to be such a draw in the summer stock production of "Three Men on a Horse", this week's attraction at the Playhouse, that a move is afoot to bring him to Broadway in the John Cecil Holm-George Abbott comedy at the end of his summer tour. Mr. Cox broke all records at Richard Aldrich Falmouth Playhouse at Coonamessett, Mass. last week and word from the Cape has it that Mr. Aldrich and Mr. Richard Meyers, his partner, have been talking to the comedian about a Broadway engagement.

This week's issue of the threatrical trade-paper "Variety", has this to say of the "Three Men on a Horse" performance seen at Falmouth, Mass.: "Wally Cox, TV's bespectacled, bedevilled "Mr. Peepers", has chosen an ideal vehicle for his current strawhat tour. The comedy, which has become a sort of American classic, has been staged by co-author John Cecil Holm and the results are some rollicking hot-weather entertainment. Slight, sandy-haired Cox has two valuable assets in his acting equipment: he can speak dialogue as though he is actually thinking and saying lines for the first time, and he is a first-rate pantominist. But aside from Cox the cast is also uniformly excellent, with Teddy Hart scoring in his original Broadway role as the neurotic worry-wart Frankie; Walter Matthau good as the fast-talking Patsy, and Fred Gwynne laughingly dense as the moronic Charlie. There are good bits, too, by Andrew Sabilia as the helpful bartender and Edwin Jerome as Erwin's grumpy employer. It's obvious that for his devoted fans, "Mr. Peeper" can do no wrong."

"Three Men on a Horse", starring Wally Cox, will play through Saturday evening, with matinee scheduled for Friday at 2:40 p.m.

Road to Rome Next

Arlene Francis stars in "The Road to Rome", Robert E Sherwood's comedy of the Roman matron who defies Hannibal's march on Rome with her feminine charm at the playhouse opening Monday night. Featured with Miss Francis is John Baragrey others in the cast include Ann Sheridan will play. Wagner's March of the Nobles from "Tannhauser", Anatol Liadoff's "Russian Folksongs, Op. 58", Jan Sibelius' "Valse Triste", (Sad Waltz) Berlioz' "Roman Carnival" overture, Op. 9; and a medley of Richard Rodgers waltzes, arranged by John Worley.

Tanglewood

With Isaac Stern, violinist; soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess", and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass. on Thursday (August 13). Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p.m. to 11 p.m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting at the evening concrt, which commences at 8:15 p.m. in the 6,000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Water Music", arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess", Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes.

Festival Conclusion

Charles Munch conducts the concluding concerts on Friday night (August 14) and Sunday afternoon (August 16), and Leonard Bernstein will be on the great Music Shed's podium for the concert of Saturday night (August 15).

The Friday evening program will be given over to Brahms' "German Requiem", for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Orchestra in 1936, the composer conducting.

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fanasque (Sunday afternoon).

The portion of the Sunday concert, 2:30 to 4:00 p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Tanglewood Plays "Romeo & Juliet"

Litchfield Enquirer 8/6

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon August 7 and 9, with Leonard Bernstein as guest conductor on Saturday evening August 8, the Berkshire Festival concerts continue this week-end in the 6,000 seat Shed at Tanglewood, Lonox, Mass.

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave it its complet version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, Mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to

Jennie Tourel

Serge Koussevitzky for twenty-five years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2("Resurrection") with choral finale. The soprano role in the latter

Theresa Green

will be sung by Theresa Green, of Baltimore, a Bershire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2:30 to 4:00 P. M. will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

play opposite Miss Jordan as George Henderson, senator and diplomat. The past two seasons Mr. Clarke has been featured in New York and on tour in "The Shrike," winner of a Pulitzer Prize. The cast of "Affairs of State" will also include Eleanor Wilson, J. W. Austin and Stuart Germain.

"The Three-Toed Pony," Sidney Michaels unusual new comedy, that stars Fay Bainter and features Romney Brent, will have its last two performances on Saturday, August 8th.

Tanglewood Plans Gala Program

Scenes from opera, short symphonic pieces, chamber music, a violin concerto and a gala concert which includes portions of "Porgy and Bess," with soloists and the Festival Chorus, are some of the highlights of "Tanglewood on Parade," which will be held, rain or shine, at the Berkshire Music Center, Lenox, Mass., on Thursday, August 13, from 6 to 11 P.M.

The full program follows: Fanfare: Welcome by Boris Goldovsky at 5:45; The Berkshire Music Center in Operation, 6:00, with simultaneous sessions of each department; short symphonic works by the orchestra in the Shed, opera scenes in the Theatre-Concert Hall, chamber music in the Chamber Music Hall

At 7:00, Lawn Party and picnic supper. Everyone is invited to bring a picnic supper and to make use of the buffet and refreshment carts. There will be a concert by the Chorus on the

Cir. (D 39,146) (S 21,101)

This Clipping From
LOWELL, MASS.
SUN

AUG 6 - 1953

MUSIC

LOWELL — Miss Rosalind Elias, operatic and concert contralto of this city, has been cast as Antonio in the opera "Richard Coeur-de-Lion," which will be the major operatic work of the Berkshire Festival. The opera, written by the prolific French composer, Andre-Ernest-Modeste Grety, will be presented Monday and Tuesday evenings of next week.

This will mark the second appearance of the gifted young singer at the world famous music festival. She was selected to sing in this production by Boris Goldovsky, director of the department of opera at Tanglewood.

She was offered the role as early as last spring, while singing at the La Scala Opera house in Italy.

For the premier festival production of the opera Mr. Goldovsky has been assisted by Miss Sarah Caldwell in preparing an acceptable English text of the work This necessitated a reading of the original score. This was made possible through the museum in Brussels where the original score is kept. The manuscript was secured through the efforts of the French composer, Darius Milhaud and P. Collaer, head of the Belgian NRB Insti-

Cir. (D 19,394)

This Clipping From
NEWBURGH, N. Y.
NEWS

AUG 7 - 1953

Warfield To Sing at Tanglewood

"Tanglewood on Parade," the Berkshire Music Festival version of a "country fair," will be held on Thursday, Aug. 13.

Stars who will take a musical part include the noted violinist Isaac Stern, the soprano Leontyne Price and her husband, who made such a success in "Porgy and Bess," the baritone William Warfield.

Warfield, a big fellow with a big voice, received a tremendous ovation upon his first London and Paris appearances recently.

Festivities include demonstrations by every department of the Summer School of Music, including some unusual opera scenes, a lawn supper and a gala evening concert by the Boston Symphony Orchestra. Dancing will follow.

Tanglewood is located at Lenox, Mass., a small village in the rolling Berkshires of eastern Massachusetts. The program on Aug. 13 will begin at 5:45 p.m. A note to would-be Festival fans: make sure to arrive early and leave late and you'll have no traffic woes. The reason for this advice follows: this year the Festival is drawing an average of 9,000 fans per concert. The 2:30 p.m. concert on Sunday is: Schubert Symphony No. 5; Barber, Adagio; Strauss, Don Quixote with Gregor Piatigorsky; Milhaud, Concerto for Cello and Roussel Bacchus et Ariane Suite.

Clr. (D 14,470)
This Clipping From
DANBURY, CONN.
NEWS-TIMES
AUG 6 - 1953

BARN-STUDIO CONCERTS

Miss Fisher's First Chamber Music Event August 22.

For the eighth consecutive season Miss Margaret Fisher, pianist, is sponsoring two Saturday afternoon concerts of chamber music to be held at her barn-studio on Lonetown road, Redding, August 22 and September 12.

Miss Fisher will be at the piano assisting performers from the Boston Symphony orchestra, of whom two, Louis Speyer, oboe, and English horn, and Emil Kornsand, violin and viola, will be making return appearances in Miss Fisher's series. It will be Mr. Speyer's third season and Mr. Kornsand's fourth in the Redding concerts. A third member of the Boston Symphony, Martin Hoherman, cellist, will be making his initial appearance in this series.

Miss Fisher has just returned from Lenox, Mass., where she has been rehearsing with these instrumentalists at the famous Tanglewood music center for the coming concerts.

The program announced for the first event will include Charles Martin Loeffler's Two Rhapsodies for oboe, viola and piano, a work which was performed by the same artists at a concert of chamber music given last spring at Wellesley college as the gift of Mrs. Elizabeth Sprague Coolidge, well known patron of chamber music in this country. Mrs. Coolidge, who attended one of last year's concerts here, plans to be on hand for both events this year, Miss Fisher said.

Two other works rarely heard and like the Loeffler Rhapsodies, new to the Redding chamber music events, are Bohuslav Martinu's Oboe Quartet, for oboe, violin, cello and piano, and Paul Hindemith's Sonata for English horn and piano, also scheduled for performance on August 22. The Hindemith work is dedicated by the composer to Mr. Speyer. The fourth number on the program will be Beethoven's Trio ("Archduke") in B flat major, op.97., for piano, violin and cello.

In Mr. Speyer, Mr. Kornsand and Mr. Hoherman, Miss Fisher has assembled three long-time members of the Boston Symphony orchestra who have had distinguished musical careers as individuals as well. Mr. Speyer, native of Paris, has been with the Boston orchestra since the early 1920's, and has been designated a Chevalier of the Legion of Honor by the government of France. Mr. Kornsand is a native of Berlin and Mr. Hoherman of Warsaw, Poland. Mr. Hoherman's most recent activity, aside from his orchestral playing, is a three years' experience in Ceylon conducting an orchestra and directing music under the auspices of the British government.

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RIDGEFIELD, CONN
PRESS
8/6/53

Summer Entertainment

Westport

This Week

Wally Cox, TV's "Mr. Peepers", has proved to be such a draw in the summer stock production of "Three Men on a Horse", this week's attraction at the Playhouse, that a move is afoot to bring him to Broadway in the John Cecil Holm-George Abbott comedy at the end of his summer tour. Mr. Cox broke all records at Richard Aldrich Falmouth Playhouse at Coonamessett, Mass. last week and word from the Cape has it that Mr. Aldrich and Mr. Richard Meyers, his partner, have been talking to the comedian about a Broadway engagement.

This week's issue of the theatrical trade-paper "Variety", has this to say of the "Three Men on a Horse" performance seen at Falmouth, Mass.: "Wally Cox, TV's bespectacled, bedevilled "Mr. Peepers", has chosen an ideal vehicle for his current strawhat tour. The comedy, which has become a sort of American classic, has been staged by co-author John Cecil Holm and the results are some rollicking hot-weather entertainment. Slight, sandy-haired Cox has two valuable assets in his acting equipment: he can speak dialogue as though he is actually thinking and saying lines for the first time, and he is a first-rate pantomimist. But aside from Cox the cast is also uniformly excellent, with Teddy Hart scoring in his original Broadway role as the neurotic worry-wart Frankie; Walter Matthau good as the fast-talking Patsy, and Fred Gwynne laughingly dense as the moronic Charlie. There are good bits, too, by Andrew Sabilia as the helpful bartender and Edwin Jerome as Erwin's grumpy employer. It's obvious that for his devoted fans, "Mr. Peeper" can do no wrong."

"Three Men on a Horse", starring Wally Cox, will play through Saturday evening, with matinee scheduled for Friday at 2:40 p.m.

Road to Rome Next

Arlene Francis stars in "The Road to Rome", Robert E Sherwood's comedy of the Roman matron who defies Hannibal's march on Rome with her feminine charm at the playhouse opening Monday night. Featured with Miss Francis is John Baragrey others in the cast include Ann Shoemaker, Ralph Sumpter, Tige Andrews, Michael Tilan, Evan Thomas and Henry Silva. Charles Bowden will direct Paul Bigelow is associate producer, and settings and lighting are by Richard Barnes. The [illegible] cast will be completed by Westport staff members E. S. Shaw, Jr., Sheldon Wile, Helen Cordes, Bill Lawrence and Jerry Kohn; and Westport apprentices Patricia Carr, Jacques Andre, Robert Wunsch, Ray Daley Nicholas Zanides and Stanley Walden.

This marks Miss Francis' first appearance at the Westport Country Playhouse. Miss [illegible] appears on the television pro[illegible]panal "What's My Line" weekly. Mr. Baragrey recently appeared at the New York City Centre in a revival of "The Royal Family" with Ruth Hussey and Peggy Ann Garner. He has appeared previously at the Westport Country Playhouse in several productions.

Silvermine Guild

Stefan Schnabel, stage and motion picture actor, recently seen on Broadway as the Russian colonel in "The Love of Four Colonels," will play the title role when the Silvermine Guild players present William Shakespeare's "Othello" in modern dress on August 7, 8, 9 and August 14, 15, 16 at the Silvermine Guild of Artists in Norwalk.

The production will be directed by Basil Burwell, who directed the players' production of T. S. Eliot's "Sweeney Agonistes" in June.

Marion Schnabel, wife of Stefan Schnabel, will also play his stage wife, Desdemona, in the play.

The Silvermine Players, newly-formed this yeaar, draws its talent from all parts of Fairfield County. Ben Abadie of Wilton is a member. Its purpose is to do experimental plays, as well as revivals of classics, Greek plays, and musicals.

Reservation for "Othello" may be made by calling the Silvermine Guild office in Norwalk.

White Barn

"U.S.A." Premiere

The White Barn Theatre, Westport, will present the premiere performance of "U.S.A." dramatic narrative of John Dos Passos's novel adapted and staged by Paul Shyre, Saturday and Sunday.

Connecticut Symphony

Victor Borge

The Victor Borge concert, for which tickets have been sold since the Pops Operating committee announced his coming in June, takes place Friday in Fairfield University at 8:45 p.m. Evan Whallon twice conductor [illegible] past Pops programs, will [illegible] at the podium.

What the Borge will play Friday night, no one knows. It is a secret with t[illegible]morist, who says he himself [illegible] know until he gets there. [illegible] made three requests—a [illegible]uned piano; an orches[illegible]e stage; and [illegible] of an ape [illegible].

Mr. Whallon, [illegible] in the audience [illegible] this in a small measure gives a faint inkling of what Pops patrons can expect.

Although the Borge part of the program is a big question mark,

Tanglewood Plays "Romeo & Juliet"

Litchfield Enquirer 8/6

With Charles Munch conducting the Boston Symphony Orchestra on Friday evening and Sunday afternoon August 7 and 9, with Leonard Bernstein as guest conductor on Saturday evening August 8, the Berkshire Festival concerts continue this week-end in the 6,000 seat Shed at Tanglewood, Lonox, Mass.

The Friday evening program will be given over in its entirety to Berlioz' dramatic symphony, "Romeo and Juliet," which the Boston Symphony gave it its complet version with chorus and soloists last winter for the first time, and which now has its first performance at Tanglewood. Jennie Tourel, Mezzo-soprano, will sing the alto role; Nicola Moscona, bass-baritone will be the bass soloist; and John McCollum, of Tuckahoe, N. Y., a student of the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood, will be the tenor; and the Festival Chorus, composed of students of the Berkshire Music Center, will assist.

Mr. Bernstein's concert Saturday night will be a memorial to

Jennie Tourel

Serge Koussevitzky for twenty-five years conductor of the Boston Symphony, and the guiding spirit behind the Tanglewood annual festival and school activities. The program opens with Moussorgsky's Prelude to "Khovanstchina," which Dr. Koussevitzky performed many times. Miss Tourel will be soloist both in Ravel's "Sheherazade" and in Mahler's Symphony No. 2("Resurrection") with choral finale. The soprano role in the latter

Theresa Green

will be sung by Theresa Green, of Baltimore, a Bershire Music Center student.

Gregor Piatigorsky will be soloist in Darius Milhaud's Concerto for Cello, No. 1 on the Sunday afternoon program, and will team with Joseph de Pasquale, violist of the Boston Symphony in Richard Strauss' "Don Quixote." The portion of the Sunday concert, 2:30 to 4:00 P. M. will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

play opposite Miss Jordan as George Henderson, senator and diplomat. The past two seasons Mr. Clarke has been featured in New York and on tour in "The Shrike," winner of a Pulitzer Prize. The cast of "Affairs of State" will also include Eleanor Wilson, J. W. Austin and Stuart Germain.

"The Three-Toed Pony," Sidney Michaels unusual new comedy, that stars Fay Bainter and features Romney Brent, will have its last two performances on Saturday, August 8th.

Tanglewood Plans Gala Program

Scenes from opera, short symphonic pieces, chamber music, a violin concerto and a gala concert which includes portions of "Porgy and Bess," with soloists and the Festival Chorus, are some of the highlights of "Tanglewood on Parade," which will be held, rain or shine, at the Berkshire Music Center, Lenox, Mass., on Thursday, August 13, from 6 to 11 P.M.

The full program follows: Fanfare: Welcome by Boris Goldovsky at 5:45; The Berkshire Music Center in Operation, 6:00, with simultaneous sessions of each department; short symphonic works by the orchestra in the Shed, opera scenes in the Theatre-Concert Hall, chamber music in the Chamber Music Hall

At 7:00, Lawn Party and picnic supper. Everyone is invited to bring a picnic supper and to make use of the buffet and refreshment carts. There will be a concert by the Chorus on the porch of the Main House during supper.

At 8:45, Gala Concert in the Shed by the Boston Symphony Orchestra and the Festival Chorus, conducted by Charles Munch and Leonard Bernstein, which includes Beethoven's Violin Concerto, with Isaac Stern as soloist, and Act II, Scenes 1 and 2 of "Porgy and Bess," with soloists William Warfield, baritone and Leontyne Price, soprano, and the Festival Chrous.

There will be a drawing for door prizes immediately after the concert, followed by waltzing on the lawn by the Main House.

Cir. (D 19,394)
This Clipping From
NEWBURGH, N. Y.
NEWS
AUG 7 - 1953

Warfield To Sing at Tanglewood

"Tanglewood on Parade," the Berkshire Music Festival version of a "country fair," will be held on Thursday, Aug. 13.

Stars who will take a musical part include the noted violinist Isaac Stern, the soprano Leontyne Price and her husband, who made such a success in "Porgy and Bess," the baritone William Warfield.

Warfield, a big fellow with a big voice, received a tremendous ovation upon his first London and Paris appearances recently.

Festivities include demonstrations by every department of the Summer School of Music, including some unusual opera scenes, a lawn supper and a gala evening concert by the Boston Symphony Orchestra. Dancing will follow.

Tanglewood is located at Lenox, Mass., a small village in the rolling Berkshires of eastern Massachusetts. The program on Aug. 13 will begin at 5:45 p.m. A note to would-be Festival fans: make sure to arrive early and leave late and you'll have no traffic woes. The reason for this advice follows: this year the Festival is drawing an average of 9,000 fans per concert. The 2:30 p.m. concert on Sunday is: Schubert Symphony No. 5; Barber, Adagio; Strauss, Don Quixote with Gregor Piatigorsky; Milhaud, Concerto for Cello and Roussel Bacchus et Ariane Suite.

[illegible] Arrangements were in charge of Funeral Directors David L. [illegible] Sons, Inc.

[illegible] by Arthur Daly and [illegible] Rogers.

[illegible] head of the Belgian NRLS Insti-

Cir. (D 60,097) (S 112,417)
This Clipping From
ALBANY, N. Y.
TIMES-UNION
AUG 7 - 1953

Boston Symphony Gives Flutist Job to Woman

HONORED—Doriot Anthony is the first woman to hold a major desk with the Boston Symphony Orchestra. She became first flutist in 1952 upon the retirement of the veteran, Georges Laurent.

By EDGAR S. VAN OLINDA

Back in 1937, Universal Pictures made a money-maker with Deanna Durbin and Leopold Stokowski with the intriguing title, "100 Men and A Girl." The Boston Symphony Orchestra, now playing a series of concerts at Tanglewood, goes Universal four better. The unofficial billing is "104 Men and A Girl," with the fascinating young flutist, Doriot Anthony, assuming the role of Miss Durbin (except that Deanna was a singer) and Charles Munch waving his eloquent hands in the best Stokowski traditions.

Miss Anthony, only 30, is the first woman to hold a major desk with the Boston Symphony Orchestra. She succeeds George S. Laurent recently retired, who was considered the greatest flute virtuoso in the world.

In her short span of artistic endeavor Miss Anthony, a graduate of the Eastman School of Music at Rochester, has appeared with Bruno Walter, William Steinberg, the late Hans Kindler and Alfred Wallenstein. She studied with her mother, Mrs. W. C. Anthony, and Ernest Liegal, Georges Barrere and William Kincaid. She worked under Henri de Busscher of Los Angeles on interpretation.

IMPORTANT JOB

Now the first flutist of any major symphony orchestra is a pretty important person. It is the flutist who puts in all the decorative arabesques with many of the other woodwinds and solo instruments. Quite frequently, Miss Anthony has her own moments of triumph when the composer gives her an opportunity for solo passages. It is then that she is requested to rise from her chair to receive audience recognition.

During the years that the Boston Symphony was the magnet for Tanglewood, the dapper little Frenchman, Georges Laurent, held down the first flute desk. And he was "tops" in his field But we must confess, reluctantly, that the vivacious Miss Anthony is really terrific!

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 7 - 1953

Bruckner Medal To Be Presented Bernstein Tomorrow

Following tomorrow night's performance by the Boston Symphony Orchestra of Gustav Mahler's Symphony No. 2 ("Resurrection"), Leonard Bernstein, who will conduct it, will be awarded the Bruckner Society medal by Tucker Keiser, acting music critic of the Boston Post. The ceremony in the Green Room of the Tanglewood Music Shed will be attended by Mrs. Alma Mahler Werfel, widow of the composer, who will come to Lenox for the occasion.

The award is given for outstanding performance of German music. The symphony will conclude the 11th program of the Berkshire Festival.

Cir. (D 38,502)
This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 7 - 1953

Big Benefit At Tanglewood On Thursday

With Isaac Stern, violinist, soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess," and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass., Aug. 13. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting, at the evening concert, which commences at 8:15 p. m. in the 6,000 - seat music shed. Mr. Munch will also conduct the Suite from Handel's "Water Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City. William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London. The baritone left the Gershwin opera before its Paris and New York engagements to resume his concert appearances. "Porgy and Bess" had music by George Gershwin, libretto by DuBose Heyward, lyrics by Mr. Heyward and Ira Gershwin, and is based on the play "Porgy" by Dorothy and DuBose Heyward. The Tanglewood presentation will have the Berkshire Festival chorus of more than 100 students and will include the well-known musical numbers "It Ain't Necessarily So," "What You Want With Bess," "The Street Cries," "I Loves You, Porgy."

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn, of Minneapolis, vice - chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield.

Cir. (D 56,872)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 7 - 1953

Two 'Porgy and Bess' Scenes To Highlight Tanglewood Fete

A gala concert by the Boston Symphony Orchestra, with two scenes from the George Gershwin opera, "Porgy and Bess," will highlight the annual benefit program for the Berkshire Music Center Thursday night at Tanglewood.

The Music Center is the summer school of music maintained by the symphony orchestra.

Stars of the concert will be violinist, Isaac Stern; soprano, Leontyne Price, the Bess of Broadway's "Porgy and Bess," and her baritone husband, William Warfield.

Billed as "Tanglewood on Parade," the program will open at 6 p. m. with all departments of the Music Center in operation simultaneously. Short symphonic works will be offered in the Music Shed, opera scenes will be presented in the Theater-Concert Hall and music will be played in the Chamber Music Hall.

Guests have been invited to take picnic suppers to the lawn party at 7:15 p. m. During supper the Festival Chorus will sing from the porch of the Main House.

Mr. Stern will perform Beethoven's Concerto in D with the Boston Symphony Orchestra, Charles Munch conducting, at the night concert in the Music Shed, starting at 8:15 p. m. The orchestra also will play Handel's Water Music Suite.

Scenes 1 and 2 from the second act of "Porgy and Bess" will comprise the second half of the concert program, to be directed by Leonard Bernstein. In this presentation Miss Price and Mr. Warfield will be soloists with the Berkshire Festival Chorus.

Dancing on the lawn will follow the concert.

This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 12 1953

Dangle Boston Symphony On Closed-Circuit Basis For Exhibs' Off Nights

Newly-organized theatre-TV outfit, Stadium Television Network, is peddling a series of symphony concerts by the Boston Symphony Orchestra to exhibitors with closed-circuit equipment. Company, headed by Edward L. Dorfman, an indie film producer and formerly veepee of United World Films, is asking theatres to sign up for a series of five concerts which would be presented on an off film night, either Monday or Tuesday. Dorfman's pitch also guarantees the appearance of a top longhair soloist with the Boston symph.

Stadium's spiel to exhibs is that the outfit would come into a city to pre-sell the entire event on a subscription basis. If it fails to sell out at least half the house, theatres can back out without any obligation. Houses that sign up for the series are asked to plunk down a guarantee of about $200.

Exhib interest on the event is divided, with circuits pointing out that the reaction from local managers has varied from city to city. Detroit, for example, has shown tremendous interest. Several circuit execs indicated they might want to try it on an experimental basis since the Boston symph rates as a hot attraction. Musical aggregation recently returned from a hinterland tour and chalked up sock b.o. returns.

Cir. (D 20,402) (S 41,868)
This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 7 - 1953

Tanglewood Benefit Set For Aug. 13

With Isaac Stern, violinist, soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess," and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass., Aug. 13. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting, at the evening concert, which commences at 8:15 p. m. in the 6,000 - seat music shed. Mr. Munch will also conduct the Suite from Handel's "Water Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City. William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London. The baritone left the Gershwin opera befort its Paris and New York engagements to resume his - concert appearances. "Porgy and Bess" had music by George Gershwin, libretto by DuBose Heyward, lyrics by Mr. Heyward and Ira Gershwin, and is based on the play "Porgy" by Dorothy and DuBose Heyward. The Tanglewood presentation will have the Berkshire Festival chorus of more than 100 students and will include the well-known musical numbers "It Ain't Necessarily So," "What You Want With Bess," the Street Cries, "I Loves You, Porgy."

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn, of Minneapolis, vice - chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield.

Designed for Women

By Alice Gould Edman

A FINE introduction to Tanglewood, in case your young people disdain it, is to take them to Tanglewood on Parade, the annual benefit for the Berkshire Music Center. At 6 they may hear any of five simultaneous performances by the talented students, or a little of each. You are urged to picnic on the lawn. (Drinks will be available at the cafeteria, if you have the patience to wait in line.) If the performance by the Boston Symphony Orchestra of the Beethoven violin concerto, with the remarkable Isaac Stern as soloist is a little too "classical," songs, will follow from "Porgy and Bess," by Leontyne Price, now playing Bess on Broadway, and her husband, William Warfield, who played Porgy on tour. They might win a new high fidelity record player or one of the 38 other door prizes.

THE music [illegible] don't hear the refrain. We Berkshire County residents continually [illegible] this Tanglewood Festival visitors by taking this institution for granted. It is known as one of the great music festivals of the world, far and wide, and as the leading effort of its kind in the U.S. [illegible] years it has reached a point [illegible] in Europe would take a century.

[18]

Cir. (D 98,282)
This Clipping From
WORCESTER, MASS.
GAZETTE
AUG 7 - 1953

LOIS MARSHALL
Canadian Soprano

SEYMOUR LIPKIN
Pianist

Greatest Tanglewood Season Ends Aug. 16

LENOX, Aug. 7—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, a nexpected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the Summer school of music maintained by the symphony), and a predictable 40,000 patrons at the 38 concerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood, concludes its 1953 program next weekend. One hundred and fifty thousand persons will have helped shatter all existing records.

Charles Munch, music director of the Boston Symphony, conducts the concluding concerts on Friday night (Aug. 14) and Sunday afternoon (Aug. 16), and Leonard Bernstein will be on the great music shed's podium for the concert of Saturday night (Aug. 15).

Lois Marshall to Sing

The Friday evening program will be given over entirely to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at Tanglewood this Summer.

Lipkin, Piano Soloist

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fantasque (Sunday afternoon).

The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

20—The Berkshire Evening Eag

Marsh Works Being Shown At Festival

Final Art Exhibition To Close on August 16

The final art exhibition of the weekly series in the glass reception room at the main Tanglewood gate opened today with examples of the work of Reginald Marsh, American artist who is particularly noted for his paintings of New York City and people. The show will run until the conclusion of the Berkshire Festival Aug. 16.

Born in Paris in 1898 of American parents, the artist spent his youth in New York and was educated at Lawrenceville School and Yale University. After college, where he was cartoonist for the Yale Record, he returned to New York for further study under Jacques Maroger and at the Art Students' League.

In 1922 he joined the New York Daily News as staff cartoonist and caricaturist, leaving it three years later to free-lance and to collaborate with Robert Edmond Jones and John Murray Anderson on theatre design. His work, mainly cartoons, has appeared in the New Yorker magazine, Fortune and Harper's. In addition to cartooning he has worked in fresco. Examples of this media are in the new Washington (D.C.) Post Office and the New York Custom House.

The exhibit, like others at Tanglewood, was arranged by Stuart C. Henry, director of the Berkshire Museum, where Mr. Marsh has a one-man show through August.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 7 - 1953

'Tanglewood Parade' Set for Aug. 13

This year's session of "Tanglewood on Parade" at the Berkshire Music Festival at Tanglewood in Lenox, Mass. will feature Isaac Stern, violinist, in a performance of the Beethoven Violin Concerto, William Warfield, bass-baritone, and Leontyne Price, soprano, in a scene from their recent revival of George Gershwin's "Porgy and Bess" and music by the Boston Symphony Orchestra under Charles Munch.

The festival will be held Thursday, Aug. 13, at 6 p. m. on the grounds at Tanglewood.

The Boston Symphony will present its concert under Dr. Charles Munch at 8:15 p. m. playing Handel's "Water Music," the Beethoven concerto with Mr. Stern and the "Porgy and Bess" excerpt.

At 6 p. m. there will be simultaneous sessions by each of the departments making up the Berkshire music center, including chamber music, opera and orchestra. At 7:15 p. m., there will be a lawn party and picnic supper with a concert by choral students.

Cir. (D 503,999) (S 1,096,738)
This Clipping From
NEW YORK, N. Y.
TIMES
AUG 8 - 1953

MUNCH CONDUCTS BERLIOZ SYMPHONY

Leads Boston Orchestra in 'Romeo et Juliette' at Fete —Three Soloists Score

By JOHN BRIGGS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7—Charles Munch and the Boston Symphony Orchestra began tonight their second week-end of Berkshire Music Festival concerts with a performance of Berlioz' dramatic symphony, "Romeo et Juliette."

Selection of this difficult and demanding work, in which a personal triumph for conductor or soloists is almost an impossibility, is an index of the high standards that continue to prevail at Tanglewood and of the Boston Symphony's desire to present an unhackneyed repertoire for those who make the pilgrimage to the Berkshire Festival.

The reason, perhaps, why "Romeo et Juliette" is not performed oftener is that, aside from its considerable length, it requires three really excellent soloists, a capable chorus with plenty of time to rehearse and a conductor who understands and feels at home in the world of Berlioz.

Most of these conditions were fulfilled at tonight's performance. Mr. Munch showed us Berlioz' "Romeo" in vivid flashes. The symphony is an uneven work, moments of inspiration alternating with pure bombast. So deft was Mr. Munch's treatment of the difficult work, however, that the bombast seemed less bombastic, the inspiration more exalted than usual.

It was a fresh demonstration of how much can be added to the composer's notations for performance by a conductor of skill, experience and devotion.

Among tonight's soloists, Jennie Tourel was outstanding in the important music allotted to the contralto. As narrator and commentator of the drama, Miss Tourel sang with her usual expressive intensity and fine musicianship.

John McCollum sang the briefer music of the tenor with good effect. Nicola Moscona was sonorous and impressive in Friar Laurence's concluding recitative and aria. The capable chorus was a Tanglewood student group, prepared for this performance by Hugh Ross.

On the whole tonight's performance was a sensitive, stimulating reading of a score that contains more than its fair share of pitfalls for the performers. The work is interesting to hear even in a merely adequate reading, and it is an exciting musical experience when done in a superlative performance, as this was.

Tanglewood Concert Wins Huge Crowd

(Special to The American)
Lenox, Mass., Aug. 8—One of the largest of Saturday night audiences is expected at Tanglewood here tonight for the annual memorial concert in honor of Serge Koussevitzky, who did such much to establish this mecca for music-lovers. Leonard Bernstein, who studied conducting here at the Berkshire Music School under Koussevitzsky, will be the conductor.

Tonight's program will feature Jennie Tourel, contralto, whom the audience of 7,500 heard last night. Miss Tourel, who was heard in a program of songs in Waterbury in recent years, will be the soloist tonight in Ravel's "Sheherazade," three poems for voice and orchestra to the verses of Tristan Klingsor. She will also be a soloist in the second half of the program, the Mahler "Symphony in C Minor, No. 2, for orchestra, soprano and alto solos, and mixed chorus." Theresa Green will sing the soprano solos. Mr. Bernstein will open his program with Moussorgsky's "Prelude to 'Khovanstchina'."

The chorus which did so well last night in Berlioz' "Romeo et Juliette," dramatic symphony, will be heard in tonight's program.

Last night's audience, some 700 more than the corresponding night last year, heard Conductor Charles Munch, the Boston Symphony Orchestra and the Berkshire Festival Chorus with Miss Tourel, John McCollum, tenor and Nicola Moscona, bass, in an unusual program. Hearing the "Romeo et Juliette" music was a real treat. One was glad to hear this music so seldom offered on programs and offered at Tanglewood for the first time. Those who heard it here last night under such able conducting will be glad to know that Mr. Munch and the Boston have recorded it and it will be available on discs early this fall.

The audience was so pleased with the performance that it did not wait for intermission to applaud. There was a burst of applause following the Love Scene presented by the orchestra and chorus in the Capulet's Garden, silent and deserted. The scherzo, presenting Queen Mab, of the Fairy of Dreams, just before intermission was excellent. The whole performance was magnificent.

By intermission time the beautiful night's temperature had changed enough to make the audience realize that there was more than a snap in the Berkshire air. It was definitely cool. Even in the large Music Shed. A warm coat was well appreciated. In fact, as we watched the chorus of many young women throughout the second part of the program, we kept wondering if they were not cold up there on the platform in their cool, white summer dresses.

If you are going to Tanglewood for the Koussevitzky Memorial Concert at 8:30 o'clock tonight we recommend you [illegible] other than your [illegible]ong.

S. M.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 7 - 1953

Berkshire Festival Opens Second Concert Tonight

The second weekend of concerts in the Shed at the Berkshire Music Festival will open tonight at 8:30 o'clock with a performance of the "Romeo and Juliet" dramatic symphony by Hector Berlioz. Charles Munch will conduct tonight's concert and the Sunday concert at 2:30 p.m. Tomorrow evening Leonard Bernstein will conduct a Koussevitzky Memorial Concert.

* * *

SOLOISTS TONIGHT will be Jennie Tourel and Nichola Moscona. Miss Tourel will also be the soloist tomorrow evening for Mahler's "Resurrection" Symphony. Other numbers tomorrow evening will be the Moussorgsky "Prelude to Khovanstchina"; the Haydn "Symphony number 102 in B flat" and the Ravel "Scheherazade."

Sunday's program will feature Gregor Piatigorsky, cellist, as soloist in the Milhaud "Concerto for 'Cello" and in Strauss "Don Quixote" in which he will share honors with violist Joseph De Pasquale. Also included will be the Schubert "Symphony number 5 in B flat," the Barber "Adagio for Strings" and the Roussel "Bacchus et Ariane."

[19]

Cir. (D 98,282)
This Clipping From
WORCESTER, MASS.
GAZETTE
AUG 7 - 1953

LOIS MARSHALL
Canadian Soprano

SEYMOUR LIPKIN
Pianist

Greatest Tanglewood Season Ends Aug. 16

LENOX, Aug. 7—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, a nexpected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the Summer school of music maintained by the symphony), and a predictable 40,000 patrons at the 38 concerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood, concludes its 1953 program next weekend. One hundred and fifty thousand persons will have helped shatter all existing records.

Charles Munch, music director of the Boston Symphony, conducts the concluding concerts on Friday night (Aug. 14) and Sunday afternoon (Aug. 16), and Leonard Bernstein will be on the great music shed's podium for the concert of Saturday night (Aug. 15).

Lois Marshall to Sing

The Friday evening program will be given over entirely to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor, who is guest teacher of composition at Tanglewood this Summer.

Lipkin, Piano Soloist

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fantasque (Sunday afternoon).

The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 7 - 1953

'Tanglewood Parade' Set for Aug. 13

This year's session of "Tanglewood on Parade" at the Berkshire Music Festival at Tanglewood in Lenox, Mass. will feature Issac Stern, violinist, in a performance of the Beethoven Violin Concerto. William Warfield, bass-baritone, and Leontyne Price, soprano, in a scene from their recent revival of George Gershwin's "Porgy and Bess" and music by the Boston Symphony Orchestra under Charles Munch.

The festival will be held Thursday, Aug. 13, at 6 p. m. on the grounds at Tanglewood.

The Boston Symphony will present its concert under Dr. Charles Munch at 8:15 p. m. playing Handel's "Water Music," the Beethoven concerto with Mr. Stern and the "Porgy and Bess" excerpt.

At 6 p. m. there will be simultaneous sessions by each of the departments making up the Berkshire music center, including chamber music, opera and orchestra. At 7:15 p. m., there will be a lawn party and picnic supper with a concert by choral students.

Marsh Works Being Shown At Festival

Final Art Exhibition To Close on August 16

The final art exhibition of the weekly series in the glass reception room at the main Tanglewood gate opened today with examples of the work of Reginald Marsh, American artist who is particularly noted for his paintings of New York City and people. The show will run until the conclusion of the Berkshire Festival Aug. 16.

Born in Paris in 1898 of American parents, the artist spent his youth in New York and was educated at Lawrenceville School and Yale University. After college, where he was cartoonist for the Yale Record, he returned to New York for further study under Jacques Maroger and at the Art Students' League.

In 1922 he joined the New York Daily News as staff cartoonist and caricaturist, leaving it three years later to free-lance and to collaborate with Robert Edmond Jones and John Murray Anderson on theatre design. His work, mainly cartoons, has appeared in the New Yorker magazine, Fortune and Harper's. In addition to cartooning he has worked in fresco. Examples of this media are in the new Washington (D.C.) Post Office and the New York Custom House.

The exhibit, like others at Tanglewood, was arranged by Stuart C. Henry, director of the Berkshire Museum, where Mr. Marsh has a one-man show through August.

Cir. (D 503,999) (S 1,096,738)
This Clipping From
NEW YORK, N. Y.
TIMES
AUG 8 - 1953

MUNCH CONDUCTS BERLIOZ SYMPHONY

Leads Boston Orchestra in 'Romeo et Juliette' at Fete —Three Soloists Score

By JOHN BRIGGS
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 7—Charles Munch and the Boston Symphony Orchestra began tonight their second week-end of Berkshire Music Festival concerts with a performance of Berlioz' dramatic symphony, "Romeo et Juliette."

Selection of this difficult and demanding work, in which a personal triumph for conductor or soloists is almost an impossibility, is an index of the high standards that continue to prevail at Tanglewood and of the Boston Symphony's desire to present an unhackneyed repertoire for those who make the pilgrimage to the Berkshire Festival.

The reason, perhaps, why "Romeo et Juliette" is not performed oftener is that, aside from its considerable length, it requires three really excellent soloists, a capable chorus with plenty of time to rehearse and a conductor who understands and feels at home in the world of Berlioz.

Most of these conditions were fulfilled at tonight's performance. Mr. Munch showed us Berlioz' "Romeo" in vivid flashes. The symphony is an uneven work, moments of inspiration alternating with pure bombast. So deft was Mr. Munch's treatment of the difficult work, however, that the bombast seemed less bombastic, the inspiration more exalted than usual.

It was a fresh demonstration of how much can be added to the composer's notations for performance by a conductor of skill, experience and devotion.

Among tonight's soloists, Jennie Tourel was outstanding in the important music allotted to the contralto. As narrator and commentator of the drama, Miss Tourel sang with her usual expressive intensity and fine musicianship.

John McCollum sang the briefer music of the tenor with good effect. Nicola Moscona was sonorous and impressive in Friar Laurence's concluding recitative and aria. The capable chorus was a Tanglewood student group, prepared for this performance by Hugh Ross.

On the whole tonight's performance was a sensitive, stimulating reading of a score that contains more than its fair share of pitfalls for the performers. The work is interesting to hear even in a merely adequate reading, and it is an exciting musical experience when done in a superlative performance, as this was.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 7 - 1953

Berkshire Fes... Second Concer...

The second weekend of concerts in the Shed at the Berkshire Music Festival will open tonight at 8:30 o'clock with a performance of the "Romeo and Juliet" dramatic symphony by Hector Berlioz. Charles Munch will conduct tonight's concert and the Sunday concert at 2:30 p.m. Tomorrow evening Leonard Bernstein will conduct a Koussevitzky Memorial Concert.

* * *

SOLOISTS TONIGHT will be Jennie Tourel and Nichola Moscona. Miss Tourel will also be the soloist tomorrow evening for Mahler's "Resurrection" Symphony. Other numbers tomorrow evening

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[19]

Tanglewood Concert Wins Huge Crowd

(Special to The American)

Lenox, Mass., Aug. ... One of the largest of Saturday night audiences is expected at Tanglewood here tonight for the annual memorial concert in honor of Serge Koussevitzky, who did such much to establish this mecca for music-lovers. Leonard Bernstein, who studied conducting here at the Berkshire Music School under Koussevitzsky, will be the conductor.

Tonight's program will feature Jennie Tourel, contralto, whom the audience of 7,500 heard last night. Miss Tourel, who was heard in a program of songs in Waterbury in recent years, will be the soloist tonight in Ravel's "Sheherazade," three poems for voice and orchestra to the verses of Tristan Klingsor. She will also be a soloist in the second half of the program, the Mahler "Symphony in C Minor, No. 2, for orchestra, soprano and alto solos, and mixed chorus." Theresa Green will sing the soprano solos. Mr. Bernstein will open his program with Moussorgsky's "Prelude to 'Khovanstchina'."

The chorus which did so well last night in Berlioz' "Romeo et Juliette," dramatic symphony, will be heard in tonight's program.

Last night's audience, some 700 more than the corresponding night last year, heard Conductor Charles Munch, the Boston Symphony Orchestra and the Berkshire Festival Chorus with Miss Tourel, John McCollum, tenor and Nicola Moscona, bass, in an unusual program. Hearing the "Romeo et Juliette" music was a real treat. One was glad to hear this music so seldom offered on programs and offered at Tanglewood for the first time. Those who heard it here last night under such able conducting will be glad to know that Mr. Munch and the Boston have recorded it and it will be available on discs early this fall.

The audience was so pleased with the performance that it did not wait for intermission to applaud. There was a burst of applause following the Love Scene presented by the orchestra and chorus in the Capulet's Garden, silent and deserted. The scherzo, presenting Queen Mab, of the Fairy of Dreams, just before intermission was excellent. The whole performance was magnificent.

By intermission time the beautiful night's temperature had changed enough to make the audience realize that there was more than a snap in the Berkshire air. It was definitely cool. Even in the large Music Shed. A warm coat was well appreciated. In fact, as we watched the chorus of many young women throughout the second part of the program, we kept wondering if they were not cold up there on the platform in their cool, white summer dresses.

If you are going to Tanglewood for the Koussevitzky Memorial Concert at 8:30 o'clock tonight we would definitely recommend you take something other than your sheerest dress along.

S. M.

Cir. (D 91,577)
This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 8 - 1953

'Tanglewood on Parade' To Have Varied Program

Thursday Event at Berkshire Music Center Will Feature Isaac Stern; Stars of 'Porgy and Bess' Dancing on the Lawn; Orchestral Concert

With Isaac Stern, violinist; soprano Leontyne Price, the "Bess" of Broadway's "Porgy and Bess," and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, on Thursday. Festivities include demonstrations by

LEONTYNE PRICE

every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, music director, conducting, at the evening concert, which commences at 8.15 p. m. in the 6000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Water Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins David and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City. William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London.

The baritone left the Gershwin opera before its Paris and New York engagements to resume his concert appearances. "Porgy and Bess" had music by George Gershwin, libretto by DuBose Heyward, lyrics by Mr. Heyward and Ira Gershwin, and is based on the play "Porgy" by Dorothy and DuBose Heyward. The Tanglewood presentation will have the Berkshire Festival chorus of more than 100 students, and will include the well-known musical numbers "It Ain't Necessarily So," "What You Want With Bess," the Street Cries, "I Loves You, Porgy."

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn of Minneapolis, vice-chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield. The committee is also arranging for more than 40 door prizes.

The program is as follows:

4:00 p. m.—Opera Scenes (students of Dept. IV), formal gardens (for boxholders and reserves seat patrons only).

5:45 p. m.—Fanfare; welcome by Boris Goldovsky, head of the Berkshire Music Center's opera department.

6:00 p. m.—Simultaneous demonstrations by each department, Berkshire Music Center:

Music shed—Short symphonic works, orchestra (Dept. I students)

Theater-concert hall—World premiere of one-act opera and cantata:

"Bad boys in School," opera in one act by Jan Meyerowitz (by students, associate division, Dept. IV).

"A Little Boy Lost," cantata by Alan Sapp. (From "Songs of Innocence" and "Songs of Experience" by William Blake) (by students of Dept. V).

Chamber music hall—Chamber music program (Dept. I students).

7:15 p. m.—Lawn party—Picnic supper—Concert by chorus.

8:15 p. m.—Music Shed—Gala Concert. Boston Symphony Orchestra—Charles Munch, conductor.

Handel .....Water Music
Beethoven .....Violin Concerto
Soloist: Isaac Stern
Boston Symphony Orchestra — Leonard Bernstein, conductor.

Gershwin..."Porgy and Bess," Act II, Scenes 1 & 2.

Soloists: Leontyne Price, Soprano; William Warfield, baritone and the Berkshire Festival Chorus.

11:00 p. m.—Drawing for door prizes by Anna Russell, international concert comedienne, followed by waltzing on the lawn.

Cir. (D 331,853) (S 567,298)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 8 - 1953

The Berkshire Festival

Boston Symphony Performs Berlioz' 'Romeo and Juliet'

By Francis O. Perkins

LENOX, Mass., Aug. 7.—Aided by good weather, the Berkshire Festival entered its fifth and semi-final week end at Tanglewood tonight, when Charles Munch conducted the Boston Symphony Orchestra and the Berkshire Festival Chorus in the Romeo and Juliet Symphony of Hector Berlioz. The soloists were Jennie Tourel, mezzo-soprano; John McCollum, tenor, and Nicola Moscona, Metropolitan Opera bass.

This was the first performance of this symphony, which occupied the entire concert, in these festivals. It has been a notable work for well over a century, and several of its sections are in the standard repertory, but complete performances, owing to its length and its requirement of a chorus, occur very seldom. The last time it was heard in full in New York was when it was given by the Philharmonic Symphony under Toscanini in October, 1942, as a feature of that orchestra's centennial. Last season's performance by the Boston Symphony was said to be that eminent organization's first full presentation of the entire work. Thus despite the age of the work, much of it was a novelty to many of its hearers.

The attendance, including the crowd in the vast music shed and outside on the lawn, was 7,500, compared with 6,825 for the first concert of last summer's corresponding week end. The corresponding figures for 1951 and 1950 were 7,60 0and 8,500.

Cir. (D 641,486) (Sat. 274,941)
This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
AUG 8 - 1953

MUSIC

Berlioz in Berkshires

By ROBERT BAGAR.

LENOX, Mass., Aug. 8.—One work alone occupied the program for the opening concert of the second week in the Berkshire Symphonic Festival, here at Tanglewood, last night. That work was none other than Hector Berlioz's dramatic symphony "Romeo and Juliet." The conductor was Charles Munch.

New York last heard the piece some years ago when Arturo Toscanini and the NBC Symphony performed it in Carnegie Hall. The maestro had also led it in the same auditorium in 1942, the orchestra being the Philharmonic-Symphonic, whose centennial was being celebrated that year.

Last night's representation was without cuts, complete. The soloists were Jennie Tourel, John McCollum and Nicola Moscona. The chorus, a large one, was that of the Berkshire Festival, director Hugh Ross.

* * *

It is not exactly known when Berlioz's devotion to Shakespear actually started. However, it is known that when he heard one of the Bard's works, with Harriet, Smithson, the English actress in the cast, his devotionf or Shakespeare increased in direct ratio with the rise of his infatuation for La Smithson. He married the lady, sometime later, after an extraordinary courtship. And, still later, he abandoned her, leaving her to die in poverty.

It would be too cynical to say this "Romeo et Juliette" is a monument to that personal, rather sordid tragedy in Berlioz's life. But a monument it is, perhaps indirectly—who does know—after all—to a great work of the literary art, and Berlioz's mercurial score communicates much beauty, much of passion and much of human suffering.

* * *

It discusses the play, rather than parallel the story. It makes comment, via the chorus, and the tenor and mezzo soprano in the manner of the classic Greek chorus. There is only one impersonation, if one may describe it as such, and that is of Friar Laurence. The rest is the music.

The music calls for some large efforts on the part of orchestral musicians. It calls for fine sensibilities in its conductor.

Last evening the performance had vitality. The score unreeled before us with a special freedom and, at the same time, conviction. In the early sections of the piece, particularly during fortissimo passages, the sound of cellos appeared to be muffed. The whole string section at such places lacked some of the brilliance that is almost its second nature.

Moreover, the Queen Mab scherzo of the fourth movement contained, in the rendering, much less of the fragile, airy lightness required. The playing was precise, good, but rather heavy, and gone was the elfin, dream-like effect aimed at.

* * *

I do think, though, that Mr. Munch got his teeth into some part of the music to give it a thorough going over. This was true of the playing of the second movement, for example. And also of that part of the finale which refers to the resumption of the quarrel between the warring houses of the Montagues and Capulets.

Miss Tourel was distinction itself in the singing of her lines. Mr. Moscona had just the right accents for the scene of reproach at the end. Mr. McCollum acquitted himself agreeably. The chorus was splendid sometimes, and a bit careless on one or two occasions.

An audience of 7500 applauded noisily, calling the conductor and the soloists forward for many bows.

Berkshire Article In Post Tomorrow

The Berkshires as a resort area will be given a two-and-a-half page spread in tomorrow's magazine section of the Boston Sunday Post.

The article, ninth in a series of 13, is written by Frank G. Jason, Post feature writer. He has spent considerable time in the Berkshires and much of his material and photographs have been supplied by John F. Downing, executive director of the Berkshire Hills Conference.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 8 - 1953

Berlioz 'Romeo' Given By Boston Symphony

By GEORGE W. STOWE

Lenox, Mass. — Almost alone among contemporary conductors Charles Munch evinces a strong predilection for Berlioz.

This indulgence is convincingly vindicated in the case of the "Romeo and Juliet" symphony, which was given in its entirety by the Boston Symphony under Mr. Munch Friday night at Tanglewood. Along with the Requiem and the Infancy of Christ, it represents one of the French composer's few undoubted masterpieces.

Those who recall the incandescent radio broadcast of this work under Toscanini not too many seasons ago, the sinuous line of this typically Gallic interpretation was in radical contrast to the incisive and galvanized performance of the Italian maestro. But such an approach has as many advantages and Mr. Munch made the most of them.

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THE MOST ELECTRIFYING portions of this particular performance, paradoxically enough, were not the familiar Fete of the Capulets, the love scene, nor the justly celebrated Queen Mab Scherzo, but the introduction and prologue (with its wonderful allegro fugato for strings) and the finale which contains the exchanges between Friar Laurence and the assembled Montagues and Capulets with the resultant reconciliation of the two warring families.

The soloist who shone most resplendently was Miss Jennie Tourel (with her brief area in the first part) and she did so through sheer musicianship and artistry. A singer's singer, the purity of her vocal line was an exemplar for the most professional to admire.

* * *

NICOLA MOSCONA, who essayed the part of Friar Laurence, provided a sonorous investiture to his lengthy role and John McCollum declaimed the vocal version of Mercutio's famed Queen Mab speech.

Mr. Munch's affinity for this gorgeous splash of pure orchestral color, however, was the major factor in revivifying this all-too seldom heard symphony with choruses.

Cir. (W 370,017)
This Clipping From
NEW YORKER
NEW YORK, N. Y.
AUG 8 - 1953

IN THE COUNTRY

BERKSHIRE FESTIVAL—Final performances of the season by the Boston Symphony—Friday, Aug. 7, at 8:30: Charles Münch directing Berlioz's symphony "Romeo and Juliet," with Jennie Tourel, mezzo-soprano; Nicola Moscona, bass; and a chorus. . . . ¶ Saturday, Aug. 8, at 8:30: Leonard Bernstein directing, with Jennie Tourel, mezzo-soprano, as well as other vocal soloists and a chorus. . . ¶ Sunday, Aug. 9, at 2:30: Charles Münch conducting, with Gregor Piatigorsky, cello. . . . ¶ Thursday, Aug. 13, at 6: The annual "Tanglewood on Parade" program, including performances by the various student departments, a lawn party, a concert by the Boston Symphony (conducted by Charles Münch and Leonard Bernstein, with Isaac Stern, violin; William Warfield, baritone; and Leontyne Price, soprano), door prizes, and waltzing on the lawn. For the benefit of the Berkshire Music Center. . . . ¶ Friday, Aug. 14, at 8:30: Charles Münch directing Brahms' Requiem, with Lois Marshall, soprano; William Warfield, baritone; and a chorus. . . . ¶ Saturday, Aug. 15, at 8:30: Leonard Bernstein conducting; no soloists. . . . ¶ Sunday, Aug. 16, at 2:30: Charles Münch conducting, with Seymour Lipkin, piano. (Tanglewood, Lenox, Mass.)

[20]

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 9 - 1953

Berkshire Series to End Sunday

THE Berkshire Festival's third and final series of weekend concerts in the Music Shed at Tanglewood, Lenox, Mass., will start Friday night with a performance of Brahms' "Requiem," Charles Munch conducting the Boston Symphony Orchestra.

Lois Marshall, soprano, and William Warfield, baritone, will be soloists with the Berkshire Festival Chorus. Another soloist of the series is Seymour Lipkin, pianist, who will appear at the closing concert Sunday afternoon. Saturday morning at 10 o'clock in the Shed there will be a public rehearsal for the benefit of the orchestra's pension fund.

Leonard Bernstein will conduct Saturday night's program which will consist of Symphony No. 4 in A minor, Sibelius; "Sinfonia India," Chavez, and Brahms' Second Symphony, in D major. Evening concerts are at 8:30 o'clock. The Sunday afternoon concert starts at 2:30 o'clock, the first part being broadcast. Charles Munch will conduct and the program will be as follows:

Symphony in B-minor ("Unfinished"), Schubert; Bourree Fantasque, Chabrier; Prelude and Love-Death from "Tristan and Isolde," Wagner; "A Siegfried Idyll," Wagner; Excerpts from Act III, "Die Meistersinger von Nurnberg," Wagner; Piano Concerto For the Left Hand, Ravel, Seymour Lipkin, soloist; "La Valse," Ravel.

Open to the Friends of the Berkshire Music Center will be performances tomorrow and Tuesday night in the Theater-Concert Hall of Gretry's three-act opera, "Richard the Lion-Hearted," the summer's major production by students of the opera department. It will be sung to an English text by Boris Goldovsky and Sarah Caldwell, with Goldovsky conducting the student orchestra.

Leo Van Witsen designed the costumes and John Blankenship the scenery, which will employ the Paul Planer GKP projections. This is a slide mechanism which is used in European opera houses and was introduced in this country in the Tanglewood production of Mozart's "Titus" last summer.

William Warfield
Will sing at Tanglewood

The final week of the Berkshire Music Center will be further marked by the annual "Tanglewood on Parade" benefit for the Center Thursday night from 6 to 11 o'clock. It will begin with demonstrations by all departments of the Center, featured by the world premieres of a one-act opera, "Bad Boys in School," by Jan Meyerowits, and a cantata, "A Little Boy Lost," by Alan Sapp.

At 8:15 o'clock, after a lawn party, picnic supper and concert by choral students, the Boston Symphony Orchestra will present a gala concert in the Shed. Munch will conduct Handel's "Water Music" and Beethoven's Violin Concerto with Isaac Stern as soloist. Bernstein will conduct scenes from Gershwin's "Porgy and Bess," in which Leontyne Price, the "Bess" of the Broadway production of the opera, and her husband, William Warfield, will appear as soloists with the chorus. At the close of the concert Anna Russell, international concert comedienne, will draw door prizes and the evening will wind up with "Waltzing on the Lawn."

So far this summer all attendance records have been broken. The series of "small" concerts in the Theater-Concert Hall during July had an average attendance of 4360. Since the hall's seating capacity is 1156 it meant that some 3000 persons per concert sat on the lawns to hear the music.

Box-office receipts for the six concerts are said to total $52,224, an increase of 35 per cent over those of last year. The Boston Symphony Orchestra management is said to be considering moving these concerts next season into the 6000-seat Shed.

Cir. (D 89,838) (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 9 - 1953

CARLOS CHAVEZ WILL BE HONORED AT TANGLEWOOD

Mexican Composer's 'Sinfonia India' to Be Given During Last Week End

Lenox, Aug. 8—The distinguished composer-conductor Carols Chavez will be honored during the final weekend of Berkshire Festival concerts when, on Saturday night Leonard Bernstein conducts the Boston Symphony Orchestra in a performance of his "Sinfonia India", composed in 1935-6, and given its first concert performance by the Boston Symphony in April, 1936, when the composer was the orchestra's guest conductor.

In 1928, Mr. Chavez organized the Symphony Orchestra of Mexico, which he has built into one of the finest ensembles on the continent. In that year he was appointed director of the National Conservatory of Music, in 1933 he was named chief of the Department of Fine Arts of the Secretariat of Public Education, and under President Aleman's regime, in 1946 was named Mexico's director of fine arts.

Carlos began to compose as a child. His first symphony dates from 1918. In the next three years he wrote extensively for orchestra, piano, ensemble and voice. The String Quartet of 1921 was a summation of his apprenticeship and a clear intimation of his mature works.

Chosen as Conductor

It was in July 1928, that he accepted the post of conductor of what was then, in Mexico City, the orchestra of the Musicians' Union. From an aggregation of uncertain power and vague character, he has transformed it into the major symphony it is. The Orquesta Sinfonica de Mexico gave its first concerts for workers and peasants in a park on the outskirts of Mexico City, with no admission, no tickets.. Now it has a large subscription audience in the Palace of Fine Arts. After 18 years, in July 1945, he announced his resignation: he was in himself the Orchestra's conductor, artistic director, financial director, regisseur, general manager, advertising manager, publicity director. President Alemen asked him to remain as titular conductor, and in 1946 appointed him director of fine arts: he has since established Mexico's first official Museum of Fine Arts.

Among his other important compositions are "Sinfonia de Antigona" (1937) three great choral works, "Tierra Mojada", "El Sol", "Llamadas": a ballet for Martha Graham, known in this country as "Dark Meadow", commissioned by the Library of Congress; a Concerto for Piano, premiered in 1942; a Concerto for Violin, premiered in 1952.

Several Commissions

His Symphony No. 4, commissioned by the Louisville Philharmonic, was given its first performance, the composer conducting the orchestra, February, 1953. He is in process of composing a symphony, commissioned by Mrs. Clare Boothe Luce, present ambassador to Italy, in memory of her daughter, Ann Clare Brokaw. He has also been commissioned by the Koussevitzky Music Foundation to write an orchestral work on which he will start toward the end of the year; and by New York's Ballet Society, to compose a three-act opera, "The Tuscan Players", to a libretto by Chester Kallman, co-author of the libretto for Stravinsky's "The Rake's Progress," to be finished August, 1954, and to be offered first to the New York City Opera Company.

In the opinion of Aaron Copland, the American composer who is his confrere at the Berkshire Music Center this summer, Carlos Chavez "Has gradually evolved a style which is racial and still his own. Composing to him is a natural function, like eating or sleeping. His music is not a substitute for living but a manifestation of life. It exudes softness. Here is absolute music, if ever there was any."

Performed at Tanglewood

A number of Mr. Chavez' compositions are being performed on concerts by students of the Berkshire Music Center this summer. One was "Arbolucu", a setting for chorus of a Spanish folksong, from the unique collection of more than 1000 Spanish and Portugese native airs made in 1933-4 by Kurt Schindler, founder of the Schola Cantorum, New York. It was composed in 1942 at the request of Hugh Ross, the Berkshire Music School's choral head.

Cir. (D 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 9 - 1953

'PARADE' EVENT AT TANGLEWOOD ON THURSDAY

Isaac Stern, Leontyne Price And William Warfield Will Be Stars of Program

Lenox, Aug. 8 — With Isaac Stern, violinist; soprano Leontyne Price, the "Bess" of Broadway's "Porgy and Bess," and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival on Thursday. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Beethoven Concerto

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, music director, conducting, at the evening concert, which starts at 8.15 p. m. in the Music Shed. Mr. Munch will also conduct the Suite from Handel's "Water Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance, and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City.

To Make Debut

William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London. The baritone left the Gershwin opera prior to its Paris and New York engagement to resume his concert appearances.

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn of Minneapolis, vice-chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield. The committee is also arranging for more than 40 door prizes, which will be awarded to lucky ticket-holders following the concert by Anna Russell, international concert comedienne, who is appearing in two afternoon concerts, Thursday and Friday at the neighboring Berkshire Playhouse, Stockbridge.

The Program

The detailed program for "Tanglewood on Parade" follows:—

4 p. m.—Formal gardens, for boxholders and reserved seat patrons.

5.45 p. m.—Fanfare, welcome by Boris Goldovsky.

6 p. m.—Simultaneous sessions of each department, Berkshire Music Center. Music Shed, Short symphonic works, Orchestra of Department I; Theater-Concert Hall, World Premiere of one-act opera and cantata, "Bad Boys in School," by Jan Meyerowitz by students of the Associate Division of Department IV; Cantata, "A Little Boy Lost," by Alan Sapp, from, "Songs of Innocence," "Songs of Experience" by William Blake, Chamber Music Hall—Chamber Music program, Students of Department I.

7.15 p. m.—Lawn party, picnic supper, concert by chorus, students of Department II.

8.15 p. m.—Music Shed, Gala Concert, Boston Symphony Orchestra, Charles Munch, conductor; Handel's Water Music, Beethoven's Violin Concerto; soloist, Isaac Stern; Boston Symphony Orchestra, Leonard Bernstein, conductor; Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, with Festival Chorus and soloists. William Warfield, baritone; Leontyne Price, soprano.

11 p. m.—Drawing for door prizes, by Anna Russell, international concert comedienne, followed by waltzing on the lawn.

French Opera To Be Done at Tanglewood

8/9

'Richard Coeur-de-Lion' Monday and Tuesday

"Richard Coeur-de-Lion," an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre Ernest Modeste Gretry, will be performed Monday and Tuesday (Aug. 10 and 11) at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood. The work has been prepared, staged and will be conducted by Boris Goldovsky.

The Gretry opera, using a text by Mr. Goldovsky and Sarah Caldwell, will be sung in English. "Richard Coeur-de-Lion," generally considered to be the foundation stone of French comic opera and the composer's masterpiece, had its premiere in Paris in 1784 and its first American performance in Boston in 1797. The records do not show any American performance of the work since a New York production in 1800.

Scenery and lighting are by John Blankenship, employing the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe. Costumes are by Leo Van Witsen; choreography is by Leo Kharibian. Mr. Goldovsky will conduct an orchestra of 38 student players.

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 9 - 1953

Bernstein Gets Bruckner Medal at Tanglewood

By CYRUS DURGIN

LENOX, Aug. 8—Conductor Leonard Bernstein was awarded the medal of the Bruckner Society of America tonight at the conclusion of the Koussevitzky memorial concert given as part of the Boston Symphony orchestra't Berkshire festival in the music shed at Tanglewood.

The award was made privately in the Green Room at the conclusion of a performance of Gustav Mahler's Second, or "Ressurection," Symphony.

Mr. Bernstein, known both as a former protege of the late Serge Koussevitzky and an ardent enthusiast of the music of Mahler, was presented the medal by Tucker Keiser, Boston music critic. The Bruckner Society of America is an organization dedicated to the propagation of music by Anton Bruckner and Gustav Mahler.

Among the guests at the ceremony was Mrs. Olga Naumoff Koussevitzky, widow of the late conductor of the Boston Symphony orchestra.

The soloists for the "Ressurection" Symphony were Jennie Tourel, contralto, and Soprano Theresa Green.

The chorus was that of the Berkshire Festival, prepared by Hugh Ross. The concert began with Moussorgsky's prelude to "Khovantschina," and included Ravel's song cycle "Scheherazade," with Miss Tourel as soloist.

[21]

INFORMATION OBSCURED

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I. JOURNAL
AUG 9 - 1953

Berkshire Series to End Sunday

THE Berkshire Festival's third and final series of weekend concerts in the Music Shed at Tanglewood, Lenox, Mass., will start Friday night with a performance of Brahms' "Requiem," Charles Munch conducting the Boston Symphony Orchestra.

Lois Marshall, soprano, and William Warfield, baritone, will be soloists with the Berkshire Festival Chorus. Another soloist of the series is Seymour Lipkin, pianist, who will appear at the closing concert Sunday afternoon. Saturday morning at 10 o'clock in the Shed there will be a public rehearsal for the benefit of the orchestra's pension fund.

Leonard Bernstein will conduct Saturday night's program which will consist of Symphony No. 4 in A minor, Sibelius; "Sinfonia India," Chavez, and Brahms' Second Symphony, in D major. Evening concerts are at 8:30 o'clock. The Sunday afternoon concert starts at 2:30 o'clock, the first part being broadcast. Charles Munch will conduct and the program will be as follows:

Symphony in B-minor ("Unfinished"), Schubert; Bourree Fantasque, Chabrier; Prelude and Love-Death from "Tristan and Isolde," Wagner; "A Siegfried Idyll," Wagner; Excerpts from Act III, "Die Meistersinger von Nurnberg," Wagner; Piano Concerto For the Left Hand, Ravel, Seymour Lipkin, soloist; "La Valse," Ravel.

Open to the Friends of the Berkshire Music Center will be performances tomorrow and Tuesday night in the Theater-Concert Hall of Gretry's three-act opera, "Richard the Lion-Hearted," the summer's major production by students of the opera department. It will be sung to an English text by Boris Goldovsky and Sarah Caldwell, with Goldovsky conducting the student orchestra.

Leo Van Witsen designed the costumes and John Blankenship the scenery, which will employ the Paul Planer GKP projections. This is a slide mechanism which is used in European opera houses and was introduced in this country in the Tanglewood production of Mozart's "Titus" last summer.

William Warfield
Will sing at Tanglewood

The final week of the Berkshire Music Center will be further marked by the annual "Tanglewood on Parade" benefit for the Center Thursday night from 6 to 11 o'clock. It will begin with demonstrations by all departments of the Center, featured by the world premieres of a one-act opera, "Bad Boys in School," by Jan Meyerowits, and a cantata, "A Little Boy Lost," by Alan Sapp.

At 8:15 o'clock, after a lawn party, picnic supper and concert by choral students, the Boston Symphony Orchestra will present a gala concert in the Shed. Munch will conduct Handel's "Water Music" and Beethoven's Violin Concerto with Isaac Stern as soloist. Bernstein will conduct scenes from Gershwin's "Porgy and Bess," in which Leontyne Price, the "Bess" of the Broadway production of the opera, and her husband, William Warfield, will appear as soloists with the chorus. At the close of the concert Anna Russell, international concert comedienne, will draw door prizes and the evening will wind up with "Waltzing on the Lawn."

So far this summer all attendance records have been broken. The series of "small" concerts in the Theater-Concert Hall during July had an average attendance of 4360. Since the hall's seating capacity is 1156 it meant that some 3000 persons per concert sat on the lawns to hear the music.

Box-office receipts for the six concerts are said to total $52,224, an increase of 35 per cen over those of last year. The Boston Symphony Orchestra management is said to be considering moving these concerts next season into the 6000-seat Shed.

Cir. (S 87,838)
This Clipping From
SPRINGFIELD, MASS. REPUBLICAN
AUG 9 - 1953

CARLOS CHAVEZ WILL BE HONORED AT TANGLEWOOD

Mexican Composer's 'Sinfonia India' to Be Given During Last Week End

Lenox, Aug. 8—The distinguished composer-conductor Carols Chavez will be honored during the final weekend of Berkshire Festival concerts when, on Saturday night Leonard Bernstein conducts the Boston Symphony Orchestra in a performance of his "Sinfonia India", composed in 1935-6, and given its first concert performance by the Boston Symphony in April, 1936, when the composer was the orchestra's guest conductor.

In 1928, Mr. Chavez organized the Symphony Orchestra of Mexico, which he has built into one of the finest ensembles on the continent. In that year he was appointed director of the National Conservatory of Music, in 1933 he was named chief of the Department of Fine Arts of the Secretariat of Public Education, and under President Aleman's regime, in 1946 was named Mexico's director of fine arts.

Carlos began to compose as a child. His first symphony dates from 1918. In the next three years he wrote extensively for orchestra, piano, ensemble and voice. The String Quartet of 1921 was a summation of his apprenticeship and a clear intimation of his mature works.

Chosen as Conductor

It was in July 1928, that he accepted the post of conductor of what was then, in Mexico City, the orchestra of the Musicians' Union. From an aggregation of uncertain power and vague character, he has transformed it into the major symphony it is. The Orquesta Sinfonica de Mexico gave its first concerts for workers and peasants in a park on the outskirts of Mexico City, with no admission, no tickets.. Now it has a large subscription audience in the Palace of Fine Arts. After 18 years, in July 1945, he announced his resignation: he was in himself the Orchestra's conductor, artistic director, financial director, regisseur, general manager, advertising manager, publicity director. President Alemen asked him to remain as titular conductor, and in 1946 appointed him director of fine arts: he has since established Mexico's first official Museum of Fine Arts.

Among his other important compositions are "Sinfonia de Antigona" (1937) three great choral works, "Tierra Mojada", "El Sol", "Llamadas": a ballet for Martha Graham, known in this country as "Dark Meadow", commissioned by the Library of Congress; a Concerto for Piano, premiered in 1942; a Concerto for Violin, premiered in 1952.

Several Commissions

His Symphony No. 4, commissioned by the Louisville Philharmonic, was given its first performance, the composer conducting the orchestra, February, 1953. He is in process of composing a symphony, commissioned by Mrs. Clare Boothe Luce, present ambassador to Italy, in memory of her daughter, Ann Clare Brokaw. He has also been commissioned by the Koussevitzky Music Foundation to write an orchestral work on which he will start toward the end of the year; and by New York's Ballet Society, to compose a three-act opera, "The Tuscan Players" to a libretto by Chester Kallman, co-author of the libretto for Stravinsky's "The Rake's Progress," to be finished August, 1954, and to be offered first to the New York City Opera Company.

In the opinion of Aaron Copland, the American composer who is his confrere at the Berkshire Music Center this summer, Carlos Chavez "Has gradually evolved a style which is racial and still his own. Composing to him is a natural function, like eating or sleeping. His music is not a substitute for living but a manifestation of life. It exemplifies the complete [illegible] nineteenth-century [illegible] lute music, which tyrannized [illegible] more than a hu[illegible] lewood [illegible] pounds no [illegible] aves' com- physics. C[illegible] formed on ordinarily [illegible] the Berk- clean-c[illegible] s summer. setting for song, from [illegible] more than tive airs made in 1933-4 by Kurt Schindler, founder of the Schola Cantorum, New York. It was composed in 1942 at the request of Hugh Ross, the Berkshire Music School's choral head.

This Clipping From
SPRINGFIELD, MASS. REPUBLICAN
AUG 9 - 1953

'PARADE' EVENT AT TANGLEWOOD ON THURSDAY

Isaac Stern, Leontyne Price And William Warfield Will Be Stars of Program

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Beethoven Concerto

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, music director, conducting, at the evening concert, which starts at 8.15 p. m. in the Music Shed. Mr. Munch will also conduct the Suite from Handel's "Water Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance, and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Ziegfeld Theater, New York City.

To Make Debut

William Warfield will make his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem. Mr. Warfield and Miss Price were married a year ago just prior to singing the title roles in "Porgy and Bess" in the Davis-Breen production in Vienna, Berlin and London. The baritone left the Gershwin opera prior to its Paris and New York engagement to resume his concert appearances.

Mrs. Serge Koussevitzky is chairman of the ticket and publicity committee of 40 for "Tanglewood on Parade," with Mrs. Bruce Sanborn of Minneapolis, vice-chairman, and Mrs. George Edman, of Pittsfield, as secretary. The honorary committee includes Mrs. Elizabeth Sprague Coolidge and Mayor Robert T. Capeless, Pittsfield. The committee is also arranging for more than 40 door prizes, which will be awarded to lucky ticket-holders following the concert by Anna Russell, international concert comedienne, who is appearing in two afternoon concerts, Thursday and Friday at the neighboring Berkshire Playhouse, Stockbridge.

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5.45 p. m.—Fanfare, welcome by Boris Goldovsky.

6 p. m.—Simultaneous sessions of each department, Berkshire Music Center. Music Shed, Short symphonic works, Orchestra of Department I; Theater-Concert Hall, World Premiere of one-act opera and cantata, "Bad Boys in School," by Jan Meyerowitz by students of the Associate Division of Department IV; Cantata, "A Little Boy Lost," by Alan Sapp, from "Songs of Innocence," "Songs of Experience" by William Blake, Chamber Music Hall—Chamber Music program; Students of Department I.

7.15 p. m.—Lawn party, picnic supper, concert by chorus, students of Department II.

8.15 p. m.—Music Shed, Gala Concert, Boston Symphony Orchestra, Charles Munch, conductor; Handel's Water Music, Beethoven's Violin Concerto; soloist, Isaac Stern; Boston Symphony Orchestra, Leonard Bernstein, conductor; Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, with Festival Chorus and soloists, William Warfield, baritone; Leontyne Price, soprano.

11 p. m.—Drawing for door prizes, by Anna Russell, international concert comedienne, followed by waltzing on the lawn.

French Opera To Be Done at Tanglewood

'Richard Coeur-de-Lion' Monday and Tuesday

"Richard Coeur-de-Lion," an opera in three acts written shortly before the French Revolution by the prolific French composer, Andre Ernest Modeste Gretry, will be performed Monday and Tuesday (Aug. 10 and 11) at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood. The work has been prepared, staged and will be conducted by Boris Goldovsky.

The Gretry opera, using a text by Mr. Goldovsky and Sarah Caldwell, will be sung in English. "Richard Coeur-de-Lion," generally considered to be the foundation stone of French comic opera and the composer's masterpiece, had its premiere in Paris in 1784 and its first American performance in Boston in 1797. The records do not show any American performance of the work since a New York production in 1800.

Scenery and lighting are by John Blankenship, employing the Paul Planer GKP projections, a slide mechanism which is used in the larger opera houses of Europe. Costumes are by Leo Van Witsen; choreography is by Leo Kharibian. Mr. Goldovsky will conduct an orchestra of 38 student players.

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS. MORNING GLOBE
AUG 9 - 1953

Bernstein Gets Bruckner Medal at Tanglewood

By CYRUS DURGIN

LENOX, Aug. 8—Conductor Leonard Bernstein was awarded the medal of the Bruckner Society of America tonight at the conclusion of the Koussevitzky memorial concert given as part of the Boston Symphony orchestra't Berkshire festival in the music shed at Tanglewood.

The award was made privately in the Green Room at the conclusion of a performance of Gustav Mahler's Second, or "Ressurection," Symphony.

Mr. Bernstein, known both as a former protege of the late Serge Koussevitzky and an ardent enthusiast of the music of Mahler, was presented the medal by Tucker Keiser, Boston music critic. The Bruckner Society of America is an organization dedicated to the propagation of music by Anton Bruckner and Gustav Mahler.

Among the guests at the ceremony was Mrs. Olga Naumoff Koussevitzky, widow of the late conductor of the Boston Symphony orchestra.

The soloists for the "Ressurection" Symphony were Jennie Tourel, contralto, and Soprano Theresa Green.

The chorus was that of the Berkshire Festival, prepared by Hugh Ross. The concert began with Moussorgsky's prelude to "Khovantschina," and included Ravel's song cycle "Scheherazade," with Miss Tourel as soloist.

[21]

Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 9 - 1953

Tanglewood Tales

Lenox, Aug. 8—Theresa Green, scholarship student in the Berkshire Music Center's opera department, was awarded by Leonard Bernstein the coveted soprano role in the Mahler Symphony No. 2 at Tanglewood. The performance took place tonight. Aged 24, a native of Baltimore, in private life she is Mrs. Gilbert Coleman of New York City. She is a Marian Anderson award winner, has been a scholarship pupil at Curtis Institute, Philadelphia, has won a John Hay Whitney Fellowship, and three times has won the Arthur Godfrey "Talent Scout" award on his television program.

Theresa is the daughter of a minister, one of nine children, and had her first lessons from her mother, church organist and teacher in Baltimore. She has soloed under Reginald Stewart with the Baltimore Symphony, made her New York Town Hall debut in 1950. At Tanglewood this summer she sang the role of Julie in Gluck's comic opera, "The Drunkard Reformed." Next Tuesday night she will have the leading feminine role of Marguerite in Gretry's rarely-heard opera, "Richard the Lion-Hearted." In September she returns to the professional concert stage for her first national tour, more than 60 engagements in the U. S. and Canada, as far afield as Newfoundland.

Distinguished Mexican composer-conductor Carlos Chavez, guest conductor at Tanglewood this summer introduced the violin concerto he wrote in 1952 at a lecture-recital at Tanglewood last Friday afternoon. The work was analyzed by composer Barney Childs, and performed by two guest artists, Miss Viviane Bertolani, violinist, New York City, who played it at its Los Angeles premiere, with Harry Kondaks, Boston, as pianist. At the season's final concert of the student symphony orchestra, Saturday, August 15, at 3 p. m. in the Music Shed, Mr. Chavez will lead the orchestra in his 1932 composition, "H. P." (meaning horse power), "Sinfonia de Baile" (ballet symphony).

Mrs. Alma Mahler Werfel, widow of Gustav Mahler, was guest of honor at the Berkshire Festival when Leonard Bernstein conducted the Boston Symphony Orchestra in a program which included her late husband's Symphony No. 2 ("Resurrection"). Following the performance, the conductor was awarded the Bruckner Society Medal in a ceremony in the Green Room.

Other Tanglewood guests this week end include Samuel Barber, the young American composer who was a teacher of composition at the Berkshire Music Center in 1947, and whose "Adagio for Strings" will be performed by Charles Munch and the Boston Symphony Orchestra Sunday, afternoon; and the noted duo-pianists, Pierre Luboshutz and Genia Nemenoff, of New York, who have given Tanglewood recitals. Mr. Luboshutz is an uncle of Boris Goldovsky, head of the summer school's opera department, and they will be his guests at the opening performances Monday night of the Gretry opera, "Richard the Lion-Hearted."

Newest foreign student at Tanglewood is Jaap Drielsma, of the Amsterdam Conservatory, in the Dutch City, a concert pianist who is a Study Group student in Department V.

Samuel Krachmalnick, who followed his brother Jacob, now concertmaster of the Philadelphia Orchestra, as a Tanglewood student, and who has one of Leonard Bernstein's more personable conducting pupils this summer, has left for New York, to conduct the subway circuit tour of the popular musical comedy, "Top Banana. The younger Krachmalnick, 27, of St. Louis, directed an orchestra of Department I students in last week's performance by the opera department of Debussy's L'Enfant Prodigue."

"Richard the Lion-Hearted," the 18th century French opera which students of Boris Goldovsky's department of the Berkshire Music Center present at Tanglewood on Monday and Tuesday nights, will have alternates for two of the principal leads. Alvin Edmonson will sing the title role on Monday night, Richard Cassilly on Tuesday; Theresa Green will sing Marguerite on Monday, Lois McCauley on Tuesday. Other principal roles are sung by John McCollum (Blondel), Lee Cass (Sir Williams), Robert Rue (Florestan), Christina Cardillo (Laurette). Mr. Goldovsky will conduct an orchestra of 38 students from Department I.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
AUG 9 - 1953

Berkshire Festival In Final Week

With an anticipated attendance at its fifteen concerts by the Boston Symphony Orchestra of 100,000; an expected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center (the summer school of music maintained by the symphony); and a predictable 40,000 patrons at the 38 concerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood, Lenox, Mass., concludes its 1953 program this weekend, and 150,000 persons will have helped shatter all existing records.

Charles Munch, Music Director of the Boston Symphony, conducts the concluding concerts on Friday night and Sunday afternoon, August 16, and Leonard Bernstein conducts the concert on Saturday night.

The Friday evening program will be given over in its entirety to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at the Tanglewood this summer.

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tanglewood premieres of the weekend are Sibelius' Symphony No. 4, on Saturday evening, and Chabrier's Bourree Fantasque on Sunday afternoon.

The portion of the Sunday concert, 2:30 to 4: p.m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Cir. (D 157,288) (S 216,744)
This Clipping From
COLUMBUS, OHIO
DISPATCH

Piatigorsky, Pasquale Soloists on 'Festivals'

Gregor Piatigorsky will be cello soloist and Joseph de Pasquale viola soloist in Richard Strauss' "Don Quixote" with the Boston Symphony Orchestra conducted by Charles Munch, in a broadcast from the Berkshire Festival on WBNS-CBS Radio's "World Music Festivals," Sunday at 2:30 p. m.

Munch will open the festival program with the Symphony No. 5 in B flat major by Schubert.

The symphony wil be followed by the Adagio for Strings by the contemporary American composer, Samuel Barber.

Cir. (D 389,011) (S 258,545)
This Clipping From
NEW YORK, N. Y.
POST
AUG 9 - 1953

Tanglewood Record Seen In Final Week of Festival

Munch Will Conduct Concerts on Friday Night and Sunday Afternoon, Bernstein to Be on Podium of Music Shed Saturday Night

Lenox, Aug. 8—With an anticipated attendance at its 15 concerts by the Boston Symphony Orchestra of 100,000, an expected 10,000 at "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, the summer school of music maintained by the symphony, and a predictable 40,000 pattrons at the 38 cmoncerts and demonstrations of the school's departments, the 16th Berkshire Festival at Tanglewood will conclude its 1953 program this coming week end. It is expected that about 150,000 persons will have helped shatter all existing records.

Munch, Bernstein to Conduct

Charles Munch, music director of the Boston Symphony Orchestra, conducts the program this afternoon with Gregor Piatiogorsky as soloist in the Milhaud Concerto for Cello, No. 1. Mr. Munch also will conduct the concluding concerts on Friday night and on next Sunday afternoon (Aug. 16), while Leonard Bernstein will be on the great Music Shed's podium for the concert Saturday night.

The Friday evening program will be given over in its entirety to Brahms' "German Requiem," for chorus and soloists. Canadian soprano Lois Marshall and baritone William Warfield will make their Tanglewood debuts as soloists, with the Festival Chorus of Berkshire Music Center students participating.

On the Saturday night program Leonard Bernstein will feature the "Sinfonia India" of Carlos Chavez, which had its premiere by the Boston Symphony Orchestra in 1936, the composer conducting. The symphony will be in honor of the distinguished Mexican composer-conductor who is guest teacher of composition at the Tanglewood this summer.

Lipkin to Be Soloist

Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand, which will have its first Tanglewood performance at the concluding concert. Other Tangl-ewood premieres of the week end are Sibelius' Symphony No. 4, (Saturday evening), and Chabrier's Bourree Fantasque (Sunday afternoon).

A portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The Series C programs are:

Friday

German Requiem .....Brahms
(Soloists: Lois Marshall and William Warfield)

Saturday

Symphony No. 4, in A minor .. Sibelius
Symphony No. 2, in D major ....Brahms

Sunday, Aug. 16

Symphony in B minor ("Unfinished")
.....Schubert
Bourree Fantasque .....Chabrier
Prelude and Love-Death, "Tristan und Isolde" .....Wagner
A Siegfied Idyll .....Wagner
"Die Meistersinger von Nurnberg," Excerpts from Act III .....Wagner
Piano Concerto for the Left Hand ..Ravel
(Soloist: Seymour Lipkin)
"La Valse" .....Ravel

Student Performances

During the final week of the Berkshire Festival two performances will be given, tomorrow and Tuesday nights of Auguste Gretry's three-act opera, "Richard Coeur-de-Lion" of 1784, not presented within living memory, to be performed by students of the Berkshire Music Center's opera department headed by Boris Goldovsky. The Gretry opera, in English translation by Mr. Goldovsky and Sarah Caldwell, is staged by Miss Caldwell, with costumes by Leo Van Witsen, scenery by John Blankenchip and choreography by Leon Kharibian. Mr. Goldovsky conducts an orchestra of Department I students. Leads are sung by John McCollum, Alvin Edmonson, Richard Cassilly, Robert Rue, Theresa Green, Lois McCauley, Christina Cardillo.

The annual "Tanglewood on Parade" benefit for the Berkshire Music Center, from 6 to 11 p. m. Thursday, will commence with demonstrations by all departments of the Berkshire Music Center, a feature of which are world premieres of a one-act opera, "Bad Boys in School," by Jan Meyerowits, (Department IV students) and a cantata, "A Little Boy Lost" by Alan Sapp (students of Department V). Charles Munch and Leonard Bernstein will conduct the Boston Symphony Orchestra's gala evening concert, with Isaac Stern soloist in the Beethoven Violin Concerto; and Leontyne Price, soprano, of Broadway's "Porgy and Bess," her husband William Warfield, and the Festival Chorus in Scenes 1 and 2 of Act II of the Gershwin opera. Anna Russell, international concert comedienne, will draw door prizes.

School's Activities

The final week of the Berkshire Music Center will see the school in almost continuous activity: Friends of the school, whose contributions help support it, are invited to the following student concerts: Informal chamber music concert (Department I students), Chamber Music Hall, Monday afternoon; "Richard Coeur-de-Lion" (Department IV students), Theater-Concert Hall, Monday and Tuesday evenings, all seats reserved; opera scenes (Department IV, associate division, students), Theater-Concert Hall, Wednesday afternoon; composers' forum (Department III students), Chamber Music Hall, Wednesday evening orchestra concert (Department I students), Music Shed, Saturday afternoon; chamber music concert (Department I students), Theater-Concert Hall, Sunday morning, Aug. 16.

Festival patrons are also admitted, for the nominal charge of $1, to a public rehearsal of the Boston Symphony Orchestra, Saturday morning, Aug. 15, in the Music Shed, for the benefit of the orchestra's Pension Fund.

WORDS and MUSIC
By Harriett Johnson

Berlioz' 'Romeo' at Tanglewood

Lenox, Mass.—The second week-end of the Berkshire Festival's major series opened here at Tanglewood Friday night with a novelty—the dramatic symphony, "Romeo and Juliet" by Berlioz, performed with full retinue of chorus and three soloists. While orchestral excerpts are heard intermittently on concert programs, the work today rarely is heard as it was originally created by the composer. The last performance within memory in New York was one by Arturo Toscanini and the NBC Symphony several years ago.

Charles Munch officiated with the Boston Symphony for the current hearing with Jennie Tourel, mezzo-soprano, Nicola Moscona, bass, and John McCollum, tenor, as soloists, assisted by the Berkshire Festival Chorus eminently prepared for the occasion by Hugh Ross.

Sounding today something like a museum piece, in spite of several sections which still spell conviction for contemporary ears, this "Romeo and Juliet" in its day was a considerable innovation. When Berlioz, an inspired idea-man if not a great creative mind, wrote the work in 1839, a gigantic composition of this type taking an evening to perform and dramatizing song to such an extent, was real iconoclasm. From a connoisseur's standpoint, it is fascinating to hear the piece as it was done Friday. We can see how Berlioz paved the way for Mahler and others and showed them sometimes what not to do. For sheer musical enjoyment, however, and for music which is suffused with the atmosphere of Shakespeare's tragedy, a contemporary orchestral work like David Diamond's "Romeo and Juliet" has for most of us more validity.

The genius of Berlioz still manifests itself, nonetheless, in the still beautiful "Love Scene," which opens with one of the most appealing sections, a chorus of males, passing revelers who sing snatches as they go merrily on their way. Munch and the Bostonians gave the feathery "Queen Mab" scherzo, one of the more popular movements, a performance which highlighted its fantasy in exquisite style. This type of bravura work of big proportions suits the dramatic setting of Tanglewood and it suits Munch, thus the evening was a definite success from a re-creative aspect.

In spite of being too long, the final grandiose chorus together with the recitative and air of Friar Lawrence, still makes its impact and was among the most musically interesting of the little-known portions.

There is, of course, throughout, the usual Berlioz Claptrap, plus many sections which appear crude beside the orchestra and choral integration demonstrated in so-called "Choral Symphonies" which followed Berlioz.

The performers, however, made the most of their opportunities, especially Miss Tourel, who lent a subjective intensity to her music which enhanced it.

No matter what its limitation, this "Romeo" still adds up to a picturesque musical evening if not a thrilling one, and Tanglewood is undoubtedly the place to hear it.

Cir. (D 186,970) (S 150,268)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 9 - 1953

Music Festival Figures

CONDUCTOR OF THE Boston Symphony Orchestra, Charles Munch, right, and James Fassett, music commentator, discuss Berkshire Festival. Today Gregor Piatiogrsky, cellist soloist, and Joseph de Pasquale, viola soloist, will be heard in Richard Strauss' "Don Quixote" over WJR at 2:30 p.m.

[22]

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 9 - 1953

'Tanglewood on Parade' To Be Conducted Thursday

Special to the Telegram

LENOX, Sunday—"Tanglewood on Parade" with musical events from 6 to 11 p. m. Thursday, will be Tanglewood's presentation for the benefit of the Berkshire Music Center, the Summer school of music maintained here by the Boston Symphony Orchestra.

On Saturday evening—during Tanglewood's final seasonal weekend — Carlos Chavez will be honored. The distinguished Mexican composer - conductor joined Aaron Copland as teacher of composition here this Summer. There are 400 students enrolled from 41 states and 12 foreign lands, for this the 11th annual session of the Berkshire Festival.

Thursday's Program

On Thursday's program will be "Fanfare" — welcome by Boris Goldovsky at 5:45; "The Berkshire Music Center in Operation" (simultaneous sessions of each department) at 6 including "In the Shed—Orchestra," short symphonic works; "In the Theater-Concert Hall," world premieres of an opera and a cantata, and "In the Chamber Music Hall," a program by the Chamber Music department.

At 7.15 there will be a lawn party and picnic supper, the patrons are invited to bring a picnic supper and to make use of the buffet and refreshment carts.

To Sing on Porch

The chorus will sing on the porch of the Main House at 7.15.

The "Gala Concert" will start in "The Shed" at 8.15. With Charles Munch conducting and Isaac Stern as soloist, Handel's "Water Music" and Beethoven's Violin Concerto will be heard.

In the second part of the program Leonard Bernstein will conduct the orchestra and Festival chorus in Act II, scenes 1 and 2, of Gershwin's 'Porgy and Bess." Soloists with the Leontyne Price, soprano, now singing "Bess" on Broadway, and William Warfield, baritone —the famous "Porgy" of the European production and star of the movie "Show Boat."

There'll also be 40 door prizes —and the evening will conclude with waltzing on the lawn.

The Chavez concert Saturday evening will honor the man who, in 1928, organized the Symphony Orchestra of Mexico, was named chief of the Department of Fine Arts of the Secretariat of Public Education in 1933, and, in 1946, was named Mexico's Director of Fine Arts.

Mr. Chavez' 1932 composition "H. P." (horsepower) and a "sinfonia de Baile," (ballet symphony) have been chosen by the Berkshire school's student symphony orchestra for presentation Saturday night. Mr. Chavez will conduct.

TO BE HONORED

Carlos Chavez, noted Mexican composer-conductor on the Berkshire Music Center faculty, who will conduct his own compositions when he's honored at a Tanglewood concert Saturday.

ADVERTISEMENT

Cir. (D 294,859) (S 262,207)
This Clipping From
BOSTON, MASS.
POST
AUG 9 - 1953

Bernstein Gets Mahler Honors

LENOX, Aug. 8 — Leonard Bernstein received the Mahler Medal of the Bruckner Society tonight at Tanglewood in a simple ceremony at the conclusion of the Koussevitzky Memorial concert. The presentation was made by Tucker Keiser, music critic for The Boston Post.

In awarding the medal Mr. Keiser said, "In electrifying performances such as we have just had this evening you have introduced to untold thousands the beauty and power of the compositions of Gustav Mahler."

Mr. Bernstein is the youngest conductor ever to receive this high award. Previous conductors to be so honored have been Bruno Walter, Otto Klemperer, Serge Koussevitzky, Richard Burgin, and Dimitri Metropolous.

Cir. (D 123,2
This Clipping From
BROOKLYN, N. Y.
EAGLE
AUG 9 - 1953

LOIS MARSHALL makes her Tanglewood debut as soloist with the Boston Symphony Orchestra under the baton of Charles Munch in Brahms' "Requiem" on Friday evening in the Music Shed.

Cir. (S 22,518)
This Clipping From
WILMINGTON, DEL.
STAR
AUG 9 - 1953

Piatigorsky, de Pasquale To Be Soloists

Charles Munch will conduct the Boston Symphony Orchestra today in a CBS-Radio program which includes the Symphony No. 5 in B flat major by Franz Schubert, Samuel Barber's Adagio for Strings and Richard Strauss' tone poem "Don Quixote." In the latter work, Gregor Piatigorsky will be be cello soloist and Joseph de Pasquale viola soloist.

Harmonica player John Sebastian will be the featured artist this morning on "The Music Room." Sebastian will present a program of music by Bach, Debussy, Milhaud and Albeniz.

Wanda Krasoff will be piano soloist with the Grant Park Symphony Orchestra, under the baton of Julius Rudel, on the last of the Wednesday evening broadcasts from the lake shore in Chicago.

The first of two broadcasts from the Brevard Music Festival at the Transylvania Music Camp, Brevard, N. C., will be conducted by James Christian Pfohl on Saturday.

Details of these and other CBS Radio music programs follow:

SUNDAY, AUGUST 9

9:00-9:15 a. m.—"The Music Room," John Sebastian, harmonica soloist.
Bouree from Second English Suite ..... Bach
Beau Soir ..... Debussy-Heifetz
Sailor's Song, from Suite for Harmonica ..... Milhaud
Malaguena ..... Albeniz-Kreisler
9:30-10:00 a. m.—E. Power Biggs Organ Program. Frances Snow Drinker, flute soloist (From Busch-Reisinger Museum, Cambridge, Mass., via WEEI, Boston).
Concerto No. 2, in B flat ..... Handel
Sonata in F major for Flute and Keyboard ..... Telemann
Passacaglia in G minor ..... Handel
11:00-11:30 a. m.—Salt Lake Tabernacle Choir and Organ Program. J. Spencer Cornwell conductor, Dr. Frank Asper, organist (Via KSL, Salt Lake City).
Again As Evening Shadow Falls ..... Fletcher
Lift Thine Eyes, from "Elijah" ..... Mendelssohn
Jesus, Lover of My Soul ..... Holbrook
Help, Lord, from "Elijah" ..... Mendelssohn
Organ: French Round ..... Boellmann
Organ: Prayer ..... Asper
Lord, We Come Before Thee Now ..... von Weber
2:30-4:00 p. m.—"World Music Festivals"—Charles Munch conducts the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Mass. Gregor Piatigorsky, cello, Joseph de Pasquale, viola, soloists. James Fassett, music commentator.
Symphony No. 5 in B flat ..... Schubert
Adagio for Strings ..... Barber
Don Quixote ..... Strauss
6:30-7:00 p. m.—"Summer in St. Louis"—Eileen Schauler, soprano, and Lawrence Brooks, baritone, with St. Louis Opera Orchestra conducted by Edwin MacArthur (Via KMOX, St. Louis).
Excerpts from "One Touch of Venus" ..... Weill

WEDNESDAY, AUGUST 12

10:00-11:00 p. m.—Grant Park Symphony Orchestra, from Chicago, Ill. Julius Rudel, conductor. Wanda Krasoff, piano soloist (Via WBBM, Chicago).
Les Preludes ..... Liszt
Variations on a Nursery Tune ..... Dohnanyi
Three Dances from "Three-Cornered Hat" ..... Falla
The Neighbors
The Miller's Dance
Final Dance

SATURDAY, AUGUST 15

4:30-5:00 p. m.—Brevard Music Festival, James Christian Pfohl, conductor. Program to be announced.

Cir. (D 26,042)
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 10 1953

Bernstein Triumph With Mahler Work Hailed At Festival

The high point of the brilliant Tanglewood musical series was the presentation Saturday night of Mahler's "Resurrection." Guest conductor Leonard Bernstein led the Boston symphony orchestra in a magnificent performance that brought the crowd of 11,000 to its feet at the conclusion in a tremendous personal ovation.

This major symphony takes an hour and a quarter to present and is supplemented by a mixed chorus. Also Jennie Tourel and Therese Green participated as soloists. It was a memorable event and a triumph for Bernstein, who reached heights seldom attained as he gave of his power and artistic talent abundantly.

The Sunday concert was of a lighter vein, with Charles Munch leading in a Schubert program. The contrast of the intense power of Mahler with the softer and gentle charm of Schubert was noted by those who attended the past week-end's series.

Cir. (D 68,568) (S 75,299)
This Clipping From
SHREVEPORT, LA.
TIMES
AUG 9 - 1953

Munch Conducts Boston Symphony In 'Don Quixote'

Gregor Piatigorsky will be cello soloist and Joseph de Pasquale viola soloist in Richard Strauss' "Don Quixote" with the Boston Symphony orchestra conducted by Charles Munch, in a broadcast from the Berkshire Festival at Tanglewood, Mass., on CBS radio's "Summer Musical Festivals" today at 1:30 p.m. over KWKH.

Mr. Munch will open the festival program with the Symphony No. 5 in B flat major by Franz Schubert. This is one of those remarkable products of genius, written in only four weeks when Schubert was only 19 years old, for private performances by Schubert's own little chamber music orchestra. The symphony will be followed by the Adagio for Strings by the contemporary American composer Samuel Barber.

Strauss' "Don Quixote," based upon the Cervantes character, is subtitled "Variations on a Theme of Knightly Character" and is in the form of an introduction, a theme with ten rather free variations and a finale, all played without pause. The two principal characters are the Don, portrayed by the solo cello, and his faithful squire, Sancho Panza, first heard in the bass clarinet and tenor tuba but thereafter in the solo viola.

James Fassett is music commentator and producer.

Tanglewood Benefit Set for Thursday

With Isaac Stern violinist; soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess" and her husband baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass., on Thursday. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting at the evening concert, which commences at 8:15 p.m. in the 6000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Walter Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the cour-

TANGLEWOOD,
Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY (Aug. 9) at 8:30
(Soloist, Gregor Piatigorsky, Cello)
Reserved Seats from $2.50; Gen'l Adm. $2
THURS. (Aug. 13)
"Tanglewood on Parade"
Many events include Boston Symphony Concert, Conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess" Act II, Scenes 1 & 2.
Reserved Seats $4 and $3, Unreserved—$2.50
Address Box Office, Tanglewood, Lenox, Mass.

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
TODAY AT 8:30
(Soloist, Gregor Piatigorsky, Cello)
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The Concerts

TODAY

Tanglewood Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. Schubert: Symphony No. 5, Barber: Adagio for strings, Strauss: "Don Quixote," Milhaud: Concerto for Cello, Honsel: Bacchus et Ariane. (Soloists: Gregor Piatigorsky, cello; and Joseph De Pasquale, viola). 2:30.

* * *

MONDAY

Tanglewood Theatre, Lenox, Mass. "Richard the Lion-Hearted." by Gretry. Boris Goldovsky, conducting. 8:30.

* * *

TUESDAY

Tanglewood Theatre, Lenox, Mass. "Richard the Lion-Hearted." Repeat performance. 8:30.

* * *

WEDNESDAY

Plymouth Center of Music, Duxbury, Playhouse, "Don Pasquale," by Donizetti. 8:30. Opera will be presented nightly through Saturday.

* * *

THURSDAY

Tanglewood, Lenox, Mass. "Tanglewood On Parade," potpourri of musical entertainment; opera, chorus, symphony concert. Charles Munch and Leonard Bernstein, conducting. Soloists include Isaac Stern, violin; William Warfield, baritone; Leontyne Price, soprano. 4 p. m. until midnight.

* * *

FRIDAY

Methuen Memorial Music Hall, Methuen, Mass. Robert Noehren, organist. All Bach program. 8:30.

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Tanglewood Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. "Requiem," Brahms. Lois Marshall, soprano, and William Warfield, baritone.

* * *

SATURDAY

Methuen Memorial Music Hall, Methuen, Mass. Robert Noehren, organist. May Festival Program. 8:30.

* * *

Tanglewood Shed, Lenox, Mass. Boston Symphony Orchestra, Leonard Bernstein, conducting. Sibelius: Symphony No. 4; Chavez: Sinfonia India; Brahms: Symphony No. 2. 8:30.

* * *

Castle Hill Concerts, Ipswich, Mass. Chamber Concert with James Starker, cellist, and Remus Tzincoca, conducting. Works by Tartini, Von Weber, Mozart and Strauss. 8:30.

* * *

SUNDAY

Tanglewood Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. Schubert: "Unfinished" Symphony; Chabrier: Bourree Fantasque; Wagner: Prelude and Love-Death, a Siegfried Idyll; excerpts from "Die Meistersinger"; Ravel: Piano Concerto for Left Hand, "La Valse." 2:30.

Cir. (D 38,502)

This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 10 1953

Records Still Topple At Tanglewood

(Special to The American)

Lenox, Mass., Aug. 10 —Tanglewood week-end attendance records continue to topple, as the Berkshire Festival goes on to prove that musical fresco can be as stimulating —and more comfortable—than the same programs in a formal auditorium.

The threat of rain yesterday afternoon cut the Shed and lawn audience to 9,100, but untold thousands more heard the opening half of the Boston Symphony Orchestra's concert in a radio broadcast.

Broadcast before intermission was the sweetly melodic Symphony No. 5 by Franz Shubert; Samuel Barber's Adagio for String Orchestra; and Strauss' "Don Quixote" variations. Gregor Piatigorsky, cello, and Joseph de Pasquale, viola were soloists for the Strauss tone poem, low comedy in music, wherein conductor Charles Munch called for weird and wonderful instrumental effects to depict the bleating of sheep and the howling of winds.

Mr. Barber was in the audience to take bows for his vibrant, brief adagio, an intense little composition that held listeners spellbound.

The after-intermission program included Milhaud's Concerto for Violincello and Orchestra, again with Mr. Piatigorsky as soloist, and Roussel's "Bacchus et Ariane" suite.

Mr. Piatigorsky's warm understanding of the range of his instrument was well-displayed in the Milhaud concerto, particularly in the singing syncopation of its opening movement.

11,400 At Concert

Saturday night's Koussevitzky Memorial Concert conducted by Leonard Bernstein drew an audience of 11,400 so pleased and thrilled with the performance of the Mahler "Symphony in C minor, No. 2, for orchestra, soprano and alto solos, and mixed chorus that no one moved for 10 minutes when the concert was over, but remained to applaud. Jennie Tourel was contralto soloist and Theresa Green, soprano.

There was shouts of "bravo" intermission time as the orchestra finished Ravel's "Sheherazade", three poems for voice and orchestra to verses of Tristan Klingsor. The program began with Moussorgsky's prelude to "Khovanstchina" after a minute of silence during which all stood, in tribute to the memory of Serbe Koussevitzky. Saturday evening was perfect Berkshire weather and hundreds came early for the enjoyment of the grounds and the picnic area.

The annual Tanglewood on Parade medley for benefit of the Berkshirt Music Center will be held from 6 to 11 p. m. Thursday. The closing program of the 1953 festival will be given Friday and Saturday evenings, and Sunday afternoon.

FZ.

Cir. (D 541,485) (Sat. 274,941)

This Clipping From
NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
AUG 10 1953

Music

Tanglewood—Weekend of Fine Melody

By ROBERT BAGAR.

LENOX, Mass., Aug. 10.—The concert in the Tanglewood Shed yesterday afternoon closed one of the most interesting weeknds of music I can remember up here in some time. Programs were longer than usual although the length had no influence whatever on quality which, I might say, was generally very good.

Better Than Ever.

Charles Munch took care of yesterday's batonistic obligations. He had a devised five-part program without a dud in the batch. It began with Schubert's Fifth Symphony and went on to the adagio for strings of Samuel Barber; the tone poem "Don Quixote" of Richard Strauss, with Gregor Piatigorsky, 'cellist, and Joseph De Pasquale, first violist of the orchestra, as soloists. Later came the Milhaud 'cello concerto, again featuring Mr. Piatigorsky. The afternoon concluded with Roussel's second suite from his music to the ballet "Bacchus et Ariane."

Frankly, I cannot remember Mr. Piatigorsky playing as well as he did yesterday. The tone, the bowing, the remarkable fluidity of his performance were something of a revelation. Perhaps we will have to say from now, "the new Piatigorsky."

This "Don," as envisioned by soloist and conductor, was not merely a benighted knight, an old loon with a ludicrous hankering for the romantic past, but a man deserving sympathy, if not pity; understanding, but not a shake of the head and "tsk, tsk's, the poor madman."

The attention thus paid the aging hero was reverential. It came through in the mellowness of the music, which mirrored the thoughtful pondering of his miserable condition. And the work was given the communication, the expressiveness it so rarely gets.

Artistic Skill.

Mr. De Pasquale, of course, was an important party of all that ideation, and the orchestra delivered its music in the virtuoso manner for which it has become celebrated.

Milhaud's Concerto, a light, tuneful work in its first two movements, takes on some extra qualities in the third. All three, however, are interesting; they last with the listener and they are typical of the Milhaud who combines freshness of thought with artistic skill.

Saturday evening—in a concert given in memory of Serge Koussevitzky—Leonard Bernstein took on quite an assignment—the Mahler "Resurrection" Symphony.

Clear and True.

The soloists were Jennie Tourel, mezzo-soprano, and Theresa Green, soprano. Miss Tourel was also heard as soloist in Ravel's "Scheherazade." This artist sang beautifully in both, as beautifully as she had done in the Berlioz "Romeo et Juliette," of Friday evening. Miss Green everywhere sounded clear and true, disclosing a pretty voice indeed.

The attendance for the weekend —28,000. Added information: Mr. Bernstein was presented with the Mahler Medal of the Bruckner Society.

Cir. (D 103,306)

This Clipping From
HARTFORD, CONN.
TIMES
AUG 10 1953

Gregor Piatigorsky Featured Soloist

Sunday afternoon at Tanglewood usually resolves itself into a musical potpourri with a little of something for almost every taste; and yesterday was no exception.

Fortunately, the orchestra under Munch displaye d a resurgence of that discipline for which it has became famous—a quality that was not too notably present Friday night in the Berlioz. There was both warmth and precision in Sunday's variegated fare.

Schubert's unassuming little Fifth Symphony was an excellent choice for a beginning. Reminiscent of Haydn and Mozart, it sings with unabashed congeniality and good spirits.

If Munch does not evidence the Schubertian understanding of Walter, his interpretation nevertheless is relaxed and flowing and only intermittently indulges in over-accelerated tempos.

* * *

COMING IMMEDIATELY after Schubert, the "Adagio for Strings" by Samuel Barber could not be accused of contrasting modernism. And the aristocratic and refined performance of the Boston strings elicited not only deserved applause but necessitated a bow from the composer, who was in the audience.

Strauss' "Don Quixote" was the afternoon's principal work and introduced Gregor Piatigorsky in the first of his two solo appearances. A familiar role for this well-known cellist, he filled it on this occasion with more than his usual eloquence. Highly commendable, too, was the solo contribution of the Boston's principal violinist, Joseph De Pasquale.

Orchestrally, it is a tour de force which many a famous aggregation has failed to outline with clarity of detail. To the Boston and Dr. Munch's credit it came off yesterday with a minimum of blur and diffuseness. All that was left to cavil about was the occasional tendency of the brass to cover the other choirs.

* * *

MILHAUD'S First Cello Concerto provided a better showcase for Mr. Piatigorsky's talents because it is finely tailored to the lyric qualities of his instrument.

The three movements, respectively marked "Nonchalant," "Grave" and Joyous," give some indication that the composer is once again communicating with the listener in casual terms, displaying that southern European temperament which permeates so much of his work.

Albert Roussel's ballet suite, "Bacchus and Ariane," concluded the program.—G. W. S.

Cir. (D 130,147)

This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 10 1953

ThrongsHear Concerts in 'Tanglewood'

Piatigorsky

Munch

By EMMA VAN WORMER

LENOX, MASS. — Shattering all attendance records Berkshire Festival concerts in "Tanglewood," attracted approximately 28,000 music lovers for the weekend for Series "B" concerts of the Boston Symphony Orchestra in The Shed. Charles Munch, director of the orchestra (now in its summer home here) conducted Friday night and yesterday afternoon. Leonard Bernstein conducted the Koussevitzky Memorial concert Saturday night. A student attendance of 40,000 is anticipated for this season for concerts arranged for that group and for major events.

VIOLONCELLIST Gregor Piatigorsky, soloist in yesterday's concert, highly regarded everywhere by musicians and the concert-going public, played the Milhaud Concerto No. 1 with orchestra, investing this charming work with a beautiful tone production. Piatigorsky and Joseph de Pasquale, first chair violinist of the orchestra, were soloists, with orchestra, in the Richard Strauss "Don Quixote" Fantastic Variations on a Theme of Knightly Character, Opus 35, under the baton of Director Munch. Here was thrilling music, richly orchestrated and with varied colorful expressions. There was an ovation for soloists, director and musicians.

SAMUEL BARBER'S "Adagio for Strings" proved delightful music, the composer (nephew of the late Sidney and Louise Homer, having dedicated this work to his distinguished kinfolk. Composer Barber, in the audience, heard prolonged applause and calls for his appearance, which he acknowledged. Opening program selection was that romantic music, the Fifth Symphony in B Minor of Schubert. A Roussel Suite closed the program. The audience of 9,100 thronged The Shed and found place in the broad lawns of the spacious grounds, despite threatening weather.

GEORGE E. JUDD, manager of the Boston Symphony, tells us that so popular were the "small" concerts earlier in the season that the Boston Symphony management is faced with the problem of whether or not to move them next season entirely to the 6,000-seat Music Shed. Threatening thunder storms and humid conditions dictated a move of the Mozart concert from the Theater Concert Hall to the Shed last month when 4,300 persons attended. Again, exigencies of radio broadcasting dictated that the 20th Century program planned for the smaller hall be given in the Shed with 3,450 listeners.

TONIGHT, Boris Goldovsky will conduct the Gretry opera "Richard, the Lion Hearted," the opera to be repeated tomorrow night. William Warfield, baritone and Leontyne Price (Mrs. Warfield), soprano, arrive Wednesday for rehearsals of "Porgy and Bess" for "Tanglewood on Parade," Thursday and for Warfield's appearance as soloist in the Brahms Requiem Friday night. Isaac Stern, famed violinist, will play Thursday night with the orchestra. The final Series of the Berkshire Festival is next weekend with Seymour Lipkin, young pianist, as soloist with the orchestra, Charles Munch conducting.

A look at this final [illegible] Tanglewood program, which [illegible] "Tanglewood on Parade" Thursday night, and you can't escape the impression that the composers of the schedule know how to work up to a crescendo . . . A welcome to the foreign newspaper editors visiting here for several days, and our assurances that at other times of the year, Berkshire is a lot quieter . . .

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 10 1953

Berkshire Festival

11,400 at Bernstein Concert In Memory of Koussevitsky

By Francis D. Perkins

LENOX, Mass., Aug. —Over 20,000 persons, not counting today's radio audience, heard the Boston Symphony Orchestra in last night's and this afternoon's Berkshire Festival concerts in the Tanglewood Music Shed.

With ideal weather, yesterday's program given in memory of Serge Koussevitsky and conducted by Leonard Bernstein drew the summer's largest crowd thus far, 11,400. Ominous afternoon clouds today held down the attendance to 9,100.

Gregor Piatigorsky, cellist, was today's soloist, with the musicians under Charles Munch's direction, in Richard Strauss' "Don Quixote" and Darius Milhaud's First Cello Concerto. Joseph De Pasquale, head of his section in the orchestra, played the solo viola which represents Sancho Panza in the Strauss tone poem. The program opened with Schuberts's Fifth Symphony and Samuel Barber's Adagio for Strings, which brought an ovation for its composer, and closed with Albert Roussel's Second Suite from "Bacchus et Ariane."

Mahler's Second Played

Gustav Mahler's monumental Second Symphony was the principal work in Saturday's program which represented the annual memorial tribute to the great conductor who founded the Berkshire Music Center and played such a paramount part in the musical development of the Berkshire Festival.

Jennie Tourel, contralto, who had also sung in Friday's performance of the Berlioz Romeo and Juliet Symphony; Theresa Green, soprano, and the Festival Chorus, trained by Hugh Ross, sang in the finale. Miss Tourel also sang with the orchestra in Ravel's set of three songs. Scheherazade, which followed the well played prelude to Moussorgsky's "Khovantschina."

Miss Tourel's singing in "Scheherazade" evoked the intimate and exotic mood, both of Ravel's music and Tristan Leclere's text, with warmth and range of color and dynamic subtlety. The orchestra, which here is a co-ordinate partner of the singer rather than an accompanist, gave an expressively sympathetic performance. At one or two points it seemed slightly overbearing but elsewhere its playing was well proportioned and had the [illegible] which was necessary for this work.

Miss Green Pleasing

Miss Tourel was also vocally and expressively appealing in the Mahler work, especially in the sustained simplicity of the fourth movement. Miss Green's singing was also pleasing while slightly tentative at first; the chorus deserved praise for its tone quality and dynamic range and control.

The performance of the Mahler symphony revealed the composer's expressive aims, impressive while sometimes unattainable; his copious, if not unlimited, melodic inventiveness, his consummate orchestral craftsmanship. It also revealed the familiar drawback of length in the extensive first movement and still more extensive finale. In the latter pages of the first movement there are times when Mahler seems to have said his say; one of these deceived the audience into premature applause.

Long, But Worth It

But Mahler's largeness is so essential a characteristic of his music that its length must be taken in stride; the enthusiastic audience seems to realize this. Mr. Bernstein's interpretation with an expert and responsive orchestra generally implied imaginative understanding of the music and of its structure; there were a few excessive changes of pace, but as a rule it had the necessary continuity. After the concert Mr. Bernstein received the Bruckner Society's medal from Tucker Keiser, acting music critic of "The Boston Post."

In today's concert Mr. Piatigorsky's cello completely revealed Strauss' memorable musical characterization of Don Quixote, with its pervasive sympathy, its combination of humor and affection. His tone, particularly notable for the clarity and timbre of its higher register, had a remarkable and subtly varied gamut of color. It was also happy in the Milhaud concerto, which has no ultra-musical intention, but is expertly wrought music with contrast of moods, emphasizing the cello in its lyric and most grateful aspect.

Mr. Barber's elegaic Adagio has not lost its poetic appeal with repeated hearings, and the program as a whole found Mr. Munch and the orchestra in their best form.

[24]

NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 10 1953

Berkshire Festival:

Munch Offers 'Romeo'

By MILES KASTENDIECK

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Munch's performance of Berlioz's dramatic symphony "Romeo and Juliet" in its entirety, Leonard Bernstein's interpretation of the Mahler Second Symphony, and the playing of Piatigorsky and the B. S. O. in Strauss's "Don Quixote" each dominated its respective concert. A total of 28,000 people attended the three events.

The Berlioz in full dress of solos and chorus attains a completeness not fully appreciated in hearing only the orchestral parts. The Berkshire Festival chorus, Jennie Tourel, contralto, John McCollum, tenor, and Nicola Moscona, bass, functioned admirably.

Though Munch did justice to the score's romanticism, the work emerged as more old-fashioned than anticipated.

Wins Medal

Temperamentally attuned to the Mahler, Bernstein conducted a fiery, emotionally-charged performance. It aroused the audience to fever pitch. He was handsomely assisted by the chorus, Miss Tourel, and Theresa Green, soprano.

In making the most of the score as conductor's music, however, Bernstein indulged in inartistic exaggerations. He was over-eager in underlining what Mahler had over-provided in the first place. For his efforts, nonetheless, he received the Bruckner Society medal after the concert.

Munch's masterly reading of the Strauss score made this account of Don Quixote's tale exciting. Better known than the other works, it lost nothing through familiarity because of a finely integrated performance.

Piatigorsky was in top form for the cello solos, most ably seconded by Joseph De Pasquale playing the viola role of Panza.

Notable Singing

The Mahler was the focal point of the Koussevitzky Memorial Concert, annually entrusted to Bernstein. He opened with Moussorgsky's prelude to "Khovanstchina," a special favorite of Koussevitzky, and followed it with Ravel's "Sheherazade" with Miss Tourel as soloist.

She sang with that artistic perfection expected of her, and the memory of her singing persisted even after the Mahler had been performed.

The Strauss was part of the Sunday afternoon program. Munch led off with the simplicity of Schubert's charming Fifth Symphony. He included Samuel Barber's "Adagio for Strings." A beautiful performance caught the audience's fancy.

Milhaud's piquant melodious, playful cello concerto proved an excellent foil for the Strauss, though its quality was perhaps a bit lost in the vast end. Roussel's second suite from "Bachus et Ariane" gave the concert its brilliant finale. The whole program appeared to bring much satisfaction.

Cir. (D 34,526)
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A happy first birthday to the McClusky triplets, who seem to be starting off in a most fortuitous way—they don't look very much alike . . . Well, we give up. We suppose a circus parade is only possible at all nowadays by selling space on the elephants . . .

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
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'Richard' Presented At Lenox

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Melody is by no means a negligible element in this score. It is not melody that might be compared with the Olympian melody of Mozart, who was pretty busy himself in those days, but it has attractions quite natural to the spirit of the text and to the comedy that quietly, almost unobtrusively emerges from the lines and situations.

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Outstanding in the cast was Lee Cass, as Sir Hugh Williams, whose delivery of spoken lines (there was no sung recitative) proved excellent. As Blondel, the minstrel who sets King Richard free, John McCollum did some good work, getting many laughs with his exaggerated "playing" of an ancient stringed instrument.

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[25]

Union
AUGUST 11, 1953

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Gretry's 'Richard the Lion-Hearted' Presented by Orchestra, Cast

By WILLARD CLARK

Tanglewood, Aug. 10—When the theater-shed was inaugurated here at Tanglewood by Dr. Serge Koussevitzky, it was with the idea that it should be the site for the performance of operas not yet, or seldom heard. Thus, through the years, the shed has seen the premiers of "Albert Herring," "Ideomeno" "Le Roi D'Ivetot" and tonight "Richard the Lion-Hearted" by Andre Gretry, an opera that had its last performance in America in 1800.

Under the direction of Boris Goldovsky and in a translation by Mr. Goldovsky and Sarah Caldwell, this charming 17th century opera was given a gay and sprightly performance. It has the virtue of a credible plot which goes something like this: the story is based on the legend of the minstrel Blondel, who discovers the whereabouts of the imprisoned King Richard the Lion-Hearted by traveling from fortress to fortress singing the monarch's favorite love song. In Gretry's opera Blondel disguises himself as a blind violinist. Florestan, the warden of the prison, is involved in a love affair and Blondel takes advantage of this to invite him to a peasant party. Ostensibly to meet his beloved. Florestan comes to the party, is arrested by the adherents of Richard's lady love, Marguerite. Since he refuses to free the king, the fortress is assaulted and a happy ending crowns the work.

As usual, settings and costumes were handsome and the various roles well sung and admirably acted. Dialogue, of which there was a great deal, was put across clearly. In fact, seldom does one hear the English language sung or spoken with greater clarity than in a Boris Goldovsky production.

The role of Blondel was taken by John McCollum. He sang it admirably and created a forceful characterization. Antonio, his guide while he pretended to be blind, was charmingly sung by Rosalind Elias. Robert Rue revealed his splendid voice as Florestan. The role of Richard was sung tonight by Richard Cassilly and one of the finest episodes of the evening was his duet with Blondel, when the two tenors joined their voices in an amazingly effective manner. Sir William, the Englishman, on whose estate much of the action takes place, was finely conceived by Lee Cass.

Tonight, the role of Marguerite was sung by Therese Green, the young Negro soprano who has so favorably impressed audiences here. She was a regal figure in black velvet and silver and she sank with beauty of tone and vocal freedom, bringing a distinguished dignity to the role.

There was a large cast with each individual giving nicely defined characterization. The Laurette of Christina Cardillo was a charming portrayal of a peasant girl and she was admirably seconded by the Collette of Arlene Stone.

This little opera is a pleasant mixture of petite chansons and heroic arias. The music moves briskly and forcefully, with tunes tumbling over each other, the orchestra of department 1 played well and Mr. Goldovsky held his forces together with a firm hand.

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Cir. (D 331,863) (S 567,298)
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NEW YORK, N. Y.
HERALD TRIBUNE
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The opera performance will be one of the several demonstrations that will be held simultaneously at 6 p. m. to show the achievements in the various departments of the school. At the same time the Tanglewood Study Group will present the first performance of "A Little Boy Lost" by Allen Sapp, a composition student in the class of Aaron Copland. Both works were written with school or non-professional performers in mind.

Following the simultaneous demonstrations the Boston Symphony will be heard in the shed in a program directed by Charles Munch and Leonard Bernstein, with Isaac Stern, Leontyne Price and William Warfield as soloists. Proceeds of the Tanglewood on Parade will aid the Berkshire Music Center, the summer school which is allied to the Berkshire Festival.

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STANDARD-TIMES
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...sacred music, with choral groups WNBC, 2.
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Trans-Atlantic Briefing—five-way conversation ... correspondents stat...

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Symphony No. 5 in B flat.....Schub
Adagio for Strings.....Bar
Don Quixote.....Stra

TANGLEWOOD, Lenox, Mass.
BERKSHIRE FESTIVAL
by the
BOSTON SYMPHONY
Orchestra
CHARLES MUNCH, Music Director
Today (Aug. 9) at 8:30—
(Soloist, Gregor Piatigorsky, Cello)
Remaining Concerts Aug. 14, 15, 16
Reserved Seats from $2.50; Gen'l Adm. $2
Thurs. (Aug. 13)—"Tanglewood on Parade" Many events include Boston Symphony Concert, Conducted by CHARLES MUNCH and LEONARD BERNSTEIN; Soloists—ISAAC STERN, Violin; LEONTYNE PRICE, Soprano, appearing with WILLIAM WARFIELD, Baritone, in "Porgy and Bess," Act II, Scenes 1 & 2 Reserved Seats $4 and $3, Unres.—$2.50
Address Box Office, Tanglewood, Lenox, Mass.

Berkshire Festiv...
Boston Symphony Or...
Charles Munch, co...
Tanglewood, Lenox, Mass.
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Friday, 8:30. (Soloists, Lois Mar... prano; and William Warfield, ... Requiem, Brahms.
Saturday, 8:30. (Leonard Bern... ducting). Symphony No. 4 in ... Sinfonia India, Chavez; Symphon... in D major, Brahms.
Sunday, Aug. 16, 2:30. Symphon... minor ("Unfinished"); Bourree Fa... Chabrier; Prelude and Love-Death ... tan und Isolde"; A Siegfried M... Meistersinger von Nurnberg," ... from Act II, Wagner; Piano Con... the Left Hand (Seymour Lipkin, ... "La Valse," Ravel. (Commentator ... Fassett).
Berkshire Music Center ... Dept. Monday and Tuesd... "Richard Coeur-de-Lion" ("Ric... Lion-Hearted), Gretry.

NEW YORK, N. Y.
JOURNAL-AMERICAN
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Today (Aug. 9) at 8:30—
(Soloist, Gregor Piatigorsky, Cello)
Remaining Concerts Aug. 14, 15, 16
Reserved Seats from $2.50; Gen'l Adm. $2
Thurs. (Aug. 13)—"Tanglewood on Parade"
Many events include Boston Symphony Concert,
Conducted by CHARLES MUNCH and LEONARD
BERNSTEIN; Soloists—ISAAC STERN, Violin;
LEONTYNE PRICE, Soprano, appearing with
WILLIAM WARFIELD, Baritone, in "Porgy and
Bess," Act II, Scenes 1 & 2 Reserved Seats
$4 and $3, Unres.—$2.50
Address Box Office, Tanglewood, Lenox, Mass.

LATER, 2 WHLL, WNYC, 7, WNYC.
Mendelssohn
Dvorak
Strauss
Chopin
Mass.
egor P
squale,
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"Don
Parade
Music
restra.
formances of opera, "Bad Boys
(Meyerowitz), and Cantata, "A
Lost" (Sapp). Chamber Music
8:15, Symphony Concert (Char
and Leonard Bernstein conducting
Isaac Stern, violinist.) Wa
Handel; Violin Concerto,
"Porgy and Bess," Act II, Sce
2, with William Warfield,
Leontyne Price, soprano, and
Friday, 8:30. (Soloists, Lois Ma
prano; and William Warfield,
Requiem, Brahms.
Saturday, 8:30. (Leonard Bern
ducting). Symphony No. 4 in
Sinfonia India, Chavez; Symph
in D major, Brahms.
Sunday, Aug. 16, 2:30. Symph
minor ("Unfinished"); Bourree
Chabrier; Prelude and Love-Dea
tan und Isolde"; A Siegfried
Meistersinger von Nurnberg,"
from Act II, Wagner; Piano Co
the Left Hand (Seymour Lipkin
"La Valse," Ravel. (Commentat
Passett).
Berkshire Music Center
Dept. Monday and Tues
"Richard Coeur-de-Lion"
Lion-Hearted), Gretry.

TIGHT BINDING

Cir. (D 331,853) (S 567,298)
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NEW YORK, N. Y.
HERALD TRIBUNE
AUG 11 1953

MUSIC

The Berkshire Festival

erican Premiere

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JOURNAL-AMERICAN
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Today, its naivete both musical and dramatic seems utterly quaint. Time has obscured it justifiably.

Fortunately, the work was given in a notably singable English translation by Boris Goldovsky and Sarah Caldwell. They have capitalized on some of its humor while overworking the convention of rhyming in a commendably "workable" text. The result appears to underline the inherent simplicity of the story to the point of being almost painful.

Music Charms

The charm, of course, springs from the music. Actually there is nothing distinguished about it. It conforms to the formulas of 18th-Century practice, apt in their day. A considerable amount of spoken dialogue makes the arias the more conspicious without their being particularly worthy of such prominence.

Staged by Sarah Caldwell, set by John Blankenchip, and costumed by Leo Van Witsen, the production proved no more than adequate. It employed Paul Planer's slide projection mechanism to advantage. Through this medium the staging of the battle scene was quite effective.

The student cast sang earnestly in a straight-forward manner.

As Blondel, the wandering minstrel seeking the imprisoned King Richard, John McCollum combined acting and singing convincingly.

Rosalind Elias as his guide sang with appealing voice and manner.

Theresa Green revealed a lovely soprano voice as Marguerite, the countess in love with Richard. Lee Cass gave a good impersonation of a British nobleman.

Goldovsky conducted an orchestra of 38 students who did a highly creditable job.

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 11 1953

Tanglewood Parade To Feature Concert Thursday In Shed

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of Thursday's "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, at Tanglewood, Lenox.

The short works will be performed by students of the Berkshire Music Center as a part of a simultaneous demonstration by each of the school's five departments — orchestra, chamber music, opera, chorus, and study group — commencing at 6:00 p. m. Following their performance will be the gala concert in the Music Shed by Boston Symphony Orchestra. Charles Munch will conduct Handel and Beethoven, with Isaac Stern as soloist; and Leonard Bernstein will have the podium for Act II, scenes 1 and 2 of Gershwin's "Porgy and Bess," with Leontyne Price and William Warfield as soloists and the Festical Chorus.

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 11 1953

Editors From Europe End Berkshire Visit

A group of 14 editors of European newspapers who spent the week-end in the Berkshires left Pittsfield airport last night for Washington, D. C.

Escorted by two representatives of the State department and one of the Defense department, the editors were guests in Pittsfield homes during their stay. They attended two concerts by the Boston Symphony orchestra at Tanglewood and yesterday visited dance classes at Jacob's Pillow dance festival.

The editors were from Belgium, Denmark, France, Italy, Holland, Norway, Portugal and England.

Yesterday afternoon they were taken on a sight-seeing tour of the county by the Berkshire Hill Conference.

Cir. (D 14,049)
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Final Week's Program Sure to Appeal to All Music Devotees

By BRUENNHILDE D. McCUNE

The Music Festival at Tanglewood, Lenox, Mass., is in its last week. Under the direction of Charles Munch, programs have been given since July 11 in the theatre and in the large shed, which seats 6,000 people. Pierre Monteux, famous Frenchman, recently resigned conductor of the San Francisco Symphony Orchestra, and Leonard Bernstein, well-know American, have been guest conductors. Mr. Bernstein will again conduct concerts this coming week-end. Soloists have been Isaac Stern and Zino Francescatti, violinists; Gregor Piatigorsky, famous violincellist, and Jennie Tourel, soprano.

Those who enjoy fine music can have a wonderful time at Tanglewood by attending, not only the week-end programs on Friday and Saturday evenings and Sunday afternoons, but also the special events, such as the one scheduled for this coming Thursday evening, "Tanglewood on Parade." At this time there will be a concert in the Shed, with Munch and Bernstein conducting. Isaac Stern will play the Beethoven Violin Concerto. William Warfield, popular star of "Show Boat" and "Porgy and Bess," and Leontyne Price, now starring on Broadway as Bess, will be soloists in Act II of "Porgy and Bess," to be given with chorus and orchestra.

Picnic on Lawn

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Sunday afternoon the Shed concert presented Schubert's Fifth Symphony, an Adagio for Strings by Samuel Barber, Richard Strauss' "Don Quixote," "Concerto for Cello" by Darius Milhaud and Albert Roussel's "Bacchus et Ariane" ballet. It was a program full of interest and was played, of course, as only a first-rate orchestra like the Boston Symphony can play.

Of special interest to those in this locality who knew the late Louise Homer or who are acquainted with her daughter, Louise Homer Stires, of Lake George, was the Adagio written by Samuel Barber. Mr. Barber is a nephew of the late Mme. Homer and a cousin of Mrs. Stires. A graduate of Curtis Institute of Music, he has won many prizes for his musical creations, including the Pulitzer Prize and the American Prix de Rome. He is the first composer to achieve the distinction of winning the Pulitzer Prize twice. Mr. Barber's compositions include a symphony premiered by Serge Koussevitzky, works for strings and piano and songs.

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A coast-to-coast radio network will broadcast part of the Sunday afternoon concert from 2:30 to 4 P. M. There has been no difficulty in securing seats for the concerts

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Theresa Green revealed a lovely soprano voice as Marguerite, the countess in love with Richard. Lee Cass gave a good impersonation of a British nobleman.

Goldovsky conducted an orchestra of 38 students who did a highly creditable job.

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 11 1953

Tanglewood Parade To Feature Concert Thursday In Shed

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of Thursday's "Tanglewood on Parade," the gala benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music, at Tanglewood, Lenox.

The short works will be performed by students of the Berkshire Music Center as a part of a simultaneous demonstration by each of the school's five departments — orchestra, chamber music, opera, chorus, and study group — commencing at 6:00 p. m. Following their performance will be the gala concert in the Music Shed by Boston Symphony Orchestra. Charles Munch will conduct Handel and Beethoven, with Isaac Stern as soloist; and Leonard Bernstein will have the podium for Act II, scenes 1 and 2 of Gershwin's "Porgy and Bess," with Leontyne Price and William Warfield as soloists and the Festical Chorus.

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 11 1953

Editors From Europe End Berkshire Visit

A group of 14 editors of European newspapers who spent the week-end in the Berkshires left Pittsfield airport last night for Washington, D. C.

Escorted by two representatives of the State department and one of the Defense department, the editors were guests in Pittsfield homes during their stay. They attended two concerts by the Boston Symphony orchestra at Tanglewood and yesterday visited dance classes at Jacob's Pillow dance festival.

The editors were from Belgium, Denmark, France, Italy, Holland, Norway, Portugal and England.

Yesterday afternoon they were taken on a sight-seeing tour of the county by the Berkshire Hills Conference.

Last Week of Performances Being Given at Tanglewood

8/12
Post-Star Glens Falls NY

By BRUENNHILDE D. McCUNE

The Music Festival at Tanglewood, Lenox, Mass., is in its last week. Under the direction of Charles Munch, programs have been given since July 11 in the theatre and in the large shed, which seats 6,000 people. Pierre Monteux, famous Frenchman, recently resigned conductor of the San Francisco Symphony Orchestra, and Leonard Bernstein, well-know American, have been guest conductors. Mr. Bernstein will again conduct concerts this coming week-end. Soloists have been Isaac Stern and Zino Francescatti, violinists; Gregor Piatigorsky, famous violincellist, and Jennie Tourel, soprano.

Those who enjoy fine music can have a wonderful time at Tanglewood by attending, not only the week-end programs on Friday and Saturday evenings and Sunday afternoons, but also the special events, such as the one scheduled for tomorrow evening, "Tanglewood on Parade." At this time there will be a concert in the Shed, with Munch and Bernstein conducting. Isaac Stern will play the Beethoven Violin Concerto. William Warfield, popular star of "Show Boat" and "Porgy and Bess," and Leontyne Price, now starring on Broadway as Bess, will be soloists in Act II of "Porgy and Bess," to be given with chorus and orchestra.

Picnic on Lawn

You may take a picnic supper and eat on the lawn, a custom which prevails at Tanglewood. At every concert a thousand or more listeners make themselves comfortable on the grass with blankets, pillows and good things to eat. To do this, the listener is required to buy only a general admission ticket.

Sunday afternoon the Shed concert presented Schubert's Fifth Symphony, an Adagio for Strings by Samuel Barber, Richard Strauss' "Don Quixote," "Concerto for Cello" by Darius Milhaud and Albert Roussel's "Bacchus et Ariane" ballet. It was a program full of interest and was played, of course, as only a first-rate orchestra like the Boston Symphony can play.

Of special interest to those in this locality who knew the late Louise Homer or who are acquainted with her daughter, Louise Homer Stires, of Lake George, was the Adagio written by Samuel Barber. Mr. Barber is a nephew of the late Mme. Homer and a cousin of Mrs. Stires. A graduate of Curtis Institute of Music, he has won many prizes for his musical creations, including the Pulitzer Prize and the American Prix de Rome. He is the first composer to achieve the distinction of winning the Pulitzer Prize twice. Mr. Barber's compositions include a symphony premiered by Serge Koussevitzky, works for strings and piano and songs.

The Adagio played Sunday appears as the slow movement in his String Quartet in B minor. Based upon a single melodic theme, it is musical from start to finish and romantic in that it possesses elegance of style. Mr. Barber, who was in the audience, was called to the podium by Mr. Munch to share in the enthusiastic reception of the piece.

Variations Played

Strauss' fantastic variations, "Don Quixote," were played instead of a symphony. This long composition, with an introduction, 10 variations and a finale, depicts episodes in the life of this lunatic knight. The three themes in the work represent Quixote, Dulcinea, the lady of his dreams, and Sancho Panza, his servant. Gregor Piatigorsky and Joseph De Pasquale, first viola of the Boston Symphony Orchestra, played the solo parts in the Variations. The two closing numbers were Darius Milhaud's Concerto, played by Mr. Piatigorsky and the orchestra, and the Ballet by Roussel.

Works to be performed this coming week-end are: Friday at 8:30 P. M., Brahm's Requiem with Lois Marshall, soprano, and William Warfield, baritone, as soloists and Charles Munch conducting; Saturday at 8:30 P. M., Sibelius, Symphony No. 4; Chavez, Sinfonia India; Brahms, Symphony No. 2 with Bernstein conducting; Sunday at 2:30 P. M., Schubert's Unfinished Symphony; Chabrier, Bourree Fantasque; Wagner, "A Siegfried Idyl" and excerpts from Act III of "Die Meistersinger"; Ravel, Piano Concerto for the Left Hand with Seymour Sipkin, soloist; and "La Valse." Mr. Munch will conduct.

A coast-to-coast radio network will broadcast part of the Sunday afternoon concert from 2:30 to 4 P. M. There has been no difficulty in securing seats for the concerts.

Cir. (D 56,872)

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS

AUG 12 1953

Berkshire Festival Lists 3 Concluding Concerts

Tre Berkshire Festival will be concluded this weekend with concerts Friday and Saturday nights and Sunday afternoon by the full 104-piece Boston Symphony Orchestra.

The predicted 150,000 season's attenrance, including the festival concerts and 38 demonstrations and concerts by students of the Berkshire Music Center, will shatter all records for the festival.

Charles Munch, music director of the Boston Symphony, will conduct Friday night and Sunday afternoon and Leonard Bernstein Saturday nigrt.

Brahm's Friday Night

Friday night's concert will be given over to Brahms' "German Requiem" for chorus and soloists. Lois Marshall, Canadian Soprano, and William Warfield, will be soloists and t he Festival Chorus of the Berkshire Music Center will participate.

Mr. Bernstein will feature the "Sinfonia India" of Carlos Chavez at Saturday night's program, which also will include symphonies by Sibelius and Brahms.

At Sunday's concert Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand. Works of Schubert, Chabriet and Wagner also will be performed.

'Tanglewood on Parade'

The concluding concerts will be preceded by "Tanglewood on Parade," a gala benefit for the Berkshire Music Center, Thursday commencing at 6 p. m. The Music Center is the Boston Symphony's summer school of music.

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of the benefit program.

Scenes from Gershwin's "Porgy and Bess" will be presented with Leontyne Price and William Warfield as soloists.

New Exhibit Is Opened At Library

Eagle 8/11

Harry Lane

LENOX — A new exhibit was hung at the Lenox Library yesterday consisting of paintings by Harry Lane and paintings and sculpture by Homer Gunn.

Mr. Lane's work consists of 10 oil paintings, including one of the West Stockbridge, Center Church and other local scenes. Two portraits done by Mr. Lane are of Dr. and Mrs. John Millet, formerly of Stockbridge where Dr. Millet was on the staff at the Riggs Foundation.

A native of New York, Mr. Lane trained in Munich and Paris and is represented in the Metropolitan Museum of Art in New York, the Worcester Museum, Boston's Museum of Fine Arts, in the collection of Standard Oil of New Jersey, in murals at the U.S. post offices in Port Washington, N.Y., and Oakdale, Pa., and in numerous private collections.

Since 1949 he has been a resident of West Stockbridge and last summer was acting director of the Berkshire Art Center in Canaan, N.Y. He has been instrumental in assemblying group shows, including a season opening exhibit at the Berkshire Playhouse in Stockbridge and two shows in the reception hall at Tanglewood.

Mr. Gunn is represented in the Lenox Library exhibit by five pieces of sculpture done in California redwood and four oil paintings. His paintings have been described by critics as "quasi-cubism."

A native of Uxbridge, Mr. Gunn is a graduate of the Rhode Island School of Design and studied under Jon Corbino at the Art Students League of New York. He has had one-man shows at the Creative Gallery on 57th Street, New York City and at Hofstra College in Hempstead, Long Island, N.Y. His work is represented at the Sea Cliff Gallery on Long Island and was recently exhibited at the Stockbridge Playhouse, Tanglewood and the Berkshire Museum, where he is currently conducting a summer sculpture class.

(From Late Editions of Yesterday's Times)

OPERA BY GRETRY STAGED AT LENOX

8/12

Goldovsky Conducts Students at Berkshire Center in 'Richard the Lion-Hearted

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 10—The opera department of the Berkshire Music Center has made it a point—and an act—of faith to do something out of the ordinary each year, either new or old, and it has not failed this summer. The big production this year is Gretry's opera "Richard the Lion-Hearted," presented here tonight, and if there have been previous performances of this eighteenth-century work in this part of the world, one has not heard about them.

Gretry is an honorable name in the music dictionaries. And what one knows principally of this opera is that it has a tune, Richard's Love Song, that recurs through the piece, almost like a leitmotif. Boris Goldovsky, head of the opera department, wondered in his prefatory remarks whether this use of the tune by Gretry had not some influence, or at least some connection, with the development of the idea of the leitmotif.

Well, Mr. Goldovsky's conjecture is as good as the next man's, and perhaps better. But it struck this listener that Gretry had a libretto that would let him repeat a tune, and he had the wit to know that he had written what we could call a hit number. It is a charming melody, and in a way it is symptomatic of the opera as a whole.

It is obvious that Gretry had a certain theatrical style at his fingertips—the galant manner widely employed in the last decades of the Eighteenth Century. After all, this opera was written in 1783, and in this very decade "The Marriage of Figaro" and "Don Giovanni" were born, and the rare gifts of musicianship and knowledge of the human heart with which Mozart transformed a current style were not apparently within Gretry's reach.

This does not mean that Gretry should be underestimated. Certainly it was fine to have the Berkshire Center's production. It revealed the lightheartedness and gaiety of which Gretry was capable. He did not labor his points. His music always has grace and point. How it would wear with repetition is another question. If one may hazard a guess after a first hearing of this piece, it lacks the warmth and humanity that would make it stand up as a repertory piece.

Tonight's production, which will be repeated tomorrow, was one of the most felicitous that the Berkshire Center's opera department has done. The style of the entire enterprise—musical interpretation, staging, sets and costumes—had the right touch of airiness. There was a bit of cuteness here and there, and there was a comic Englishman who, one would have thought, had become old hat in Shakespeare's time. He got laughs, it should be added, sadly.

The English translation by Mr. Goldovsky and Sarah Caldwell was apt and it was quaint, Mr. Goldovsky pleaded that this was the fault or credit of the original by Sedaine. Miss Caldwell was responsible for the staging, John Blankenchip for the sets and Leo Van Witsen for the costumes. Paul Palner's projections of set backgrounds, a technique used here last year for Mozart's "Titus," were even an improvement on last season. Opera producers everywhere should take notice.

As is always the case with a Berkshire Center production, there was a wealth of fresh, young, promising voices. Those of Christine Cardillo, Theresa Green, Rosalind Elias, John McCollum and Robert Rue made the most favorable impression, partly because they had more to do than the others. But even the chorus sounded vibrant. As for the orchestra, drawn from the Center's orchestra department, it did its share with gusto. Mr. Goldovsky as the conductor kept the whole show moving in lively fashion.

Cir. (D 152,922) (S 379,464)

This Clipping From
BOSTON, MASS.
EVENING GLOBE

AUG 12 1953

'Tanglewood on Parade' for Benefit Tomorrow

With Isaac Stern, violinist; soprano Leontyne Price and her husband, baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at Tanglewood tomorrow evening.

There will be demonstrations by every department of the Summer school of music maintained by the Boston Symphony Orchestra, a lawn supper and a gala evening concert by the orchestra followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony, Charles Munch conducting, at the evening concert beginning at 8:15 in the Music Shed. Mr. Munch also will conduct the Suite from Handel's "Water Music."

George Gershwin's "Porgy and Bess," Act II, Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein. This concert performance will feature Leontyne Price, William Warfield and the Festival Chorus.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

AUG 12 1953

New Opera, Cantata At Berkshire Benefit

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of "Tanglewood On Parade," the gala benefit for the Berkshire Music Center, the Boston Symphony Orchestra's summer school of music at Tanglewood, Lenox, Mass.

These works will be performed, starting at 6 p.m. tomorrow by students of the Berkshire Music Center as part of a simultaneous demonstration by each of the school's five departments—orchestra, chamber music, opera, chorus and study group—which precedes a concert by the Boston Symphony in the Shed, led by Charles Munch and Leonard Bernstein and featuring Isaac Stern as soloist in a Beethoven concerto, and scenes from Act II of George Gershwin's "Porgy and Bess," with William Warfield and Leontyne Price, assisted by the Festival Chorus.

Cir. (D 7,161)

This Clipping From
WEST WARWICK, R. I.
PAWTUXET VALLEY TIMES

AUG 12 1953

PIANOS ARRIVE

Tanglewood, Mass., — (INS) — One of the largest shipments of pianos ever sent to a music event recently arrived for the berkshire Music Festival. Seventy-two new pianos and two Baldwin electronic organs were loaded on a fleet of trucks which made the 79-mile run to Tanglewood, near Lenox, Mass., from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Cir. (D 125,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE

AUG 12 1953

Allard and Droeghmans Retire from Symphony

Raymond Allard, first bassoon, and cellist Hyppolyte Droeghmans will retire from the Boston Symphony Orchestra at the conclusion of the Berkshire Festival Sunday. They were honored at a luncheon at Tanglewood, Lenox, yesterday, following morning rehearsal.

Pasquale Cardillo was master of ceremonies. Allard and Droeghmans were presented gold watches by Charles Munch, conductor. Speakers included violinist Harry Ellis Dickson; Thomas D. Perry, assistant manager of the orchestra and Dr. Lewis Perry, trustee.

Allard, born at Sin-le-Noble, France, in 1898, joined the Boston Symphony in 1922. He lives in Brookline. Droeghmans, born in Liege, Belgium, in 1884, has been with the orchestra since 1927. He lives in Newton Center.

[27]

HARVARD SUMMER NEWS

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THURSDAY, AUGUST 13, 1953

Faculty Profile

Woody

Some thirty-odd years ago a Harvard undergraduate tried out for membership in the Harvard Glee Club; he was turned down because his voice was not good enough. Undaunted, he tried again, this time for the post of accompanist, and was accepted. Today that same student is the world-famous conductor of the glee club that had turned him down, as well as of the Radcliffe Choral Society. In addition he is professor of Music and University Organist and Choirmaster. His name—G. Wallace Woodworth, affectionately known as "Woody."

Born in Boston, Woody prepared at Cazenovia Seminary in New York. He then came to Harvard in 1920 and, a scholarship student in the top three rank list groups, was graduated *cum laude* in history. His contact with Professor Archibald T. Davison, then conductor of the Glee Club, later made him decide to switch from history to music, "towards which," Woody says, "the powerful magnetism of Dr. Davison had attracted me all through my undergraduate years."

As a graduate student in music, Woody jumped at the chance to become "Doc" Davison's conducting assistant. When Doc decided to give up conducting the Radcliffe Choral Society in 1925, Woody was made its regular conductor as well as acting conductor of the Glee Club during Doc's sabbatical.

Picking up an M.A. degree in 1926, Woody went abroad the following year on a Paine Travelling Fellowship to study further in England and travel on the Continent. Romantic Europe evidently had its effect, for shortly after returning he acquired a charming wife, whom he took back to Europe with him a few summers later. An assistant in music in 1928, he rose to a full professorship by 1946, during which period he succeeded Doc as permanent conductor of the Glee Club and as University Organist and Choirmaster, and was for four years chairman of the Music Department.

Surpassed by none as a choral conductor, Woody has maintained the highest standards over the years, both in performance and in the choice of music to be performed. During a tour a few years ago, one of the leading New York critics said, "The Harvard Glee Club and the Radcliffe Choral Society constitute three of the finest singing groups in the country—a men's chorus, a women's chorus, and a mixed chorus." Anyone who has sung under Woody will agree the Glee Club is not just another singing group, but constitutes a college course in its own right. As a rare champion of music of all kinds, he makes singers get to the heart of any composition, be it a Renaissance motet or one of the many new works written especially for him and the Harvard Glee Club. He has always harbored a special love for the Baroque period, and is an authority on Bach and the sources of Bach's style. On returning from his year in Europe, he became the first conductor of the Bach Cantata Club and, from 1928 to 1933, gave the first Boston performances of cantatas and other choral works.

Although primarily concerned with voices Woody has found time to conduct orchestras as well. He directed the Pierian Sodality Orchestra from 1929 to 1932. At Koussevitzky's request, he conducted a pair of concerts of the Boston Symphony in 1944, which included the New England premiere of the *Symphony No.* 2 by Harvard's own Walter Piston; and in 1952, Charles Munch had him return to the same podium, where he gave a magnificent and unforgettable performance of Stravinsky's *Oedipus Rex*. In recent years he has also conducted several of the summer concerts on the Esplanade.

But Woody is far more than a conductor. He is a fine teacher—ideal for introducing intelligent laymen to musical masterworks and showing them how to listen most profitably. In 1946 he was honored with being selected to deliver the Lowell Lectures in the Boston Public Library. He presented an excellent historical survey of Renaissance and Baroque choral music, and had the inspired idea of illustrating each talk with live instrumental and vocal performances prepared and trained by himself.

Recently radio station WGBH decided to present a weekly preview of each of the Boston Symphony's regular concerts, in which the listener would be introduced to the works on the program and taught how to listen. Woody was a natural choice for the job, and this spring his program received the highest award from the Institute for Education by Radio-Television for being the country's best program in the cultural class.

His most telling quality perhaps is a contagious enthusiasm, apparent from the podium, over the airwaves and in the classroom, and possessed to a degree that I have never observed in anyone else. When playing a record in class, he can make one feel that he too is hearing the piece for the first time and being carried away by it. He knows how to make one appreciate the good qualities of any work or composer. Over the last ten years I have noted only two pieces he admits to heartily dislike: he once referred to Richard Strauss' autobiographical tone-poem *Ein Heldenleben* as "disgusting and unpleasant"; and he has quite rightly branded Cesar Franck's *D Minor Symphony* as "the supreme example of everything a symphony should *not* be."

Woody is a master of the apt illustration. He has conveyed wonderfully the spirit of the music of the 16th-century Venetian composer Giovanni Gabrieli by giving a vivid description of the rich panchromatic brilliance of Venice itself and the impression created by the facade and interior of St. Mark's. And I recall he once gave a moving reading of Plato's account of the death of Socrates when we were discussing the musical and dramatic content of Bach's *Matthew Passion* and the inevitability of the Crucifixion. He has termed Berlioz "the perfect Hollywood composer" and gone on to tell how Berlioz injected a virus into the musical life of the 19th century that was contagious and irresistible.

No one understands the first movement of Beethoven's *Ninth Symphony* better than Woody, and he is at his very best in analysing it for students, a process that usually takes up two class periods. He is superb at putting across the vague and tenuous ambiguity of the opening measures and the way it is achieved. But when he gets to the climactic *fortissimo* recapitulation he is sublime—literally and figuratively: to demonstrate the giant muscular iambic rhythms he leaps high in the air several times and comes crashing down *tota gravitate* on the floor with a noise easily audible in the next building. "Ah, and see what the kettledrums are doing there!" he exclaims, and proceeds to pommel thunder out of the top of his desk with all his considerable might. "Oh, to be a kettledrummer *just for this passage!* What moral regeneration!" And nothing could be more in keeping with the spirit of Beethoven than all this venting of robust energy and virility; for Beethoven was continually stamping, thumping and pounding in his rooms, much to the distress of his housekeeper. Woody also shares Beethoven's hardiness; he can often be seen traversing Cambridge in cold months without an overcoat, and many have been the chilly mornings that, from my window, I saw him eating breakfast and reading the paper outdoors in his shirtsleeves.

The duties as University Organist and Choirmaster require Woody to prepare the music for the daily 8:45 a.m. services in Appleton Chapel and the Sunday services in Memorial Church, as well as to play for most of the weddings and funerals there. And his is the job of providing music for other University ceremonies, such as Commencement each June. In fact it is he who, dressed in his black and crimson academic regalia, heralds the entrance of the academic procession into the Tercentenary Theater by conducting a fanfare for brass, drum and cymbals by Walter Piston from atop one of the projections abutting the Widener Library steps.

Besides his Harvard duties during the regular academic year, Woody has willingly taken on many extra tasks. From 1929 to 1938 he spent his summers as assistant director of the Concord School of Music, and in 1940 was assistant director of the Berkshire Music School at Tanglewood. And he is or has been a trustee, advisor or officer of numerous universities, conservatories, professional associations and other organizations. The past few summers he has taught choral conducting and a music history course for the Harvard Summer School.

Seemingly indefatigable is this man with a uniquely valuable combination of talents, who accomplishes what three or four normal men could do working full time. No wonder that he claims he has little time for relaxation or hobbies, except for a month or so on Nantucket Island the end of each summer. He says, "Our two children have developed an amazing devotion to Nantucket." But I suspect he looks forward to his visits there as much as they do.

Woody has said that over the years his students and singers, "by their responsiveness, their devotion, their ardor and intelligence, and their deep love of music, have strengthened my faith and given me my best moments." The same could well be said of Woody himself by those who have come in contact with him.

He loves people, especially young people. He is vitally interested in the educational process, and part of his great success lies in putting into practice the wise philosophy contained in Alfred North Whitehead's *The Aims of Education,* which he has long admired.

Woody is always striving to come as close to perfection as he can. He is ever on the lookout for a more effective way to do something or to explain something. One day he was playing a record in class of the start of the finale of Beethoven's *Second Symphony*. He repeated it several times, and then took the needle off. Turning to the class, he shook his forefinger and hesitatingly said, "Do you know what that opening theme is? It's two knockout uppercuts to the jaw by Joe Louis."

—CALDWELL TITCOMB

Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

AUG 13 1953

Brookline Woman Leaves One Million; Smith Gets Bequest

DEDHAM, Mass. (UP)— Miss Clara R. Williamson of Brookline, who died Aug. 1, left bequests totaling $1,000,000, according to her will filed for probate today.

Residue of the estate with all personal effects and $15,000 was bequeathed to a sister, Margaret Williamson of Boston's Back Bay.

Other bequests included: Smith College $20,000; First Church of Christ, Scientist, Boston $10,000; Mt. Pleasant Home, Boston, Boston Symphony Orchestra and College Club, Boston $5,000 each; Perkins Institution for the Blind, First Church of Christ, Scientist, Northampton, and Village Improvement Society, Jaffrey, N. H., $1,000 each.

[28]

Cir. (D 23,658)
This Clipping From
UTICA, N. Y.
PRESS
AUG 8 - 1953

This Week In Music

by

William R. Eckhof

Persons visiting Tanglewood this Summer have returned to Utica telling stories of an excellent young musician who is giving them new insight into some of the world's finest music.

By no means unheralded, that conductor nevertheless has surprised even his friends by his maturity and scholarly approach to music.

Among those so impressed was Duane La Fleche of Gannett News Service. "This Week in Music" is happy to introduce Mr. La Fleche as guest columnist today.

Albany — (GNS) — The young man in the bright pink shirt, gray flannels and white, rubber-soled shoes, surrounded by a hundred-odd young people, was exuding energy.

Occasionally, with a wave of his hand he would halt the proceedings about him. One group of young people he would exhort, to another he would explain, and to the whole he would suddenly chant (beat well pronounced):

"Wha de da da da."

The young man was Leonard Bernstein. He was standing on the podium in the huge Tanglewood music shed. Around him were grouped more than 100 of the students at the Berkshire music Center. He was rehearsing them in a Dvorak symphony.

Mr. Bernstein was good-humored, he was enthusiastic and he was sweating. It was hard but pleasant work.

"The whole tone light and swift," was his word to the violins.

"No, no. You rush!" to the brass, and then, after a cerditably played passage, to the ensemble:

"You played so well I had to stop you."

But then he ordered the passage repeated.

Mr. Bernstein, not quite 35, was enjoying himself and enjoying the enthusiasm of the young students about him. He has, in fact, been enjoying himself for 10 meteoric years during which he was, among other things:

Shot across the musical heavens as a bright young man of promise fulfilling that promise.

Conducted the world's greatest symphony orchestra.

Written the music for such Broadway hits as "On the Town" and the current "Wonderful Town."

Composed a symphony, "Jeremiah."

Written "The Age of Anxiety" a composition that appeared first in a rather novel form and later as a ballet.

Composed two other ballets.

Appeared as piano soloist with many symphonies in works by his own and others.

Taught at Tanglewood, made recordings, traveled over most of the world, written a comic opera, "trouble in Tahiti," and only quite recently, had a book.

In the last he had the collaboration of his wife of a year and a half, the former Felicia Montalegre, Chilean by birth and in her own right an accomplished actress and TV actress.

"I've haod a wonderful few years," he says.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 8 - 1953

Opera Planned At Berkshire Music Center

The opera department of the Berkshire Music Center will present two performances of Andre-Ernest-Modeste Gretry's "Richard Coeur-de-Lion" on Monday and Tuesday evenings at the Theatre-Concert Hall at Tanglewood, near Lenox, in the Berkshires.

* * *

THE OPERA WILL be given in an English translation by Boris Goldovsky and Sarah Caldwell and will be staged by Miss Caldwell. All seats are reserved and the performances will be open to those who support the summer music school of the Boston Symphony Orchestra by joining its Society of Friends.

The opera had its premiere in Paris Oct. 21, 1784, and was given its first American performance in Boston in 1797. It was subsequently heard in Philadelphia in 1798 and in New York in 1800.

* * *

IT IS CONSIDERED Gretry's masterpiece and the foundation of French comic-opera. Goldovsky was able to prepare the opera from the original manuscript of 1784 through the co-operation of the City of Brussels.

Tanglewood's opera department has given the American premieres of Benjamin Britten's "Peter Grimes" and "Albert Herring," Mozart's "Idomeneo" and Jacques Ibert's "Le Roi d'Yvetot."

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 10 1953

Cir. (D 38,502)
This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 8 - 1953

Tanglewood Concert Wins Huge Crowd

(Special to The American)

Lenox, Mass., Aug. 8—One of the largest of Saturday night audiences is expected at Tanglewood here tonight for the annual memorial concert in honor of Serge Koussevitsky, who did such much to establish this mecca for music-lovers. Leonard Bernstein, who studied conducting here at the Berkshire Music School under Koussevitzsky, will be the conductor.

Tonight's program will feature Jennie Tourel, contralto, whom the audience of 7,500 heard last night. Miss Tourel, who was heard in a program of songs in Waterbury in recent years, will be the soloist tonight in Ravel's "Sheherazade," three poems for voice and orchestra to the verses of Tristan Klingsor. She will also be a soloist in the second half of the program, the Mahler "Symphony in C Minor, No. 2, for orchestra, soprano and alto solos, and mixed chorus." Theresa Green will sing the soprano solos. Mr. Bernstein will open his program with Moussorgsky's "Prelude to 'Khovanstchina'."

The chorus which did so well last night in Berlioz' "Romeo et Juliette," dramatic symphony, will be heard in tonight's program.

Last night's audience, some 700 more than the corresponding night last year, heard Conductor Charles Munch, the Boston Symphony Orchestra and the Berkshire Festival Chorus with Miss Tourel, John McCollum, tenor and Nicola Moscona, bass, in an unusual program. Hearing the "Romeo et Juliette" music was a real treat. One was glad to hear this music so seldom offered on programs and offered at Tanglewood for the first time. Those who heard it here last night under such able conducting will be glad to know that Mr. Munch and the Boston have recorded it and it will be available on discs early this fall.

The audience was so pleased with the performance that it did not wait for intermission to applaud. There was a burst of applause following the Love Scene presented by the orchestra and chorus in the Capulet's Garden, silent and deserted. The scherzo, presenting Queen Mab, of the Fairy of Dreams, just before intermission was excellent. The whole performance was magnificent.

By intermission time the beautiful night's temperature had changed enough to make the audience realize that there was more than a snap in the Berkshire air. It was definitely cool. Even in the large Music Shed. A warm coat was well appreciated. In fact, as we watched the chorus of many young women throughout the second part of the program, we kept wondering if they were not cold up there on the platform in their cool, white summer dresses.

If you are going to Tanglewood for the Koussevitzky Memorial Concert at 8:30 o'clock tonight we would definitely recommend you take something other than your sheerest dress along.

Cir. (D 56,872)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 10 1953

TANGLEWOOD HOST — Boris Goldovsky, head of the Berkshire Music Center's opera department, will welcome visitors to the annual benefit for the school, "Tanglewood on Parade," to be held at 6 p. m. Thursday at Tanglewood. Students of the opera department will perform.

Cir. (D 244,564)
This Clipping From
LOS ANGELES, CAL.
NEWS
AUG 8 1953

Charles Munch to be on air

Charles Munch will conduct the Boston Symphony Orchestra in Richard Strauss' tone poem "Don Quixote" in a broadcast from the Berkshire Festival at Tanglewood, Mass., on Sunday (KNX 11:30 a. m.). Gregor Piatigorsky will be cello soloist and Joseph de Pasquale viola soloist.

Cir. (D 143,029)
This Clipping From
CLEVELAND, OHIO
NEWS
AUG 10 1953

Music Festival To Feature Pianos

TANGLEWOOD, Mass. (INS)—One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire Music Festival.

Seventy-two new pianos and two Baldwin electronic organs were loaded on a fleet of trucks which made the 790-mile run to Tanglewood, near Lenox, Mass., from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Munch Presents Outstanding Programs at Tanglewood

By D. E. RITZ

Charles Munch is presenting outstanding programs in the Tanglewood music festival concerts in the big Shed, the Boston Symphony Orchestra's own concert hall in the Berkshires. The second weekend series opened Friday night with a performance of Berlioz' "Romeo et Juliette" Symphony and closed yesterday afternoon with Gregor Piatigorsky, 'cellist, as soloist in the Strauss' "Don Quixote" and the Milhaud "Concerto for Violoncello and Orchestra." Leonard Bernstein conducted a Koussevitsky memorial concert Saturday evening.

SOLOISTS FOR "Romeo et Juliette" were Jennie Tourel, contralto; John McCollum, tenor; and Nicola Moscona, bass. The elaborate choral parts were sung by the Berkshire Festival Chorus, which had been prepared by Hugh Ross.

"Romeo et Juliette" is one of the works which has been on the reviewer's "want-to-hear-some-day-before-we-die" list for many years. We had heard portions of it but never had truly expected to hear it in its entirety until Mr. Munch listed it for this season. Judging from the size of the audience, which completely filled the Shed and overflowed onto the lawn, we were not alone.

Although following a four-movement structure plan the symphony is completely episodic in character and the solo voices are used only for narration. The choral writing is intense and the orchestration is subtle in its delicate beauty. Berlioz has a faculty of writing for instruments in an out-of-the-ordinary pattern and of combining the patterns into a whole that is unique.

THE SOLOISTS are used only in the first movement and the final episode of the last movement. The contralto follows an orchestral introduction with a choral recitative and stanzas and the tenor presents Mercutio's Queen Mab speech in a Scherzetto. The bass presents the Friar Laurence exhortation to reconciliation as the closing episode of the symphony.

The economy of orchestration is one of the items which impressed us most. The scintillating effects from the strings, voice against the harp and later against the harp and 'cellos, the clipped phrases from the chorus, the breaking down of orchestra and chorus into their component parts to portray as only orchestral genius can.

No review could do justice to "Romeo et Juliette" or its presentation on Friday evening. It takes a Tanglewood to make such a performance possible in this country and a Charles Munch to realize the opportunity.

Concluding concerts in the Tanglewood series will be presented Friday and Saturday evenings and Sunday afternoon. The Brahms "Requiem" will be featured Friday evening and Schubert, Chabrier, Wagner and Ravel numbers on Sunday afternoon. Leonard Bernstein will conduct the Saturday evening program.

[09]

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS. TELEGRAM
AUG 9 - 1953

Weekend Music At Tanglewood

LAST WEEKEND at the Berkshire Festival the first of the August series of Music Shed concerts was played. It was exciting to be in the audience for the Saturday night and Sunday afternoon concerts, though we missed the Friday night concert that is part of the weekend program group. No one who has not visited Tanglewood can imagine the magnificent setting it provides for these Summer concerts of the Boston Symphony Orchestra as part of the Berkshire Festival.

Pierre Monteux conducted the all-Tschaikovsky program last Sunday afternoon and the concert was broadcast up to the intermission. A smiling, friendly figure, Mr. Monteux received a warm and emotional ovation from the audience at the end of the program. Even the birds seemed to enjoy Tschaikovsky for they added an unrehearsed obbligato to several measures of the Fifth Symphony.

It seemed impossible that 10,800 people attended Saturday night's concert, which included Mendelssohn's Italian - Symphony and a piano concerto by Lukas Foss with the composer as soloist. The program was conducted by Charles Munch, conductor of the Boston Symphony Orchestra and music director of the Berkshire Festival. The Music Shed, a huge wedge - shaped building with nearly perfect acoustics, seats 6000. The shed consists chiefly of a high roof supported on a steel framework, and the overflow audience gathers on the the lawn outside.

Tanglewood expresses a welcome to the music-lovers who come there through its hospitality. For concert ticket-holders, the grounds open at 6 p. m. before evening concerts and at noon on Sundays. It is an accepted custom and a delightful one to bring picnic lunch or supper to eat on the grounds.

Love of music is the common bond among the thousands who make a Tanglewood pilgrimage each Summer. This year, the 16th of the Berk-

hundreds of automobiles in the parking area bear license plates from every part of the country, testifying to the national reputation of the Berkshire Festival.

The season will end next weekend. Shed concerts will be given on Friday night, Saturday night and Sunday afternoon. Making his Tanglewood debut on Friday night will be William Warfield, baritone soloist who was enthusiastically received at last Fall's Worcester Music Festival. Friday's program wil be the Brahms' Requiem conducted by Charles Munch. Leonard Bernstein will conduct on Saturday and Mr. Munch will conduct the concluding concert on Sunday.

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Strauss' "Don Quixote," based upon the Cervantes character, is subtitled "Variations on a Theme of Knightly Character" and is in the form of an introduction, a theme with ten rather free variations and a finale, all played without pause. The two principal characters are the Don, portrayed by the solo cello, and his faithful squire, Sancho Panza, first heard in the bass clarinet and tenor tuba but thereafter in the solo viola.

James Fassett is music commentator and producer.

Cir. (D 123,277) (S 151,479)
This Clipping From
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AUG 11 1953

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Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS. REPUBLICAN
AUG 9 - 1953

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Reginald Marsh, born in Paris in 1898 of American parents, spent his youth in New York City and was educated at Lawrenceville School and Yale College. After college, where he was cartoonist for the "Yale Record," he returned to New York for further work under Jacques Maroger and studies at the Art Student's League. In 1922 he joined the New York Daily News as staff cartoonist and caricaturist, leaving it in 1925 to free-lance and to collaborate with Robert Edmond Jones and John Murry Anderson on theater design. Since 1925 his works, mainly cartoons, have appeared in such publications as the New Yorker magazine, Fortune and Harpers'. In addition to cartooning, he has worked in fresco; examples of this media are in the New Post Office at Washington, D. C., and the Custom House of New York.

The weekly Tanglewood art exhibitions this season, all arranged through the co-operation of Stuart C. Henry of the Berkshire Museum, have included a group-show (including works by Stanley Bate, John Carroll, E. Arnold Clark, Honer Gunn, June Kimball, and Harry Lane) and one-man-shows by Harry Lane, Franc Epping (sculpture) and others.

Cir. (D 281,218)
This Clipping From
BUFFALO, N. Y. NEWS
AUG 11 1953

Gretry's 'Richard' Delightfully Staged By Berkshire Center

By THEODOLINDA C. BORIS
Buffalo Evening News Music Critic

LENOX, Mass., Aug. 11.—"Richard the Lion-Hearted," the three-act opera written shortly before the French Revoution by the prolific French composer, Andre Ernest Modeste Gretry, received its first American performance since 1800 here Monday evening.

The delightfully-staged revival of a romantic opera that is accounted both Gretry's masterpiece and the "foundation stone" of French opera-comique was presented by the enterprising Opera Department of the Berkshire Music Center.

This particular revival took a bit of doing. Through the co-operation of the city of Brussels — Gretry was Belgian-born — Boris Goldovsky, head of the Opera Department, was able to prepare the opera from the original manuscript of 1784, certain portions of which bear the composer's signature.

French publishers from whom the manuscript had been sought sent the Berkshire Music Center the only version available for commercial use.

Based on Rescue Legend

With the help of the French composer, Darius Milhaud, and P. Collaer, head of the Belgian National Radio Broadcasting Institute, arrangements were made with the city of Brussels to secure from its museum the Gretry original.

The French text by J. M. Sedaine has been neatly translated by Mr. Goldovsky and Sarah Caldwell, who were responsible respectively for the knowing musical direction and the expert staging. The opera had its premiere in Paris Oct. 21, 1784, and its first American performance in Boston in 1797, followed by performances in Philadelphia in 1798 and New York in 1800.

The opera is based on the legendary rescue of the imprisoned King Richard by his faithful minstrel, Blondel, who, disguised as a blind fiddler, wandered from fortress to fortress singing the king's favorite love song.

This song, known as Blondel's air, became highly popular in the latter part of the 18th Century and held its public favor well into the 19th Century.

Music Light, Graceful

It was sung in 1789 at a banquet given by the bodyguard of Louis XVI and Marie Antoinette to the officers of the garrison at Versailles just before the angry mob dragged off the ill-fated pair to Paris.

The score bears witness to Gretry's originality. In it he makes the first use of a device that became inextricably associated with Wagner many years later—the leit-motif—for he employed a simple old-style air as a recurring theme. Interestingly enough, he also was the first to suggest a hidden orchestra, also used later by Wagner.

There was more than merely antiquarian interest in the Tanglewood performance, however. The lightness and grace of the music, its refreshing verse and felicitious evocation of pathos, humor and ardor made one wonder why a revival of the stage-piece in this country has not occurred long before this.

Orchestra of Top Caliber

The young singing-actors caught with admirable spirit the naivete and delicate romantic simplicity of the work.

Several promising voices were heard, among them John McCollum, who was excellent as Blondel; Rosalind Elias, as Antonio; Christine Cardillo, entrancing as Laurette; Theresa Green, a regal countess of Flanders, and Lee Cass, a "right proper Englishman" according to 18th Century ideas.

The 38-piece orchestra under Mr. Goldovsky was of top caliber and vitality. Stage movements and patterns were artistically planned and carried out, the costumes imaginative and colorful and settings particularly worthy of praise.

John Blankenchip, in charge of scenery and lighting, made effective use of the Paul Planer GKP Projections, a species of slide mechanism used in the larger opera houses of Europe and first introduced in this country in the Tanglewood production last Summer of the Mozart opera, "Titus."

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Leonard Bernstein, left, and Lukas Foss, faculty members at the Berkshire Music Center, Tanglewood, will appear at the first annual concert to benefit the Stockbridge Bowl Association which will be held at Seranak, the Lenox home of Mrs. Serge Koussevitzky tomorrow afternoon at 3.30. It will mark their first appearance as a piano duo. They will be joined by Richard Dyer-Bennet, ballad soloist; Mac Morgan, bass, and Boris Goldovsky, who will be master of ceremonies.

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* * *

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All ticket holders will be invited to attend demonstrations of the school's symphony orchestra, chorus, chamber music, opera department and the Tanglewood study group.

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The short works will be performed by students of the Berkshire Music Center as a part of a simultaneous demonstration by each of the school's five departments . . . orchestra, chamber music, opera, chorus and study group . . . commencing at 6 p. m. Following their performance will be the gala concert in the Music Shed by the Boston Symphony Orchestra. Charles Munch will conduct Handel and Beethoven.

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Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting at the evening concert, which commences at 8:15 p.m. in the 6000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Walter Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Zeigfeld Theatre, New York City.

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Tanglewood Benefit Set for Thursday

With Isaac Stern violinist; soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess" and her husband baritone William Warfield as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox, Mass., on Thursday. Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, Charles Munch, Music Director, conducting at the evening concert, which commences at 8:15 p.m. in the 6000-seat Music Shed. Mr. Munch will also conduct the Suite from Handel's "Walter Music," arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," Act II Scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Leontyne Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at the Zeigfeld Theatre, New York City.

Clr. (D 39,276)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 12 1953

Opera Presented at Tanglewood

by D. E. RITZ

"Richard the Lion-Hearted" was presented Monday and last evening at the Theatre-Concert Hall in Tanglewood under the baton of Boris Goldovsky, who with Sarah Caldwell had translated the three-act Gretry opera into English suitable for the modern stage.

* * *

THE PRINCIPAL OFFERING of the Berkshire Music Center's opera department this year it formed as delightful an evening of operatic entertainment as we've heard in many day. A 38-piece orchestra from the school's Department I accompanied.

Gretry's opera is based on the legend of the minstrel Blondel who rescues England's King Richard from imprisonment. He discovers the whereabouts of the king by the simple process of disguising himself as an old and blind violinist and wandering from fortress to fortress playing the love-song which the King had composed.

It had its premiere in Paris on Oct. 21, 1784, and was given its first American performance in Boston in 1797. It was later heard in Philadelphia in 1798 and in New York in 1800.

Its quaintness is one of its most delightful assets. The very elaborate costumes, Mr. Goldovsky in a before-the-music commentary, explained, made no effort to be historically correct but reflected the extremely hazy ideas of the 18th-century French regarding the English. But the whole highly improbable setup only adds to the charm of a piece of "good theater."

* * *

THE GRETRY MUSIC has an elusive quality and its solo, duet, trio and part writing generally are masterful. The 19-member cast and the 20-member chorus were chosen from the center's opera department, which as usual numbers many exceptional young vocalists.

We heard the Monday evening performance and particularly admired John McCollum in the role of Blondel; Christine Cardillo as Laurette; Theresa Green in the role of Countess Marguerite; Robert Rue, Florestan; Richard Cassilly as King Richard; and Rosalind Elias in the role of the guide to Blondel. At last evening's performance the role of Marguerite was sung by Lois McCauley and that of the king by Alvin Edmonson. Lee Cass was highly skillful in the presentation of the role of the caricatured English nobleman.

Attention to minute detail is a distinguishing feature of all Tanglewood performances. John Blankenchip was responsible for the artistic setting, lighting and projection designs used in the performances.

* * *

THE FOREUNNER of the violin, used by Blondel, may not have had the power or sweetness of its present-day counterpart but no dances could have been livelier than those played by the minstrel following each of his "sips" of sherry. Nor could shrewder or subtler plans be laid to play off each person he meets to best aid in his own fixed purpose of freeing his king.

A 50th wedding anniversary with renewal of vows occassions much wholesome fun and merriment in the little village. It is the ideal place for a meeting of lovers, and it is a lover's meeting which enables the king's handful of loyal subjects to free him from the gloomy castle on the hill. A piped tune for the golden wedding dance was a delight.

Gretry's opera is another of the series made possible by the foresight of the late Serge Koussevitzky who planned the Theatre-Concert Hall for the home of an experimental project for opera.

Clr. (D 196,884)
This Clipping From
BOSTON, MASS.
AMERICAN
AUG 13 1953

Stars Perform at All-Day 'Tanglewood on Parade'

With Isaac Stern, violinist, and soprano Leontyne Price, the Bess of Broadway's "Porgy and Bess," and her husband, baritone William Warfield, as stars, the annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held today at the home of the Boston Symphony Orchestra's Berkshire Festival, Lenox.

Festivities include demonstrations by every department of the summer school of music maintained by the orchestra, a lawn supper and a gala evening concert by the orchestra, from 6 p. m. to 11 p. m., followed by the drawing of door prizes and dancing on the lawn.

Isaac Stern will perform Beethoven's Concerto in D major with the Boston Symphony Orchestra, with music director Charles Munch conducting, at the evening concert in the 6000-seat Music Shed. Mr. Munch also will conduct the suite from Handel's Water Music, arranged by Sir Hamilton Harty.

George Gershwin's "Porgy and Bess," act II, scenes 1 and 2, will occupy the second half of the concert program, directed and conducted by Leonard Bernstein, head of the Berkshire Music Center's conducting classes. This concert performance and the appearance of Miss Price, a Berkshire Music Center student in 1951, is made possible through the courtesy of Blevins Davis and Robert Breen, producers of the successful revival of the opera currently playing at Manhattan's Ziegfeld Theater. Mr. Warfield will be making his Tanglewood debut at the concert, and the following night will be Berkshire Festival soloist with soprano Lois Marshall in Brahms' Requiem.

THURSDAY, AUGUST 13, 1

Wallingford Post

Concert Season At Tanglewood Closes August 16

The most successful Berkshire Festival in the 16 summers concerts have been performed in the hills of Western Massachusetts, the fourteenth since the Boston Symphony Orchestra participated, concludes its activities Sunday (August 16), with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood, Lenox, Mass. are shared by Charles Munch, the symphony's Music Director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

Saturday night, August 15, Mr. Bernstein's program will comprise symphonies by Sibelius, Chavez and Brahms. Both the Sibelius Symphony No. 4, in A minor, and the Sinfonia India of Carlos Chavez will be new to Tanglewood audiences. The distinguished Mexican composer - conductor, guest teacher of composition at the Berkshire Music Center this summer, will be in the audience.

Sunday afternoon, August 16, Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4:00 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

8/11/53

Boxholders Are Listed For Festival

24 Subscribers Are Residents of Berkshire County

Twenty-four of the 79 subscribers to boxes for one or more concerts of the Berkshire Festival at Tanglewood are permanent or summer residents of Berkshire County.

Local boxholders are: Pittsfield, Mr. and Mrs. William A. Whittlesey, Mr. and Mrs. Alan J. Blau, Mr. and Mrs. H. M. Jalonack; Dalton, Mr. and Mrs. Bruce Crane and Mr. and Mrs. Winthrop M. Crane Jr.; Lenox, Mr. and Mrs. Bruce W. Sanborn; Stockbridge, Miss Mabel Choate, Mrs. Charles C. Griswold, Mr. and Mrs. Walter Hoving, Mrs. Walter Janney, Mr. and Mrs. David B. Karrick, Mr. and Mrs. Rodney Procter, Mrs. George Otis Rockwood, McA. Donald Ryan; Housatonic, Robert Anderson and Dr. Walter VanHorst.

Also, Great Barrington, Mr. and Mrs. Willam Felton Barrett, Mr. and Mrs. Thomas H. Blodgett, Mr. and Mrs. Ellwood R. Burdsall, Mr. and Mrs. Robert K. Wheeler, Richard L. Strobridge and Mr. and Mrs. Martin L. Straus 2d; Otis, Mr. and Mrs. George E. Sokolsky; and Williamstown, Dr. and Mrs. James Phinney Baxter 3d.

Others From Area

Others from the Berkshire area are: Old Chatham, N.Y., Mr. and Mrs. John S. Willams; Salisbury, Conn., William W. Gibson, Miss Edith Seaville, Mrs. Donald J. Warner and Mr. and Mrs. Arnold Whitridge; Sharon, Conn., Mrs. Harold Hatch and Mrs. Edwin C. Jameson; Norfolk, Conn., Henry S. Redmond; and Millbrook, N.Y., Gordon Mendelssohn.

Among other boxholders are: Mr. and Mrs. Lowell Thomas of Pawling, N.Y., Frederick W. Beinecke and Merrill H.Whitney of New York, Mrs. Alvan T. Fuller of Boston and Little Boar's Head, N.H., and Mrs. F. B. Crowninshield of Marblehead.

Clr. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 13 1953

Tanglewood Nears The End Of Most Successful Season

The most successful Berkshire Festival in the 16 summers concerts has been performed in the hills of Western Massachusetts, the fourteenth since the Boston Symphony Orchestra participated, concludes its activities Sunday with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood, Lenox, are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

Saturday night Mr. Bernstein's program will comprise symphonies by Sibelius, Chavez and Brahms. Both the Sibelius Symphony No. 4, in A minor, and the Sinfonia India of Carlos Chavez will be new to Tanglewood audiences. The distinguished Mexican composer-conductor, guest teacher of composition at the Berkshire Music Center this summer, will be in the audience.

Sunday afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4:00 p. m. will be broadcast nationally by CBS radio, with the network's director of music, James Fasset, as commentator.

Clr. (D 130,147)
This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 13 1953

Tonight in "Tanglewood on Parade" in the summer home of the Boston Symphony Orchestra, Lenox, Mass., Leontyne Price, soprano and William Warfield, baritone, (Mr. and Mrs. Warfield) pictured above, will appear with the Berkshire Festival Chorus and Orchestra in excerpts from the George Gershwin folk opera, "Porgy and Bess" in which these American singers were starred in Europe.

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 14 1953

Tanglewood On Parade Seen By Lenox Audience of 8,400

Attendance at the "Tanglewood on Parade" program, now an established feature of the final week of the annual Berkshire Music Festival, fell slightly short of the anticipated total yesterday, with 8,400 instead of the expected 10,000 on hand for the afternoon-evening performance at Lenox.

Final Series Opening

Nevertheless, festival officials were confident that the final series of major concerts by the Boston Symphony orchestra, which will open tonight in the famed music shed, will swell the season's patronage close to a record-breaking 150,000.

The "Tanglewood on Parade" program, which opened at 4:00 o'clock yesterday afternoon, was for the benefit of the Berkshire Music center, the summer school of music conducted as a part of the festival, and resulted in gross receipts of $20,000.

The big features included an evening concert in the shed, where Charles Munch led the orchestra in Handel's "Water Music" and Isaac Stern was soloist for Beethoven's Violin concerto, while Leonard Bernstein directed the orchestra and festival chorus in scenes from Act 2 of George Gershwin's "Porgy and Bess", with William Warfield, baritone, and Leontyne Price, soprano, as soloists.

New Works Sung

Earlier, students of the opera department presented the world premiere of Jan Meyerowitz' one-act opera, "Bad Boys in School", and Allen Sapp's cantata, "A Little Boy Lost". In addition, the work of each department was demonstrated in special programs in the chamber music hall and the theater concert hall.

The final series of three major concerts will begin at 8:30 o'clock tonight when the orchestra and chorus, with Charles Munch conducting, will present Brahms' "Requiem". Lois Marshall, soprano, and William Warfield will be soloists. Tomorrow night's program will include the Symphony No. 4 in A minor by Sibelius, Chavez' "Sinfonia India" and the Brahms Symphony No. 2 in D major, with Leonard Bernstein wielding the baton. The final concert, beginning Sunday afternoon at 2:30 o'clock, will include Schubert's famous "Unfinished" symphony, three Wagner selections, a Ravel piano concerto, and "LaValse", also by Ravel.

Cir. (D 60,097) (S 112,417)
This Clipping From
ALBANY, N. Y.
TIMES-UNION
AUG 13 1953

Around the Town:

Tanglewood Ends Season With Program Sunday

By EDGAR S. VAN OLINDA

Last call for Tanglewood for this year. Sunday afternoon the Boston Symphony Orchestra will "fold their tents like the Arabs and silently steal away"—to the City of the bean and the cod for the regular winter season.

Here, practically in our own back yard, is the world's finest music festival, reached through some of the finest scenery in America—the Berkshires. If Sunday afternoon is propitious there is the possibility of an audience of 14,000 music lovers: 6,000 in the shed and 8,000 parked all over the spacious lawns.

IMMENSE PARKING SPACE

The immense parking field contains cars with license plates from every state in the Union, Canada and Mexico. Bisecting the great shed, built like a piece of pie, but open at the sides, insuring protection from inclement weather while allowing a free circulation of air from the surrounding mountains are the boxes, peopled with the elite of New England, famous names in the field of finance, art, business and the several professions.

For those who have never had the privilege of visiting Tanglewood, there is provided a gala opportunity to see and hear every department of the unique musical institution in vital operation. Tonight, beginning at 5:45 and continuing until 11 o'clock is the annual "Tanglewood on Parade," open to everyone with prices ranging from $2.50 for the unreserved section to $5 for seats in the boxes.

SOMETHING TO PLEASE ALL

No matter what your preference for music happens to be, you will find some part of the program to fill your esthetic needs. Tonight there will be opera in the Theatre-Concert Hall, short symphonic works in the large shed with Charles Munch and Leonard Bernstein conducting the orchestra of 104 men; excerpts from "Porgy and Bess" with Leontyne Price, soprano and William Warfield, baritone; choral works by the Berkshire Chorus of some 200 voices; dancing on the land and the chance to win one of several door prizes in addition.

Isaac Stern, world famous violinist, will be heard in a Beethoven violin concerto with the orchestra. These are just a few of the highlights of "Tanglewood on Parade."

PICNIC LUNCHEON

A lot of folks bring their own picnic lunch, spread out their blankets on the many beautiful lawns or go over to the cafeteria on the grounds where an excellent menu of hot and cold dishes is provided.

One of the most frequent questions which will be propounded during the winter will be:

"Did you get over to Tanglewood last summer?"

It could be quite an embarrassing question since the opportunity is so easy of achievement—a 50 mile drive where you will see as many folks from your town as you meet every day.

MILLERTON, N.Y.
NEWS
8/13/53
8/13/53

Tanglewood Ends "Most Successful" Season On Weekend

The most successful Berkshire Festival in the 16 summers' concerts have been performed in the hills of Western Massachusetts, the fourteenth since the Boston Symphony Orchestra participated, concludes its activities this Sunday with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

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Saturday Mr. Bernstein's program will comprise symphonies by Sibelius, Chavez and Brahms. Both the Sibelius Symphony No. 4, in A minor, and the Sinfonia India of Carlos Chavez will be new to Tanglewood audiences. The distinguished Mexican composer-conductor, guest teacher of composition at the Berkshire Music Center this summer, will be in the audience.

Sunday afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin, in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2:30 to 4:00 P.M., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

Cir. (D 91,577)
This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 14 1953

Berkshire Music Center Attendance Breaks All Records

Activities of the Berkshire Music Center, currently in its 11th six-week season, come to a close this week end, with the termination of the 1953 Berkshire Festival, by the Boston Symphony Orchestra, at Tanglewood in Lenox. When the summer school of music maintained by the Boston Symphony Orchestra in the Berkshires—the only such school operated by a symphony anywhere in the world—closes its doors Sunday, it will have given 43 concerts and demonstrations of the work of its students.

The student concerts, which are open to all those who contribute to the Society of Friends of the summer school, their contributions helping to support its activities, have proven increasingly popular. Membership in the Friends numbers well over 4000, of which some 1500 or about 35 per cent are from Berkshire County.

With 39 events given up to last night and with four more on the schedule, an estimated audience of 35,775 has attended, as against a total attendance at 38 such events in 1952 of 34,400. Total attendance for 1953 is expected to pass 40,000.

Cir. (D 11,929)
This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE
AUG 14 1953

Indian Musical Influence Emphasized at Tanglewood

LENOX (U.P.) — Music with Indian themes and rhythms will be played by the Boston Symphony Orchestra at its Berkshire Festival in Tanglewood tomorrow night.

The music is "Sinfonia India (Indian symphony). The composer is a Mexican, Carlos Chavez, noted for his use of Indian inspiration in his works.

Journeying nearly 2000 miles from his Mexican home, Chavez was surprised to find that the shore of Lake Makheenac, bordering Tanglewood, once was a camping ground of the Mohican Indians.

Moreover, he discovered, when his "Indian Symphony" was rehearsed, that the head of the Boston Symphony 'cello section is the grandson of a full-blooded Cherokee. He is Sam Mayes, a cousin of the late humorist, Will Rogers, also of Cherokee blood and the man who started him on his musical career by presenting him with a baby-size 'cello.

To cap the climax, Chavez learned that the first orchestral score printed in the United States was Indian-inspired. Appearing as a special supplement in "The Massachusetts Magazine," published in Boston on March 19, 1791, it was titled "The Death Song of an Indian Chief."

Cir. (D 98,282)
This Clipping From
WORCESTER, MASS.
GAZETTE
AUG 14 1953

Boston Symphony Plays Indian Opus

LENOX, Aug. 14 (UP) — Music with Indian themes and rhythms is going to be played by the Boston Symphony orchestra at its Berkshire festival in Tanglewood tomorrow night. And thereby hangs a tale.

The music is "Sinfonia India" (Indian Symphony). The composer is the Mexican, Carlos Chavez, noted for his use of Indian inspiration in his works.

Journeying nearly 2000 miles from his Mexican home, Chavez was surprised to find that the shore of Lake Makheenac, bordering Tanglewood, once was a camping ground of the Mohican Indians.

Moreover, he discovered, when his "Indian Symphony" was rehearsed, that the head of the Boston Symphony 'cello section is the grandson of a full-blooded Cherokee. He is young Sam Mayes, a cousin of the late humorist, Will Rogers, also of Cherokee blood and the man who started him on his musical career by presenting with a baby-size 'cello.

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Cir. (D 47,103)
This Clipping From
WOMEN'S WEAR DAILY
NEW YORK, N. Y.
AUG 14 1953

SOLOIST — William Warfield will be the soloist in the Brahms Requiem at Tanglewood tonight. Last night he appeared with his wife, Leontyne Price, in the Tanglewood benefit concert, singing excerpts from "Porgy and Bess." Mrs. Warfield [illegible] in the role of Bess in the musical at the Ziegfeld Theatre.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 14 1953

In Brief . . .

Since "Tanglewood on Parade" is in the nature of graduation for the students of the Berkshire Music Center, yesterday's program makes it practically mandatory that their diplomas be presented *summa cum laude* . . . We congratulate the Allessio brothers, one of three farms in Massachusetts named to compete for New England honors in the annual green pastures contest, for reminding everybody once again that Pittsfield is not entirely industrial . . . The appointment of John Heaton as Pittsfield manager for Mohawk Airlines is a compliment to the efficiency and reliability of the man in whose hands the management of the city's airport has rested since its formal beginnings . . .

Bouquets to the North Adams branch of the Red Cross, which has forsaken talk for action in scheduling a special one-day blood drive to help end the shortage . . . Dick Tibbetts' feature article today on the Laurel Hill Association is a pleasant reminder of the debt communities all over the nation owe to the indomitable Mary Hopkins and the determined conservationists who followed her . . .

Cir. (D 78,153)
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 14 1953

Tanglewood Parade Is Brilliant Event

By WILLARD M. CLARK

Tanglewood, Aug. 13—Dull skies and humidity this afternoon and evening had little effect upon the spirits of the 8400 persons who turned out for the annual "Tanglewood on Parade" and turned in gross ticket receipts of approximately $20,000.

There was something doing from 4 p. m. on, following the words of welcome of Boris Goldovsky. Scenes from operas were performed in the gardens, while in the theater-shed two American premieres took place, and, in addition, the students' orchestra played in the shed and there was also chamber and choral music.

The evening program in the shed drew a capacity audience. The program opened with Charles Munch directing a charming performance of Handel's "Water Music" suite; a performance of grace and tonal beauty, yet sturdy and sometimes earthy. When Issac Stern plays the Beethoven violin concerto it is something worth going far to hear. Tonight, with Mr. Munch conducting and the Boston Symphony Orchestra providing expert collaboration, one heard a performance of the great opus that was wholly rewarding. The violinist was recalled innumberable times to acknowledge tumultuous applause.

Porgy and Bess Stars

The second portion of the program was turned over to Leonard Bernstein and was devoted to two scenes from "Porgy and Bess" with the distinguished proponents of the roles, Leontyne Price and Willian Warfield, as soloists. The Berkshire festival chorus was also on hand to make the evening complete.

William Warfield is one of the greatest singing-actors of the time. His delineation of "Porgy" was sensitive, strong and deeply moving. Miss Price, who was a student at Tanglewood a couple of years ago, has a beautiful voice, clear, strong and of extended range. When the two singers joined their voices the effect was thrilling. Mr. Bernstein conducted with an eye to every effect, and none was lost.

American premieres do not happen too often at Tanglewood and so there was particular significance in the two performed this afternoon. The first was a cantata with a text by William Blake. It was composed by Allen Sapp and received a splendid build up from Aaron Copland, who introduced the work to the audience. It was conducted by Ingolf Dahl. This work was written for the students of Department 5, a department which has amateur musicians as well as those on the professional threshold. It is a work which can be played and sung by relatively inexperienced performers. We did not find it particularly rewarding. It is not generally pleasant music, but there are two clever inventions, one for strings and the other for strings and woodwinds. The song portions are negligible.

Hilarious Stuff

The opera, written by Jan Meyerowitz from a play by Johann Nestroy, was also designed for use in schools or by semi-professional groups.

It is titled "Bad Boys in School" and it is hilarious from start to finish. The music is sprightly and humorous and entirely singable. The story is trite, but gives the youngsters plenty of opportunity to be real bad boys in school, to the consternation of the schoolmaster and the supervisor. this is an opera which should find its way into many schools and here's hoping it will.

Well, its been a big day and as soon as the music is over prizes will be drawn by the fabulous English comedienne, Anna Russell, who gave a show at the Stockbridge Theater this afternoon. Finally there will be dancing with Lukas Foss and Berkewitz at the pianos, playing waltzes. People will be tired when it's over but they have had a grand time.

Cir. (D 56,872)
This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
AUG 14 1953

Porgy, Bess and Beethoven

Stern and Bernstein Star at Tanglewood

By DUANE LA FLECHE

A young conductor literally dancing his way through the second act of "Porgy and Bess," and the great mastery and great simplicity of Isaac Stern as soloist in the Beethoven Violin Concerto made the Berkshire Music Festival's annual Tanglewood on Parade program last night a major musical success.

There is no disparagement in saying that Leonard Bernstein danced his way through Porgy and Bess. Nor is there any disparagement in saying he "made like" a jazz band with the dignified Boston Symphony. Mr. Bernstein (who said a few weeks ago in this newspaper that the future of American music lies in the theater) produced a memorable performance of Gershwin's truly American folk opera.

The soloists were William Warfield, baritone, and Leontyne Price, soprano, who headed the cast in this year's revival of the Gershwin work in both London and New York. The chorus, conducted by Hugh Ross, was composed of students at the Berkshire Music Center.

And so the audience of 8,400 laughed with Mr. Warfield as he sang "It Ain't Necessarily So"; was quite swept away by "Summertime," as sung by Miss Price, and thundered their happiness at the whole as Mr. Bernstein brought the work to a rousing close.

Moving Performance

Before intermission the audience had been in a different mood, for they had heard a deeply moving performance of the Beethoven concerto. Mr. Stern, the soloist, showed a full understanding of the work and great mastery of his instrument. Truly admirable, too, was the complete understanding between Mr. Stern and Charles Munch, the conductor.

A finer performance of the work could seldom be heard.

The orchestral program included the Water Music Suite of Handel, also conducted by Mr. Munch.

The soloists and all concerned in the program had given their services free of charge and the gross proceeds of the concert, something in excess of $20,000, went to the benefit of the Berkshire Music Festival.

Student Programs

Before the symphony concert the crowds had had their choice of attending any of several musical programs by students at the music center.

In the large shed a student orchestra, with student conductors, played several short symphonic works. The chamber music department had its own program. In the theater concert hall premiers were given of a short opera, written particularly for high school use, and a cantata.

Of the two premieres, the Allen Sapp cantata was the more successful. The short opera, by Jan Meyerowitz, entitled "Bad Boys in School" was unforgivably coy.

The long evening of music was brought to a close when many remained to waltz on the lawn.

Tanglewood closes its season this weekend. There will be concerts tonight, tomorrow night and Sunday afternoon.

Cir. (D 53,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 14 1953

Area First Aid Workers To Help at Tanglewood

Three Northern Berkshire members of the Red Cross first aid corps will help man the first aid tent at Tanglewood, Lenox, during this week-end's series of Berkshire Symphonic festival concerts, it was announced today.

Peter V. Mancuso of this city and School Supt. Francis V. Grant of Williamstown will be on duty this evening and Thomas F. Mahar of this city on Sunday afternoon.

Cir. (D 130,147)
This Clipping From
SYRACUSE, N. Y.
HERALD-JOURNAL
AUG 14 1953

TALKING IT OVER

Interlochen, Mich. Among Few Centers To Complete Cycle of Five Requiems

By EMMA VAN WORMER

THE NATIONAL MUSIC CAMP in Interlochen, Mich., will close its largest choral season in its records with a performance of the Verdi Requiem Saturday, Aug. 22. The dramatic work will be sung by 500 members of the Interlochen Festival Choir with full symphony orchestra accompaniment. Maynard Klein, festival conductor and professor of choral music in the University of Michigan, will conduct.

THIS WILL mark the second performance of the Requiem Interlochen, the first having been sung in 1948. Interlochen Music camp, affiliated with the University of Michigan, is one of the few places in America to complete the cycle of five major requiem settings — the Mozart, Brahms, Berlioz, Faure and Verdi. Rehearsals for the great work have been in progress eight weeks. Soloists: Florence McCracken, soprano; Mary Chelf Jones, mezzo soprano; Gale Doss, tenor; John Muschick, bass. Both Miss McCracken and Muschick are members of the voice faculty Ohio State University and Interlochen. Doss and Mrs. Jones are members of the Interlochen staff.

AMONG NOTABLE works performed this summer in Interlochen: Haydn's oratorio "The Creation," the Bach Cantata No. 140 "Wachet Auf," the Buxtehude "Jesu Meine Freude," the Bach "Magnificat," and Stravinsky's "Symphony of Psalms." Final concert in the summer series of "symphonies under the stars" in Interlochen will be Aug. 23, when the 300-piece National High School Orchestra will play. The program will include the Brahms First and Liszt's "Les Preludes."

WITH THE 1953 season in "Tanglewood," Lenox, Mass., drawing to a close, enthusiastic applause for Music Director Charles Munch and members of the Boston Symphony Orchestra demands five or six calls to the stage by the conductor and soloists. Recently in the Berkshire Music Center (summer home of the Boston Symphony) Leonard Bernstein, guest conductor-composer, was presented with a plaque, in recognition of his contributions to music.

Series 3 in The Shed opens tonight, a performance of the Brahms Requiem, with Lois Marshall, Canadian soprano, and William Warfield, American baritone, as soloists. Charles Munch will be on the podium. Tomorrow night, Bernstein will conduct an orchestral concert in The Shed. The Sunday afternoon concert will be conducted by Director Munch. Among Syracusans in attendance at a recent concert in The Shed were Mr. and Mrs. Alvin Moses, 246 Rigi av., and Earl A. Little, 118 E. Jefferson st.

HERE AND THERE: Jen Nelson, personable and beautiful singing star of hit shows, will fill engagements in Nassau, B. I., during the early autumn. Miss Nelson, who came to the Lyric Circus from Kansas City engagements, has returned to her home in Manhattan . . . Charles L. Wagner, veteran impressario, whose opera companies have appeared in this area for several seasons, will send "Il Trovatore" on the road in the fall. "C. L." (as he is known to artists and music managers) has been a music manager more than half a century. Among artists under his management, in the "golden" years of opera and recital: Tenor John McCormack and soprano Mary Garden.

"C. L." points out that numbers of his young singers have left his companies to sing in the Metropolitan Opera. Among them: Laura Castellano, soprano, and native of Rochester, and Jon Crain and Gabor Carelli, tenors. Miss Castellano, in private life is Mrs. Desire Defrere. Defrere, stage manager in the "Met," is artistic director for the Wagner Touring Companies.

CARELLI LEAVES soon for Central America to fill two or three weeks' engagements with his own company of singers. The group will be soloists in oratorios with local choruses and orchestra, and will present operatic concerts. Recently, Carelli sang Rudolfo in two Carol Longone Operalogues, "La Traviata." In October he will go to the Pacific coast to sing in operas with Bidu Sayao, "Met" soprano among leads in the cast . . . Maestro Nicola Restigno, widely known upstate, having conducted opera performances in Rochester, Syracuse and Utica, has been in Cincinnati this summer, to conduct operas. Rescigno, known in Europe, as in America, was among guest conductors in Havana and in San Francisco a few seasons ago. He has served as conductor of the Connecticut Grand Opera Co.

Mrs. Carlton P. Potter, mem of the board of Civic Mus

ERNIE RUDY and his orchestra, back from a long tour including engagements in Chicago and New Orleans, have several New York City broadcasts over CBS and Mutual, from Wednesday through Sunday nights, with Mutual time on Monday night and a Tuesday band stand show. Soloist is the young baritone Don Rogers, who served in the Navy during World War II . . . Ernest McChesney, here earlier in the summer for Lyric Circus engagements, will be in Blowing Rock, N. C., this season. Late in the fall, McChesney will take his own company of the Oscar Straus operetta, "The Chocolate Soldier," to the coast. McChesney is tenor soloist of the New York Oratorio Society.

The Lively Arts

The Real Tanglewood--Where Musicians Work

By HERBERT KUPFERBERG

Exclusive to The Chronicle from the New York Herald Tribune

LENOX, MASS., AUG. 13—When Tanglewood, scene of America's great Berkshire Musical Festival, ends its summer season Sunday, the drugstore here will put away the pictures of composers that have decorated its showcases, the restaurant on U. S. 7 will empty its juke box of the Chopin and Tchaikovsky records, and the traffic will turn away from the Berkshire Hills.

For the past six weeks Tanglewood has been the musical capital of America. More than 150,000 people have visited it to hear the Boston Symphony Orchestra in its famous fan-shaped shed. They have wandered the grounds of the 210-acre estate that houses Tanglewood, and sprawled under its elm trees as rarely heard operatic and chamber works were performed. And yet very few of them have seen the real Tanglewood, the Tanglewood that is gradually changing the musical face of America.

Charles Munch

The real Tanglewood might be called the festival of the working girl, if the working girl is taken as a symbol of the serious young musician of today. When Charles Munch, the tall, gray-haired conductor of the Boston Symphony, opened Tanglewood this summer he told his audience that they were there for "work, work and more work."

His audience consisted not of the great crowds that travel to Tanglewood for a single evening or perhaps a week end of music, but of 400 young men and women who are there throughout the season. They are the members of the Berkshire Music Center, the pick of 1100 applicants from the world over.

One is the conductor of a Korean symphony orchestra. Another is a secretary in a New York office. A third is a resort newspaper publisher from Florida. A fourth is a piano teacher from Scarsdale, N. Y. They come from 40 States and ten foreign countries. They are there for what George E. Judd, the veteran manager of the orchestra, calls, "the last step to a successful professional career."

☆ ☆ ☆

TO GET INTO THE BERKSHIRE SCHOOL you have to be a skilled musician. Boris Goldovsky, the Metropolitan opera radio commentator, who runs Tanglewood's opera department, auditions 500 eager applicants a year. He accepts 50. Half of these receive scholarships; the others pay the $150 tuition.

At Tanglewood no one is taught to sing, to play the bassoon or to read music—they already know how.

What the late Serge Koussevitsky, who established the Berkshire Music School in 1940, wanted to create was a place where the young professional could make music with older hands and where the most proficient could appear as soloists with the great Boston Symphony Orchestra. Famous names have been uncovered here—Dorothy Maynor and Leonard Bernstein, for example.

☆ ☆ ☆

TYPICAL OF THIS YEAR'S MUSICIANS is Sara Mae Endich, a soprano from Steubenville, Ohio. Miss Endich works the year round as a part-time secretary in a New York office to supplement her income from singing engagements. She has come to Tanglewood for two seasons.

Her first summer here brought her one of the great thrills of her life, for although she had never sung with an orchestra before, she was singled out from the chorus to be soloist with the Boston Symphony in a Schubert Mass and a Mozart Litany. Last month, after hearing her performance at Tanglewood in a Bach cantata, one New York critic wrote: "Miss Endich is a soprano with a very bright future, for she is endowed with a voice of truly beautiful and rich texture."

But press clippings don't mean too much at Tanglewood, because there's little time to read them. If a student misses three classes or practice sessions, he is politely asked to leave.

Sara Mae Endich and her colleagues at Tanglewood work an eight-hour, six-day week on the spacious "campus." On Sunday, which is their day "off," they attend the Boston Symphony concerts.

☆ ☆ ☆

AARON COPLAND, one of America's leading composers, has been assistant director of the Berkshire Music center since the 1945 season. He says that its expanding educational activities are as important to the faculty as to the students.

... keeps us in contact with the younger generation," he says. "We see the most talented kids from all over the country. And when the sessions close, we watch them go back and become musical leaders in their own communities."

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 14 1953

TANGLEWOOD GIVES A GALA 'ON PARADE'

Afternoon, Evening Programs Marked by Two Premieres —Opera Excerpts Aperitif

By HOWARD TAUBMAN

Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 13—The annual five-ring musical circus known as "Tanglewood on Parade" went on display here today for a one-day stand. The 400 students of the Berkshire Music Center, the full membership of the Boston Symphony Orchestra led by Charles Munch and Leonard Bernstein, and guest artists Isaac Stern, Leontyne Price and William Warfield provided an afternoon's and evening's entertainment in different areas of far-flung Tanglewood.

More than 8,400 men, women and children (there were large delegations from the summer camps in the neighborhood), paid more than $20,000 to gain admittance to the festivities. As all the artists contributed their services, a substantial sum after deduction of expenses was earned for the Berkshire Music Center, for whose benefit this occasion was designated.

Although it began to darken as if for showers in the afternoon and there was a bit of light rain, by 5:45 P. M., when the fanfare initiating the formal phase of the proceedings had sounded, thousands of the visitors were on the grounds.

But even before this fanfare, the Berkshire Music Center had provided musical diversion for the early arrivals. As an aperitif, there was a program of opera, which began at 4:15 P. M., in the formal garden. Students of the center's Opera Department presented a scene from Mozart's "Cosi fan tutte," and excerpts from "Pagliacci" and Chavrier's "An Incomplete Education."

They sang and played these excerpts in costume, using a platform as a stage, a few simple props and, as their backdrop, the trimmed hedges of the garden. In the distance were the mighty hills of Berkshire, as Hawthorne, who once lived and wrote on this estate, called them.

Boris Goldovsky, head of the Opera Department, spoke the brief welcoming address for Tanglewood after the fanfare had assembled a crowd on the lawn before the shed. The visitors were invited to take pot-luck wherever their musical tastes inclined them. These were their choices:

In the main shed, where the Boston Symphony played in the evening, the Orchestra Department of the center presented works by Prokofieff, Dvorak, Debussy and Ravel. The student conductors were Harold Blumenfeld of St. Louis, Erno Daniel of Wichita Falls, Tex.; Herbert Blomstedt of Sweden and Robert Mandell of New York. The 'cello soloist was Uziahu Wiesel of Israel.

In the chamber music hall, there was a program of chamber music with students as the performers. Brahms, Hindemith, Franck and two students—Jack Urbont of New York and Tossi Ichiyanagi of Japan—were the composers.

In the theatre-concert hall there were two world premières—Allen Sapp's Cantata, based on William Blake, and the Jan Meyerowitz opera, "Bad Boys in School"—performed by the special study group at Tanglewood and the associate division of the opera department.

Both new works had Tanglewood connections. Mr. Sapp wrote his Cantata specifically for the Tanglewood study group as a result of receiving last year's Wechsler Commission from the Berkshire Music Center, and he had been a

IN MUSIC FESTIVAL: Isaac Stern, violinist, who was heard in the annual "Tanglewood on Parade" concert at the Berkshire Music Festival.

Cir. (D 331,853) (S 567,2

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

AUG 14 1953

MUSIC

The Berkshire Festival

By a Staff Correspondent

LENOX, Mass., Aug. 13.—Once again Tanglewood is on parade! The annual open house event, designed to display the various talents and accomplishments of the Berkshire Music Center, got under way this evening after a welcoming address by Boris Goldovsky, head of Tanglewood's Opera Department. The short speech was prelude to feverish campus-wide activity which saw all of Tanglewood's departments simultaneously offering their wares to an audience that braved even a threatening sky to se them.

During the course of one ho there was, in the Theater Con cert Hall, the world premiere of a cantata on a text by Wi liam Blake by Allen Sapp an an opera, "Bad Boys in School" by Jan Meyerowitz. At the same time the Large Music Shed was host to four conducting students — Harold Blumenfeld, Erno Daniel, Herbert Blomstedt and Robert Mandell—who directed a student orchestra in music by Prokofiev, Dvorak, Debussy and Ravel. And coincidentally the center's chamber music department programmed pieces by Jack Urbongh, Tossi Ichiyanagi, Brahms, Hindemith and Franck.

As a finale to the day's activity, and after a picnic supper served on the spacious Tanglewood lawn, the Boston Symphony Orchestra was heard in a special concert featuring the second act of Gershwin's "Porgy and Bess" with Leonard Bernstein conducting and William Warfield, baritone, and Leontyne Price, soprano, as soloists. Also included were performances of Handel's Water Music Suite and Beethoven's Concerto in D, directed by Charles Munch, with Isaac Stern as violinist.

Taken in sum it was an occasion for high spirits. When Tanglewood parades its skills, a gala ceremony is in the making.

J. S. H.

by Copland, Weelkes, Monteverdi, Carlos Chavez (this year's eminent guest composing-teacher at Tanglewood), Kubik, Stewart and Jannequin from a station on the main porch of the administration building.

At the evening concert, Mr. Munch began the proceedings with Handel's "Water Music" and Mr. Stern as the virile, searching soloist offered the Beethoven Violin Concerto. Mr. Bernstein led the second half—scenes from "Porgy and Bess"—with Miss Price and Mr. Warfield as the guest artists and the Berkshire Festival Chorus, trained by Hugh Ross, as the choral group of Catfish Row. The full house gave these performers, all expert and first-rate interpreters of the music they undertook, rousing receptions.

Mr. Stern especially deserved the best of the audience. His playing of this concerto has never been more subtle and mature. It had a depth of understanding given to few violinists in any generation. Mr. Stern has learned to say a great deal without pushing or straining; it is as if the conception reached out from a deep grasp of a Beethoven in his grandly passionate and seraphically simple moods.

After the concert there was a drawing for door prizes. Anna Russell, who has made an art of spoofing art, was the guest of honor who did the drawing.

The evening ended with waltzing on the lawn by guests and Tanglewood students and faculty.

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 14 1953

Mexican Composer To Hear Work At Festival Concert Tomorrow

When the Boston Symphony Orchestra, conducted by Leonard Bernstein, plays "Sinfonia India" in tomorrow evening's Berkshire Festival concert the composer will be in the audience. Carlos Chavez is guest teacher of composition at the Berkshire Music Center.

Mr. Chavez, who is director of Mexico's National Conservatory of Music in Mexico City and head of the Mexican Department of Fine Arts of the Secretariat of Public Education, is a leader in the country's awakening to musical consciousness. Aaron Copland, head of Tanglewood's composition department and assistant director of the school wrote of him, "Single-handed he has created a tradition which no future Mexican composer can afford to ignore."

"Sinfonia India" was written during the composer's visit to the United States in 1936. He used three Indian melodies from the northern Pacific coast of his country. He has written "The indigenous music of Mexico is a reality of contemporary life. It is not, as might be thought, a relic to satisfy mere curiosity on the part of intellectuals, or to supply more or less important data for ethnology. The indigenous art of Mexico is, in our day, the only living manifestation of the race which makes up approximately four-fifths of the country's racial stock."

The program will open with Sibelius' Symphony No. 4 and close with Brahms' Second Symphony.

Tanglewood

Tonight

8.30—Opening of third Berkshire Festival series with concert by Boston Symphony Orchestra, Charles Munch conducting Brahms' "Requiem." Music Shed.

Tomorrow

10.00 AM — Public rehearsal of Boston Symphony Orchestra for benefit of pension fund. Music Shed.

3.00 PM—Symphony concert by student orchestra.

*Open to Friends of the Berkshire Music Center.

[34]

Cir. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 15 1953

...nglewood's Final Series Is Opened With Crowd of 7,600

A crowd of 7,600 attended last night's Tanglewood concert, the first of the final week-end of the current season.

The Boston Symphony orchestra, conducted by Charles Munch, and the Music Festival chorus directed by Hugh Ross, performed Brahms' "Requiem." Soloists were Lois Marshall, soprano, and William Warfield, baritone.

Originally called the "German Requiem"by Brahms, who composed it in 1865, probably in memory of Robert Schumann who died in 1856, it is sung in German.

The music of the composition is highly reverential in character with an underlying air of religious excitement, and the large audience barely breathed during its performance.

Tonight, Leonard Bernstein will conduct the Boston Symphony orchestra in the Symphony No. 4 in A minor of Sibelius; "Sinfonia India" by Chavez, and Brahms' Symphony No. 2 in D major.

The finnal concert of the series will be at 2:30 tomorrow afternoon, with Charles Munch conducting. On the program are Schubert's "Unfinished" Sym-

DEIRDRE OWENS

phony in B minor, Chabrier's "Bourree Fantasque," the prelude and Love-Death from "Tristan and Isolde" by Wagner, excerpts from Wagner's "Die Meistersinger von Nurnberg," Ravel's piano concerto for the left hand with Seymour Lipkin as soloist, and Ravel's "LaValse."

Cir. (D 24,512)
This Clipping From
NEW BRITAIN, CONN.
HERALD
AUG 15 1953

Berkshire Festival Breaks All Records

LENOX, MASS.—(UP)—The 16th Berkshire Music Festival concludes its summer program tomorrow with all previous attendance records broken.

More than 150,000 persons attended the 15 festival concerts, some 40 student performances and Thursday's "Tanglewood On Parade," the annual benefit for the school.

Festival Music Director Charles Munch, regular conductor of the Boston Symphony Orchestra both here and during the fall and winter season in Boston, shares leadership of the orchestra in the final weekend performances with Leonard Bernstein.

Bernstein heads the orchestra conducting department of the Music Center founded by his friend and benefactor, the late Serge Koussevitsky.

Cir. (D 11,929)
This Clipping From
WALTHAM, MASS.
NEWS TRIBUNE
AUG 15 1953

Tanglewood's Season Ending; 150,000 Attend

LENOX (U.P.) — The 16th Berkshire Music Festival concludes its summer program tomorrow with all previous attendance records broken.

More than 150,000 persons attended the 15 festival concerts, some 40 student performances and Thursday's "Tanglewood on Parade," the annual benefit for the school.

Festival music director Charles Munch, regular conductor of the Boston Symphony Orchestra both here and during the fall and winter season in Boston, shares leadership of the orchestra in the final weekend performances with Leonard Bernstein.

Bernstein heads the orchestra conducting department of the music center founded by his friend and benefactor, the late Serge Koussevitsky.

Cir. (D 331,853) (S 567,298)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 16 1953

Berkshire Prizes Are Awarded

By Francis D. Perkins

LENOX, Mass., Aug. 15.—Winners of cash prizes donated by Jascha Heifetz, Gregor Piatigorsky and Samuel Wechsler were announced today by Aaron Copland, assistant director of the Berkshire Music Center, at the afternoon student orchestra concert which closed the center's six-week session at Tanglewood.

The two Heifetz Awards, of $150 each, went to Barbara Lieberman, 602 Cortelyou Road, Brooklyn, and Barbara Sorlien, of Fargo, N. D., both violinists. Uziahu Wiesel, cellist, from Israel, won the Piatigorsky Award of $200, and Juan Orrego, of the Facultad de Bellas Artes, Augustinas 620, Santiago, Chile, received the Wechsler Commission for a chamber music work for three violins, viola, cello and piano. Mr. Wechsler is a former Berkshire Center student. The awards were made on the basis of talent, co-operative spirit and promise.

Miss Lieberman, who is twenty-one years old, was graduated from Sarah Lawrence College in 1952 and from the Juilliard School of Music in the spring. Miss Sorlien, nineteen, is a student at the Curtis Institute of Music in Philadelphia. Mr. Wiesel, twenty-six, studied at the Israeli Academy of Music before coming to the United States in 1944, and is now enrolled at the Juilliard School. He received his B. A. degree from City College in the spring. Mr. Orrego, thirty-four, studied composition with Mr. Copland at Tanglewood in 1946.

Cir. (D 90,143)
This Clipping From
NEW HAVEN, CONN.
REGISTER
AUG 16 1953

Final Berkshire Concert To Be Given Today

The final program of the 1953 season at the Berkshire Music Center in Tanglewood, Mass. will be given this afternoon by Charles Munch and the Boston Symphony Orchestra.

The program for this afternoon's concert will consist of Schubert's Symphony in C minor ("Unfinished"); Wagner's Prelude and Love Death from "Tristan und Isolde," the "Siegfried Idyll," and excerpts from Act III of "Die Meistersinger von Nurnberg."

Also included in the program will be the Piano Concerto For the Left Hand by Maurice Ravel, with Seymour Lipkin as soloist with the Boston Symphony, and "La Valse," also by Ravel.

General admission tickets to the grounds at Tanglewood will be available at $2 each, and a limited number of tickets is still available for the reserved sections.

A telephone call to the Berkshire box office at Lenox, Mass. would insure availability of tickets.

The entire afternoon program will be broadcast coast-to-coast over CBS radio with commentary by James Fassett.

Cir. (D 186,970) (S 150,268)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 15 1953

Brahm's Requiem Performance Notable At Berkshire Festival

Presentation Restrained; Somewhat Glossy From Heroic Drama Standpoint

By JULIAN SEAMAN
Blade Staff Writer

LENOX, Mass., Aug. 15—The Berkshire Music Festival, set in the sylvan greenery of Tanglewood, a mile down the road from this staid resort, began its final weekend in the great shed upon a doleful note last night.

For the allurement at hand was Brahms' "A German Requiem," attended by the Boston Symphony Orchestra, Charles Munch in relaxed and poetic mood for once, and a students' chorus trained by Hugh Ross.

Entirely American

Soloists were entirely American—the soprano, Lois Marshall, and the baritone, William Warfield, of "Porgy and Bess" and "Show Boat."

The performance was restrained and sensitive, somewhat glossy from the standpoint of heroic drama, yet tentier and strangely searching. This was not quite the gruff and fluting Brahms, nor the Brahms of eroding self-abasement; rather, I would say, the noble and brooding Brahms, nicely adjusted perhaps, and all his buttons on.

Performance of the chorus was variable, a uniform sonority and flexibility at odds with uncertain tonality and some downright screaming.

Intuitive Eloquence

Mr. Warfield's organ voice had difficulty with German syllables, a barrier one has learned to expect in this type of voice, but his singing had an intuitive eloquence that bespoke a natural affinity with the music and its import.

Miss Marshall, in another few years, is likely to become one of our foremost lyric sopranos. Seldom in recent years has there been such a faultless exhibition of phrasing, line and perfect control. This is a lyric soprano of singular beauty and purity, projected without blemish and unerring taste.

Altogether, one can set this down as one of the notable performances in recent times of a great choral work.

Cir. (D 125,983) (S 379,...)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 16 1953

Berkshire Festival Ends This Afternoon

The most successful Berkshire Festival in the 16 Summers concerts, concludes today with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the Summer school of music maintained by the Boston Symphony), and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

Charles Munch conducts this afternoon's concert at 2:30 with pianist Seymour Lipkin as soloist in Ravel's Concerto for the Left Hand. The complete program: Schubert, Symphony in B minor ("Unfinished"); Wagner, Prelude and Love-Death, "Tristan and Isolde"; Wagner, A Siegfried Idyll; Wagner, "Die Meistersinger von Nurnberg," Excerpts from Act III; Ravel, Piano Concerto for the Left Hand (soloist, Seymour Lipkin); Ravel, "La Valse."

Cir. (D 91,577)
This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 15 1953

3 Special Cash Prizes Awarded at Tanglewood

Awards Announced at Concert by Student Orchestra This Afternoon; Festival Ends Tomorrow

Tanglewood, Aug. 15—Three special cash prizes named for their donors were announced today by the Berkshire Music Center, summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival which concludes tomorrow. They are the Jascha Heifetz Award, the Gregor Piatigorsky Award and the Samuel Wechsler Commission.

On the basis of talent, co-operative spirit and future promise the prizes have been awarded to the following:

The Heifetz Award of $150 each to two violinists, Barbara Lieberman of Brooklyn, N. Y., and Barbara Sorlien of Farge, N. D.; the Piatigorsky Award of $200 to cellist Uziahu Wiesel of Israel; the Wechsler Commission amounting to $300 to Juan Orrego of Santiago, Chile, a former Tanglewood student, for a chamber music composition scored for three violins, one viola, one cello and piano. Mr. Wechsler is himself a former student at Tanglewood.

The awards were announced by Aaron Copland, assistant director since its founding in 1940, at a concert this afternoon by the student orchestra at the conclusion of the school's six-week season.

The three grants are in addition to other special scholarships announced earlier this year, like the Margaret Lee Crofts Scholarships which enabled composition students Robert Barney Childs, Reno, Nev. and Alvin Epstein, Hartford, Conn. to attend this season. Other awards of this nature are in the form of payment of tuition, thus cancelling a student's scholarship indebtedness. Funds from this source come from the Fredric R. Mann and Selly A. Eisemann Scholarship fund, the Parrish Award and the Dreyfus Award.

Winners Well Advanced

Today's award winners are all well advanced in their musical careers. The Heifetz winners are first-year students at Tanglewood. Barbara Lieberman, 21, was graduated from Sarah Lawrence College in 1952, from the Juilliard School of Music, New York last spring. Barbara Sorlien, 19, is a student at the Curtis Institute of Wiesel, 26, also a first-year student at the Berkshire Music Center, came to the United States in 1944 after study at the Israeli Academy of Music, and got his B.A. from the City College of New York last spring. He is enrolled at Juilliard. He is a member of the Israeli Quartet, and has performed for the League of Composers and in the Israeli Radio Orchestra.

Juan Orrego, 34, was a composition student of Mr. Copland at Tanglewood in the summer of 1946. He is a graduate of the Universidad Catolica where he studied architecture, and the Conservatorio Nacional de Musica in Chile. He is on leave of absence as conductor of the National University Choir and the University Glee Club of Santiago. In the U. S. he has studied at Columbia University, the University of Virginia and at Princeton, and holds a Guggenheim Fellowship.

The Misses Lieberman and Sorlien have both been concert mistresses of the student orchestra at Tanglewood this summer, and at today's concert were soloists in the Bach Double Violin Concerto. Mr. Wiesel had the solo role in the Dvorak Cello Concerto at Thursday's "Tanglewood on Parade" student concert.

Week-end Concerts

The week-end's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6000-seat Shed are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

Tonight, Mr. Bernstein's program will comprise symphonies by Sibelius, Chavez and Brahms. Both the Sibelius Symphony No. 4, in A minor, and the Sinfonia India of Carlos Chavez will be new to Tanglewood audiences. The distinguished Mexican composer-conductor, guest teacher of composition at the Berkshire Music Center this summer, will be in the audience.

Tomorrow afternoon, Mr. Munch will have Seymour Lipkin, pianist, who is assistant to Mr. Bernstein in the summer school's conducting department, and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of the Sunday concert, 2.30 to 4 p. m., will be broadcast nationall by CBS Radio, with the network's director of music, James Fassett, as commentator.

The complete programs are:

Tonight, 8.30 Leonard Bernstein

Sibelius .. Symphony No. 4, in A minor
Chavez .. Sinfonia India
Brahms .. Symphony No. 2, in D major

Tomorrow, 2.30 p. m. Charles Munch

Schubert .. Symphony in C minor ("Unfinished")
Wagner .. Prelude and Love-Death, "Tristan und Isolde"
Wagner .. A Siegfried Idyll
Wagner .. "Die Meistersinger von Nurnberg," Excerpts from Act III
(Broadcast coast-to-coast by CBS Radio James Fassett, commentator)
Ravel Piano Concerto for the Left Hand Soloist: Seymour Lipkin
Ravel .. "La Valse"

Cir. (D 503,999) (S 1,096,738)

This Clipping From
NEW YORK, N. Y.
TIMES

AUG 15 1953

'GERMAN REQUIEM' IS HEARD AT FETE

Brahms' Work With Soloists, Chorus Opens Last Week-End of Tanglewood Concerts

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

LENOX, Mass., Aug. 14—The final week-end of concerts at the Berkshire Festival began here tonight in the stately music shed at Tanglewood with a performance of a big work for chorus, soloists and orchestra—Brahms' "A German Requiem."

Of the major choral works in the repertory, this one is among the less frequently performed. That may be one reason why it does not draw anywhere in the same league with such firmly established masterpieces as Beethoven's Ninth and "Missa Solemnis" or Bach's B minor Mass. There was an audience of 7,600 on the grounds tonight, by no means a small one, but it would have been much larger if a more powerful attraction had been on the program.

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The surface content of the work is devout and earnest. There are some grand choral effects and some touching solo passages. But Brahms wrote this music when he was 33 years old. His heart was warm and his sentiments noble, but he had not yet achieved the rigorous concentration or the somber meditative power that marked some of his late works in a similar vein.

Charles Munch led the Boston Symphony Orchestra and the Berkshire Festival Chorus, which had been trained well by Hugh Ross, in a performance that was as devoted and sincere as the work itself. If the general spirit of the evening was somewhat oppressively and unrelievedly serious, some of the responsibility must be visited on the composer.

The soloists were Lois Marshall, who sang with handsomely focused soaring soprano tones and with touching expressiveness, and William Warfield, who brought a resonant dignity to the baritone's pages. The Boston Symphony played with its usual dependability, and the large chorus, drawn from the Berkshire Music Center enrollment, filled the night air with great sonorous gobs of sound, and very rousing they were to hear.

BARITONE SOLOIST: William Warfield, who was heard in Brahms' "A German Requiem" at the Berkshire Music Festival last night.

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

AUG 15 1953

Music

Impressive Performance Given of Brahms Requiem

By JAY C. ROSENFELD

FIVE YEARS AGO, to the exact day, "A German Requiem" of Johannes Brahms was given at Tanglewood by the Boston Symphony Orchestra conducted by Robert Shaw. Last night, as the first of the final trio of the season's concerts in the big Shed, the great musical elegy was given again by the same orchestra with Charles Munch as conductor, Lois Marshall, as soprano soloist, and William Warfield, baritone, and the large Berkshire Festival chorus which had been trained by Hugh Ross.

There are seven divisions in the mass and Brahms poured his genius into each section, not by compounding effects but by a quiet but profoundly reverent spirit. His most convincing moments occur when he understates his devotion and faith. The text was chosen by the composer from the various parts of the Lutheran Bible. There is little for the orchestra alone; the chorus enters at the beginning only after a very few but lovely bars in the lower-timbred half of the strings with the horns. Brahms' sense of fitness prompts him to employ some other wind instruments but not to call on the violins at all during this whole long section. In this restrained lament the chorus achieved some of its finest singing, making inflections that are not usually accomplished with such a hundred-strong group.

* * *

THE BIG CHORAL moment of the cantata came in the sixth section when they sang the fugue "Lord, Thou Art Worthy" with majestic vigor. The contrast is accentuated by the opening passages which are contemplative over dampered strings. But as the movement progresses all throats are cleared, instrumental as well as vocal, and the organ, played last night by E. Power Biggs, joins the orchestra, now with mutes removed, for a full proclamation of faith and affirmation. There is interchange of statements at this point with the baritone soloist, who had had another opportunity earlier in a more plaintive mood. Mr. Warfield's voice was easily adequate for all the demands required of it in so huge an auditorium and against the well-controlled balance of the orchestra. In addition, he sang with serious purpose and devoted confidence, a facet all the more remarkable when his vivid and histrionic work in "Porgy and Bess" on the previous evening was recalled.

Miss Marshall had but one solo, "Ye Now Are Sorrowful," in the second half of the evening. The deep impression she made was due to simple sincerity of every utterance and to the beautiful quality of her opulent voice. The opening ascending phrase, from D to A, was impressively even and unstrained and roundly pure. Her ample voice with the comforting phrases carried easily to the four corners of the Shed, with exceptionally well-controlled assistance of Mr. Munch.

There are no sensational moments in this Brahms; there settles on one's shoulders the comforting relaxation that profoundly felt and simply expressed art in music can lend to an audience. The soloists and the conductor were recalled repeatedly.

Cir. (D 38,433)

This Clipping From
BROCKTON, MASS.
ENTERPRISE & TIMES

AUG 15 1953

Records Broken at Berkshire Festival

LENOX. — (UP) — The 16th Berkshire Music Festival concludes its summer program Sunday with all previous attendance records broken.

More than 150,000 persons attended the 15 festival concerts, some 40 student performances and Thursday's "Tanglewood on Parade," the annual benefit for the school.

Festival Music Director Charles Munch, regular conductor of the Boston symphony orchestra both here and during the fall and winter season in Boston, shares leadership of the orchestra in the final weekend performances with Leonard Bernstein.

Bernstein heads the orchestra conducting department of the music centre founded by his friend and benefactor, the late Serge Koussevitsky.

Cir. (D 76,911) (S 132,777)

This Clipping From
TULSA, OKLA.
WORLD

AUG 16 1953

Summer Music Festival

Charles Munch will conduct the Boston Symphony orchestra in the Summer Music Festival program over CBS and KTUL at 1:30 p. m. Sunday.

The program will include the Schubert Symphony No. 8 in B minor ("Unfinished") and three works by Richard Wagner, the Prelude and Love Death from "Tristan and Isolde," "A Siegfried Idyl" and excerpts from Act III of "Die Meistersinger."

Cir. (D 103,308)

This Clipping From
HARTFORD, CONN.
TIMES

AUG 15 1953

Munch Does 'Requiem' In Tanglewood Finale

Lenox, Mass. — The Boston Symphony under Charles Munch opened its final weekend of the Tanglewood season Friday night with a solid, vigorous performance of the Brahms' German Requiem.

William Warfield, one of the best baritones in the country, was the male soloist, and he did a perfectly splendid job. He fell back on the score for one of his solos, but for the rest of the time he sang from memory. (He was the only one who did not use a score at all times.)

Mr. Warfield has an impressive physical presence. He stood with hands clasped in front of him, an expression of impassioned nobility on his face.

* * *

HIS VOICE IS POWERFUL, as all who heard him sing "Old Man River" in the film version of "Show Boat" know. In the spacious music shed here, those noble tones were clearly audible above both the chorus and orchestra. Under better acoustical conditions, his voice would have been shown to even better advantage, for not only is the shed hard on voices, but the orchestra played a bit too loudly.

Lois Marshall sang the soprano solo. After a rather weak, uncertain start, she settled down to a very good account of the part. Her voice is not in the same class with Mr. Warfield's, but she sang with a great deal of feeling.

The chorus, that of the Berkshire Festival, had been prepared by Hugh Ross, head of the choral department, and it had been as well trained as a group of students could be.

During the first part of the requiem, it tended to sing unevenly and with a ragged edge to its tone. During the second half, it seemed to settle down a bit. It was partly this improvement that made the latter portion of the evening a much more moving experience than the previous section had been.

* * *

DR. MUNCH, though he gave the wrong beat at one point and threw the chorus into a slight case of suppressed hysteria, conducted throughout the evening in the grand manner.

He had all his multitudinous forces under fine control, his conception of the work always was noble without being flamboyant, and he made sure that everything was kept moving.

There are inevitably places in a work of this dimension that are heavy going for an audience that is not sitting on foam rubber, but on the whole The Requiem was given a strong and impressive performance.

The crowd, which is usually a bit light on Friday nights, numbered only 7,600 last night. If any of these missing thousands stayed away because of the threatening storms they made a mistake, for the threats turned into a brilliant, almost celestial sunset which ran the lower end of the spectrum from light purple to a fiery rose.—E. C.

Cir. (D 131,670) (S 258,529)

This Clipping From
BOSTON, MASS.
HERALD

AUG 16 - 1953

Berkshire Festival Concludes Today

The most successful Berkshire Festival in the 16 summers concerts have been performed in the hills of Western Massachusetts, the fourteenth since the Boston Symphony Orchestra participated, concludes its activities today with all attendance records shattered. More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the summer school of music maintained by the Boston Symphony); and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

This afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the summer school's conducting department and to BSO concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel Concerto for the Left Hand, a Tanglewood premiere.

The portion of today's concert, 2:30 to 4:00 p. m., will be broadcast nationally by CBS Radio, with the network's director of music, James Fassett, as commentator.

The complete program is:

Symphony in C minor ("Unfinished") Schubert
Prelude and Love-Death, "Tristan und Isolde" Wagner
A Siegfried Idyll Wagner
"Die Meistersinger von Nurnberg", Excerpts from Act III Wagner
(Broadcast coast-to-coast by CBS Radio, James Fassett, commentator)
Piano Concerto for the Left Hand. Ravel
Soloist: Seymour Lipkin
"La Valse" Ravel

(From Late Editions of Yesterday's Times)

'GERMAN REQUIEM' IS HEARD AT FETE

Brahms' Work With Soloists, Chorus Opens Last Week-End of Tanglewood Concerts

By HOWARD TAUBMAN
Special to THE NEW YORK TIMES.

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[36]

Cir. (D 186,970) (S 158,287)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 16 1953

For U Of M Jubilee Year, 26 Concerts In Ann Arbor

Special to The Blade

ANN ARBOR, Aug. 15 — The University Musical Society will celebrate its Diamond Jubilee Season with 26 major concerts next fall and winter. Roberta Peters, coloratura of the Metropolitan, will begin the season Oct. 7 in Hill Auditorium.

Ten concerts in all will be heard in the Choral Union series.

★ ★ ★

THE BOSTON Symphony Orchestra comes Oct. 22; Virtuosi di Roma, Nov. 2; Leonard de Paur's Infantry Chorus, Nov. 24; Chicago Symphony Orchestra, Dec. 13; Sir Ernest MacMillan and the Toronto Symphony Orchestra, Feb. 10; Paul Badura-Skoda, pianist, Feb. 17; George London, basso, Feb. 28; Elena Nikolaidi, mezzo-soprano, March 12; Myra Hess, pianist, March 17.

Five concerts are announced for the Extra Concert Series, also in Hill Auditorium: Guiomar Novaes, pianist, Oct. 12; George Szell and the Cleveland Orchestra, Nov. 8; Francois-Julien and the Band of the Republican Guard, Paris, Nov. 30; Marian Anderson, Jan. 10; Arthur Fiedler and Boston "Pops" Tour Orchestra, March 4.

★ ★ ★

THE ANNUAL Christmas concerts will follow tradition — Haendel's "Messiah," Dec. 5 and 6. The 14th annual chamber music festival will include two groups this year: The Griller Quartet, Feb. 19 and 21, Rackham Auditorium. The Reginald Kell Players will perform Feb. 20.

The 61st annual May Festival, with the Philadelphia Orchestra, is scheduled for April 29, 30; May 1 and 2.

Recurrence of an old nervous disorder has induced Vladimir Horowitz, pianist, to cancel his transcontinental tour next year. Hence he will not appear in the Choral Union Series at the University of Michigan Dec. 13 as announced. Charles A. Sink, president of the society, has announced that Fritz Reiner and the Chicago Symphony Orchestra will fill this date.

Cir. (D 653,252) (S 982,681)
This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 16 1953

Miles Kastendieck:

Accent on Choral Music Newest Berkshire Trend

MILES KASTENDIECK

WHAT may be considered a significant trend is emerging from Charles Munch's directorship of the Berkshire Festival. After two years it is evident that he is accenting choral music in his program-making. The inclusion of six works in the current festival suggests the trend.

That the cantatas should appear more and more in the Bach programs might be considered a normal development. Turning them over to Hugh Ross as conductor of the Berkshire Festival Chorus highlights his work with the group justifiably. A cantata for each Bach program is in order.

Munch undertook to fill an important gap in choral performance by listing the Berlioz "Requiem" last year. He has followed that with the Brahms "Requiem" this weekend. These are major works quite worthy of the attention given them and not frequently heard.

Early Interest

Of special interest earlier in the festival was the performance of the virtually unknown "Theresa Mass," of Haydn. Never made in the history of the Boston Symphony Orchestra, the choice indicated that Munch's interest in choral literature was extensive.

His desire to present Berlioz's dramatic symphony "Romeo and Juliet" last week with all the choral units intact substantiates a desire to use the festival's chorus to further familiarity of this aspect of the music.

Good for All

With Lukas Foss's "A Parable of Death" and the Mahler "Resurrection" Symphony also included, there has been more than the usual amount of activity for the chorus. The general excellence of its performance has more than warranted the prominence given it.

This emphasis on choral music is most healthy. It is good for choristers and for audiences alike. An extensive literature abounds in this field.

As a matter of record, Munch has been broadening the experience of Boston Symphony audiences at home by giving them opportunities to hear more choral music. It is natural for him to extend the practice to Tanglewood. That he may foster a new interest and possibly crystallize a policy in future festivals would be a definite contribution as well as an important influence.

Cir. (D 74,947) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT
AUG 16 1953

The Lively Arts—

Gretry — Without Regret

By T. H. Parker

As is customary each year, the opera department of the Berkshire Musical Festival at Tanglewood offered a sample of its student wares last week. The work presented was Andre Ernest Modeste Gretry's "Richard Coeur de Lion," and the performance and production, under tutelage of Boris Goldovsky, department head, and Sarah Caldwell, were, as noted in earlier despatches, pleasant and able.

It is Mr. Goldovsky's habit to come before the audience at these events, and deliver a sociable and insouciant talk about matters to hand. On this occasion he paid tribute to the late, Great, Good Dr. Serge Koussewitzky, whose vision had made possible the Berkshire Music Center and the opera department in its bosom.

Mr. Goldovsky pointed out that as a result of this effort and achievement, it is now possible to see the rare and the unusual in opera and he accounted it a blessing. I agree with him. There have been interesting things to witness, new and old, at these opera-department soirees. Things like the Benjamin Britten operas, "Peter Grimes" and "Albert Herring," Mozart's "Idomeneo" and "Titus," Tschaikovsky's "Queen Of Spades" and most recently of course, the Gretry."

Viewed against a timeless scale of values some of these have been more worthy than others. But all of them, especially the old works, have been instructive. Contemporary opera, of course, manages to get a hearing with some regularity nowadays. The traditional masterpieces, as everyone knows, are heard with only too appalling regularity. But the landmarks of the deeper past moulder forgotten, unless there is some Beulah-land like the Berkshire Music Center that can afford to put them on again.

★

Certainly, a number of these works evoked from past Parnassi are museum pieces. Yet, if they are worth the many pages devoted to them in textbooks on the history of music, they are worth being staged on at least some single occasion, as living illustrations of such chronicles. One picture, seen through the opera-house proscenium, is thus worth ten thousand words.

Such was the case with the Gretry "Richard Coeur de Lion" last week. It was a work of charms and curiosities. The charms had the faint scent of myrrh about them, as could not help clinging to arts so long interred. But the fact remains that Andre Ernest Modeste Gretry was a pinnacle of operatic arts and artifices in his day. He wrote more than 50 works that were played upon the most important stages of Paris. And he did not gather his laurels in a time when audiences were foolish or unlettered, but in a highly sophisticated and literate period, the latter half of the Eighteenth Century.

However our ideals and tastes in opera may have changed, Gretry represented the summation of a phase and a period. So, for reasons of scholarship alone, it was worthwhile that his masterpiece, "Richard Coeur de Lion," should be recreated for our examination. It is not sufficient to be entertained all the time. We can do with a little education once in a while, such as this Berkshire Music Center event made possible.

Those who saw the presentation perhaps did not add to their store of facts about Gretry. Textbooks had already pointed out his studies in declamation, his true rather than trivial sense of humor, his fine understanding of the right proportions to be given the elements of an opera, his ability to draw a world of characters to the life, his great intelligence and the essential French bent of his genius which have encouraged people to call him "the Moliere of music."

Yet, there is a difference between conning a fact and experiencing it, and that was the difference between meeting a work of Gretry on the printed page and on the stage. Whether the audience at Tanglewood ended up convinced that Gretry was worth either the praise lavished on him by his contemporaries, or by his chroniclers, naturally I cannot say. But the important thing is that they at least had a chance to judge for themselves, and whatever opinion they arrived at added something to their knowledge.

★

I, for one, would be glad to see the opera department of the Berkshire Music Center continue its recreation of masterpieces from les temps perdus, almost rather than present new works of today. There are other opportunities for contemporary opera. There are few stages, however, endowed to work for the cause of scholarship as well as art, and I hope that the Center's opera department will be industrious in both pursuits. It's a rare opportunty for the department as well as for its special and cherishing audiences.

Incidentally, I was somewhat surprised to note the medieval staging of "Richard" at Tanglewood. I somehow had the impression, right or wrong, that historical sense in Gretry's theater had not developed so accurately or literally as to represent the times of The Lion-Hearted in Twelfth Century garb and setting. It was all right with me, let me say at once, for I think there is nothing quite so piquant as the illuminations from that time to the Tres Riches Heures of the Duc de Berri. Nevertheless, I had expected to see a production more in the court-fantastical style of Versailles, and in keeping with the essential temper of the music, which certainly could not be called archaistic in medieval or any general, ancient sense. I'm not complaining, but only asking.

Cir. (D 8,721)
This Clipping From
GLENS FALLS, N. Y.
TIMES
AUG 17 1953

Crowd of 13,100 at Last in Series of Tanglewood Concerts

LENOX, Mass., Aug. 17 (AP) — A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra Sunday as the Berkshire Music Festival concluded its 16th season.

The huge crowd brought to 117,950 the number of music lovers who attended the series during the six-week festival.

After participating in the concert, two musicians with a total of 57 years service announced their retirement from the orchestra. They are Raymond Allard of Newton, principal bassoonist, with the orchestra since 1922, and Hippolyte Droeghmans of Brookline, celloist, since 1927.

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
AUG 17 1953

Record 13,100 Hear Final Berkshire Festival Concert

A record crowd of 13,100 music lovers thronged the huge shed and spread over the gracious lawns of Tanglewood Sunday afternoon, to hear the final concert in the last series of the Berkshire Festival.

Charles Munch displayed his innate musical artistry as he conducted the Boston Symphony in this varied and well-chosen program. Schubert's Unfinished Symphony, opening the program, was given a restrained and lyrical reading. Three numbers by Richard Wagner followed, the tragically tender Prelude and Love Death from Tristan and Isolde and a Siegfried Idyll, an intimately serene reflection of the first year of Wagner's marriage to Cosima Liszt. Written particularly for her in 1870 and performed in their home on Christmas morning, it was given to the public eight years later with great reluctance on Wagner's part and only because of financial duress.

In the Introduction to Act Three of "Die Meistersinger von Nuernberg," from its resigned but resolute theme of the disappointed cobbler to the final lively dance theme which gives way to the majestic theme of the Mastersingers, each section of the orchestra seemed to outdo each other in vibrant tone color. Ravel's Piano Concerto for Left Hand alone was effortlessly played by the serious and technically able pianist Seymour Lipkin, familiar to Tanglewood audiences. It is a constant source of wonderment at the ability of one hand to produce such a musically complete composition.

Ravel's La Valse Choreographic Poem, described by him in these words: "At first the scene is dimmed by a kind of swirling mist, through which one discerns, vaguely and intermittently, the waltzing couples. Little by little the vapors disperse, the illumination grows brighter, revealing an immense ballroom filled with dancers; the blaze of the chandeliers comes to full splendor." An Imperial Court about 1855, left the audience with a good feeling, lightheartedness but a little regretful that the rare musical opportunities are to be curtailed until next year.—M.deB.B.

Cir. (D 78,998) (S 102,999)
This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
AUG 17 1953

13,100 AT CONCERT

LENOX, Mass., Aug. 16 (AP)—A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra today as the Berkshire music festival concluded its 16th season. The huge crowd brought to 117,950 the number of music lovers who attended the series during the six week festival.

[37]

Cir. (D 46,630)
This Clipping From
PORTLAND, ME.
PRESS-HERALD
AUG 17 1953

13,100 Hear Closing Tanglewood Concert

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The huge crowd brought to 117,950 the number of music lovers who attended the series during the six week festival.

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Cir. (D 503,999) (S 1,096,738)
This Clipping From
NEW YORK, N. Y.
TIMES
AUG 16 1953

AWARDS ARE GIVEN AT BERKSHIRE FETE

Two Violinists, 'Cellist and Composer Honored at Last Concert by Students

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 15—The Berkshire Music Center, which has been providing an intensive workshop in music each summer since 1940, ended its annual six-week session today. Although the center is not a formal school and grants no diplomas, the final concert this afternoon by the student orchestra served as a kind of commencement exercise.

Prizes were awarded to outstanding students at the center by Aaron Copland, assistant director. The Heifetz Award—$150 to each of two winners this year—went to Barbara Lieberman of Brooklyn and Barbara Sorlien of Fargo, N. D., both violinists. The Piatigorsky Award of $200 went to Uziahu Wiesel, 'cellist from Israel. These prizes were given on the basis of talent, cooperative spirit and future promise.

The Samuel Wechsler commission of $300 went to Juan Orrego of the Facultad de Belles Artes in Santiago, Chile. Señor Orrego, who was a student in composition for 1946, was invited to write a chamber music composition for three violins, viola, 'cello and piano. This prize was set up by Samuel Wechsler of New York, who was once a student at the center.

Miss Lieberman and Miss Sorlien served as concert masters of the student orchestra at Tanglewood this summer. Today they were soloists in the Bach Concerto for two violins. Miss Lieberman is a graduate of Sarah Lawrence College and the Juilliard School. Miss Sorlien is a student at Curtis Institute.

The prizes announced today are not the only ones granted at Tanglewood. Others were made earlier in the season. Robert Barney Childs of Reno, Nev., and Alvin Epstein of Hartford, Conn., received Margaret Lee Crofts scholarships that enabled them to attend this summer's sessions as composition students. The Fredric R. Mann and Sally A. Eisemann Scholarship Fund, the Parrish Award and the Dreyfus Award made possible tuition scholarships for other students.

The guest conductor at today's final student orchestra concert was Carlos Chavez, distinguished Mexican composer and conductor who has been this summer's guest teacher in composition. Señor Chavez, who served a six-year term recently as the head of his country's Institute of Fine Arts, was also represented in his capacity as a composer at tonight's concert by the Boston Symphony Orchestra. His "Sinfonia India" was on the program, conducted by Leonard Bernstein.

MASTER AND STUDENT: Uziahu Wiesel, right, 26-year-old Israeli 'cellist and student at the Berkshire Music Center, Tanglewood, Lenox, Mass., with Gregor Piatigorsky, faculty member and famed solo 'cellist of the Boston Symphony Orchestra. Mr. Wiesel has been given the center's annual Piatigorsky award.

Cir. (D 26,042)
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 17 1953

Tanglewood Closes Out Its Season With Largest Gatherings In History

The biggest season Tanglewood has ever had came to a close Sunday afternoon with more than 13,000 people cheering conductor Munch as he took bow after bow before the Boston Symphony orchestra in the big music shed. This has been a record-breaking Berkshire Festival, which offers more concerts at the beautiful Lenox estate every year and still draws a bigger audience each time. Attendance for this season is estimated at 126,350 for the concerts in the theatre-concert hall and in the music shed. Probably half of those people sat on the lawns outside the halls to hear the music.

In addition there was a tremendously successful "Tanglewood on Parade" fund-raising program and three rehearsals open to the public for the benefit of the orchestra pension fund. There were also many concerts offered by students at the Berkshire Music Center—operatic and orchestral programs of considerable worth.

Tanglewood has become the musical capital of this country and the Berkshire Festival ranks with the great music festivals of the world. The guest artists include many of the most promising young musicians in this country. The programs generally have something new in accordance with the late Dr. Koussevitzky's belief in encouraging young composers, although the great bulk of the music offered is drawn from the treasury of established masterpieces.

Mr. Munch has established himself as a great favorite since he took over leadership of the peerless Boston Symphony. His conducting of the Bach-Mozart-Haydn concerts at the beginning of the season won widespread praise. During the course of the big concerts later, he was specially commended for the Brahms German Requiem, performed Friday night with the excellent Berkshire Festival Chorus. This seldom heard work was presented powerfully, with the gloriously clear voice of Lois Marshall, soprano, and William Warfield's superb baritone, in solo passages.

Also memorable in a season full of high points was Leonard Bernstein's conducting of Mahler's Resurrection Symphony. Mr. Bernstein's brilliance, especially with modern works, has earned him a tremendous following, and the audiences at Tanglewood are apt to be largest when he is on the podium.

The all-time record-breaker, however, was Sunday afternoon with Mr. Munch giving the Unfinished Symphony by Schubert, three unforgettable excerpts from Wagner, and two Ravel compositions. There is no question that the letdown anticipated with Dr. Koussevitzky's death has not materialized and that the Festival is still growing. It now fills the Berkshire area with music-lovers for most of the summer and shows no sign of slowing its steady expansion.

Cir. (D 43,916) (S 76,106)
This Clipping From
ROANOKE, VA.
TIMES
AUG 16 1953

Wagner Music To Be Featured

Berkshire Festival Will Be Heard Today

The Prelude and Love Death from "Tristan and Isolde," "A Sigfried Idyl" and excerpts from Act III of "Die Meistersinger," all by Wagner, will be featured on "World Music Festivals," this afternoon at 2:30 over WDBJ. The program will again originate at the Berkshire Music Festival in Tanglewood, Mass., presenting the Boston Symphony Orchestra under the direction of Charles Munch. The orchestra will also perform Schubert's Symphony No. 8 in B minor—the "Unfinished" Symphony.

Commentator James Fassett will present his "word and sound" pictures of the Berkshire Festival. Future broadcasts of "World Music Festivals" will present concerts from famed European music centers.

THE GOLDEN FLEECE

"Jason and the Golden Fleece," Greek legend of a lad's adventure with a fierce dragon and fire-eating bulls in his crusade against an evil king, will be dramatized by the "Let's Pretend" Players, today at 4:30 p.m.

CHURCH OF THE AIR

The Rev. Father Walter J. Orchard, C. S. P., of the Paulist Fathers in St. Paul's College in Washington, will be the speaker on "Church of the Air" this morning at 10 o'clock over WDBJ. At 10:30, the Rev. Allen W. Graves, minister of the Immanuel Baptist Church in Tulsa, Okla., will speak on "Filled With the Spirit."

EUGENIE BAIRD SINGS

Songstress Eugenie Baird is guest tonight at 7 o'clock on "Guy Lombardo Time." Eugenie joins Guy and the Royal Canadians in a half-hour of popular music. Miss Baird will sing "Be Good To Yourself," "Why Should I Want You," a song she recently recorded, and "You, You, You." The Royal Canadians play a medley of "All the Things You Are," "Music, Maestro, Please," "Blue Room" and "Easy to Love."

DECEMBER BRIDE

Lily Ruskin, America's best-loved mother-in-law, played by Spring Byington, has a good deed backfire tonight at 9 o'clock. When Lilly gets a raise for her son-in-law Matt, he knows nothing about it and quits because he feels he's worth more. Lily has her hands full trying to straighten things out on "December Bride," a regular Sunday night feature over WDBJ.

MARGIE'S DIARY

Margie buys an antique grandfather clock and discovers a diary that causes a calamity when her father learns of the sale. The episode is titled "Margie's Diary" on the "My Little Margie" show on WDBJ tonight at 8:30 o'clock. Gail Storm and Charles Farrell co-star.

DIAMOND AND A HATPIN

"Richard Diamond, Private Detective" investigates a murder on an Oklahoma ranch in "The Hatpin Case" tonight at 7:30 o'clock. Greenhorn Diamond has more trouble with horses than with crime! Dick Powell stars as the investigator.

Cir. [illegible]
This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
AUG 17 1953

Bernstein Handled Tanglewood Baton Saturday Evening

Ovations poured from Tanglewood's audience of 12,100 persons, one of the largest of the festival season, Saturday night for Leonard Bernstein's conducting of the Boston Symphony orchestra in major works of Sibelius, Chavez, and Brahms.

The young conductor rewarded the audience with unique and skillful interpretations colored by his showmanship. His directing characterized by nervous variations and tempo was at its best in Carlos Chavez's "Sinfonia India," a modern work of indigenous music of Mexico with three central themes.

His complete grasp of the implications of the work was evident in the capture of its intensity and terseness woven about vigorous themes which evolve into a patterned unity. The quick rhythms so important to the work were also masterfully pronounced in the orchestration.

Chavez, a composition instructor at the Berkshire Music Center for the summer, was in the audience during the presentation and received sounding applause along with Bernstein. The composer who wrote this work in 1936 is one of the leaders in Mexico's cultural revival and was formerly director of the Mexico Symphony orchestra, director of the National Conservatory of Music, and head of the Mexican Department of Fine Arts.

The concert opened with the brooding Symphony No. 4 in A minor, Op. 63, by Jean Sibelius and closed on a very different note with the idyllic Symphony No. 2 in D major, Op. 73, by Johannes Brahms. Bernstein mastered the jump from Sibelius to Chavez to Brahms with ease and left his individual mark on each with his interpretations.

His orchestration of the Brahms symphony magnified its pastoral charm and contemplativeness while his attention to detail brought out the full rich harmonies of the work. The themes were clearly defined and easy to follow as they were taken up with sweetness by the strings and finally reiterated in full orchestration. Bernstein conducted the evocative fourth symphony by Sibelius full of fragmentary themes and dissonances with dynamic force.

The final concert of the festival season was held Sunday afternoon with Charles Munch conducting.

By I. R. M.

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 17 1953

Record 13,100 Attend Tanglewood Finale

LENOX, Monday (AP) — A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra yesterday as the Berkshire Music Festival concluded its 16th season.

The huge crowd brought to 117,950 the number of music lovers who attended the series during the six week festival.

Cir. (D 39,275)
This Clipping From
SCHENECTADY, N. Y.
GAZETTE
AUG 17 1953

14,000 Enjoy Final Concert at Tanglewood; Lipkin Solos

By D. E. RITZ

The Tanglewood Festival Concerts of the Boston Symphony Orchestra closed yesterday afternoon with a program conducted by Charles Munch and Seymour Lipkin as soloist. It was heard by an audience of over 14,000 persons.

* * *

MUNCH ALSO conducted the Friday evening program which featured the Brahms "German Requiem." Leonard Bernstein conducted the Saturday evening program made up of the Sibelius Fourth Symphony, the Chavez "Sinfonia India" and the Brahms Second Symphony.

Soloists for the Brahms Requiem were Lois Marshall, soprano, and William Warfield, baritone. Hugh Ross had prepared the Berkshire Festival Chorus which sang the choral portions superbly. Warfield's rich baritone was ideal in "Lord, make me to know the measure of my days on earth" and "Here on earth have we no continuing place." Miss Marshall sang the ever lovely "Ye now are sorrowful, howbeit, ye shall again behold me, and your heart shall be joyful." Both received well-deserved applause.

* * *

THE REQUIEM IS full-bodied, intense music that is satisfying. It does not depend on display or bizarre treatment but is entirely sound, sincere music that comes straight from the heart and reaches there. Like all Brahms music it sounds much simpler in structure than it is, and the orchestral rhythms are complex without ever detracting from the simple lines of the vocal score. Somber but not sad, deeply religious and mystic, it restores one's faith in the verities of life.

THE TANGLEWOOD programs by the Boston Symphony have now reached their 14th year and each year they are enjoyed by larger audiences. Those of us in the northeast within easy driving distance of the western Massachusetts hills are more than fortunate in having the rich cultural background of the annual summer programs of the Boston orchestra to draw upon.

[38]

Clr. (D 78,153)
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 17 1953

Greatest Tanglewood Festival in History Ends With 13,100 at Finale

By WILLARD M. CLARK

Tanglewood, Aug. 16—As I sit here in the crowded pressroom I can hear the shouts, bravos and applause of the 13,100 people who are bidding farewell to Charles Munch and the Boston Symphony Orchestra and farewell also to this Tanglewood season. It's been a great season with many records broken.

126,350 Admissions

An estimated 126,350 people have attended the theater shed and shed concerts and the gross ticket sale is estimated at $311,600 for the 15 concerts plus "Tanglewood On Parade" and the three orchestra pension fund rehearsals. Nature helped a lot, for only two days were really unpleasant.

There was much to admire in the program and the performance thereof this afternoon. Seymour Lipkin, pianist, was the bright star of the program, offering a fabulous performance of the Ravel Piano Concerto for Left Hand. The program opened with a rugged performance of Schubert's "Unfinished" Symphony. It was a finely integrated, sensitive reading Charles Munch provided, one of his best. The recorded portion of the program concluded with three Wagner works, the Prelude and "Love Death" from "Tristan and Isolde"; the "Siegfried Idyll" and the Introduction, Dance of the Apprentices, and Entrance of the Mastersingers from "Die Meistersingers Von Nurnberg." The Prelude and "Love Death" from "Tristan and Isolde" was played magnificently. Seldom has Mr. Munch provided a more profound and communicative reading as of this wonderful music. Oh, to hear "Tristan and Isolde" with the Boston Symphony Orchestra in the pit. The excerpts from "The Mastersingers" were equally impressive, broad and majestic when called for, and unutterably gay and rhythmic when that mood was foremost.

Ravel's Piano Concerto for Left Hand is a work where seeing is almost necessary if one is to believe what one hears. It is a formidable work, one which makes demonaic demands on the pianist. Seymour Lipkin made a tremendous sensation here last season and he made an equally impressive appearance this year. A pianist of rare sensitivity and prodigious technique, the concerto this afternoon became expressive, meaningful and brilliant. All this was accomplished in that unassuming manner which is particularly Lipkin's.

The program concluded with one of Mr. Munch's finest efforts, Ravel's "La Valse." It was a highly colored, scintillating performance which rose and fell, only to return to a superb conclusion.

Artistically this Tanglewood season has been one of the best. Programs have been diversified and not restricted to the familiar works. Several performances were unforgettable, notably Leonard Bernstein's reading of the Mahler "Resurrection" Symphony and the Fourth Symphony of Sibelius and Mr. Munch's reading of the Brahms "A German Requiem" and the "Tristan and Isolde" excerpts heard today. We look forward to next season.

concerts began in the vast music shed.

And when the first shed concert was concluded it was found that 10,300 had established a new mark. By this afternoon everyone was speaking in terms of attendance as the 13,100th patron strode onto the lawns. It is indeed remarkable when one considers that the average attendance at the big programs has been 11,133.

Take into consideration, too, that 3000 persons per program sat on the lawns to enjoy the six smaller concerts and that an average of 5100 persons were present on the green for these grand major concerts.

Nowhere else one would think such a thing was possible let alone to see it a reality before their very eyes.

The Boston Symphony Orchestra departs tonight and Dr. Munch leaves for a well earned rest in Nice, France on Wednesday. But it will be many years before the 1953 Berkshire Music Festival at Tanglewood ceases to be the topic of conversation in music circles the country over. There have been great soloists and great artists here this season and their performances will never fade in memory.

Ovation Given Conductor Munch

Lenox, Aug. 16—The Berkshire Music Festival came to its conclusion here at Tanglewood this afternoon before a record attendance of 13,100 music lovers from every corner of the North American continent. The finale notes floated out over the vast lawns and down to the echoing waters of Stockbridge Bowl at exactly 4.55 but it was long afterwards before the thrilled audience would permit the popular Dr. Charles Munch to get away for his well earned vacation.

Everyone has recognized the fact that this conductor of the world famous Boston Symphony Orchestra has long since captured the hearts and minds of concertgoers. But this afternoon as the sun began to set on Tanglewood 13,100 admirers let him know without a question of doubt that they consider him the greatest conductor in the universe. Seldom before has a conductor been given such a grand tumultuous applause that was accorded Dr. Munch. And never was there a more deserving man. His beaming countenance and ever present charm and ability to draw from his musicians the very finest has left him with a stamp of greatness.

As he was recalled time after time, he embraced first one and then another of his outstanding artists. And with each embrace the crowd roared an even louder approval, the like of which has never been heard before at Tanglewood.

Clr. (D 38,502)
This Clipping From
WATERBURY, CONN.
AMERICAN
AUG 17 1953

Tanglewood Attendance Record Set

(Special to The American)

Lenox, Mass., Aug. 17 — The Berkshire Music Festival came to a spectacular close for the season yesterday, musically, financially and attendance-wise.

An audience of 13,100 filled the 6,000-seat Shed and overflowed onto the green lawns, to hear Charles Munch direct the Boston Symphony Orchestra in a program of Schubert (the poignant and familiar "Unfinished" Symphony); Wagner and Ravel.

His Wagner was the Prelude and Liebstod from "Tristan and Isolde;" the "Siegfried Idyll;" and excerpts from Act 3 of "Die Meistersinger."

Seymour Lipkin, 26 - year-old alumnus of the music school at Tanglewood, was soloist for the taxing, incredibly brilliant Piano Concerto for the Left Hand by Maurice Ravel. Saved for the program's closing, with a fine sense of the dramatic, was Ravel's demonaic "La Valse."

Saturday night's audience, hitting 12,100, heard Leonard Bernstein, a steady, surely - maturing Bernstein, conduct three widely-different compositions, each illustrating another facet of his growing competence as a conductor. There was the Sibelius 4th Symphony; the strongly - rhythmic "Sinfonia India," by Chavez; and Brahms' Symphony No. 2.

His handling of the orchestra for the Chavez work, an exposition on Mexican Indian folk themes, was masterful and direct, with Mr. Bernstein at times appearing as a primitive dancer conveying the strength of the music from musicians to audience. Chavez, teaching at Tanglewood this summer, shared the enthusiastic applause with the young conductor.

Attendance figures for the six weeks of 1953 concerts were given at 117,950, an all-time record. Total paid admissions for the series this year was $311,600, including "Tanglewood on Parade," and three orchestra Pension Fund benefit concerts.

F.Z.

Clr. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1953

Berkshire Residents at Tanglewood

Mr. and Mrs. George K. Livermore and Mrs. Livermore's brother-in-law and sister, Mr. and Mrs. C. D. Jackson of Lakeside, Lenox, chat during intermission at yesterday's final concert of the Berkshire Festival. Mr. Jackson is special consultant to President Dwight D. Eisenhower. Flouffe

Clr. (D 13,075)
This Clipping From
NORTH ADAMS, MASS.
TRANSCRIPT
AUG 17 1953

Tanglewood Festival Ends; New Record of 126,350 Set

The second largest audience in the history of Tanglewood gave the Boston Symphony orchestra and its musical director one of the greatest ovations they have ever received as the 16th and most successful Berkshire Symphonic festival closed at 4.55 o'clock yesterday afternoon.

Records Smashed

The crowd, which boosted the season's total paid attendance at 16 concerts to a record-smashing 126,350, called Dr. Charles Munch back again and again to receive its plaudits.

Tanglewood officials said after the concluding concert that the nine programs in the 6,000-seat music shed had drawn a total attendance of 91,800, that the six Bach-Mozart-Haydn concerts in the theater-musical hall that preceded the major festival concerts were attended by 26,150, and that Tanglewood on Parade, the special performance given last Thursday evening, attracted an audience of 8,400, to boost the year's paid-attendance total to 126,350. This was nearly 3,100 more than the previous record of 123,277 set in 1950, the year in which the late Serge Koussevitzky retired at the close of the festival programs. Last year's total was 110,875 and in 1951 the figure was 120,650.

Many records besides that for total attendance were broken. The festival had its largest opening week-end in history with 7,200 at the two Bach concerts given on July 11 and 12 and the total of 26,150 at the six Bach-Mozart-Haydn offerings set a new record. The attendance of 31,000 in the first series of three shed concerts this year also was a new record for the first week-end of major festival performances. And the total of $311,600 paid for tickets also set a record.

Second Largest

The only time Tanglewood has seen a larger crowd than yesterday's 13,100 was at the fifth major concert in 1951 when 15,800 passed through the gate. And last Saturday night's crowd of 12,100 was in the top bracket, exceeded only four times until yesterday.

Tanglewood officials estimated that 43,825 persons also attended performances by the students of the Berkshire Music center in addition to the 126,350 at the festival concerts. The Music center performances are open without charge to Friends of the Music center, comprised of contributors to its support.

The Music center, which had an enrollment of 397 this year, closed its six weeks' season last evening and the students scattered to their homes in the four corners of the United States and to several foreign lands.

With the close of the Tanglewood concerts, members of the Boston orchestra, for whom this was the 14th Tanglewood season—different group played the first two years—also started their vacations. Dr. Munch will leave Wednesday for a trip to his native France, to return, as the orchestra members will, when rehearsals start in a few weeks for the fall and winter season of Boston Symphony hall concerts.

Two Retire

Two long-time members of the orchestra retired with yesterday's concert. They are Raymond Allard, principal bassoonist, with the orchestra since 1922, and Hippolyte Droeghmans of Brookline, 'cellist since 1927.

Yesterday's program which entranced the 13,100 persons in the audience, of whom 7,100 heard it from the lawns around the huge 6,000-seat shed, offered Schubert's Symphony in B minor, the "Unfinished" symphony; Chabrier's "Bourree Fantasque;" a group of Wagnerian works, the Prelude and "Love-Death" from "Tristan and Isolde," the Siegfried Idyll and three excerps, the introduction, Dance of the Apprentices and Entrance of the Mastersingers, from Act 3 of "Die Meistersinger von Nurnberg" and two Ravel works, the Piano concerto for the left hand with 26-year-old Seymour Lipkin as soloist, and "La Valse."

On Saturday evening, with Leonard Bernstein conducting, the orchestra performed Sibelius' Fourth symphony in A minor, Chavez' "Sonfonia India" with the composer in the audience, and Brahms' Symphony No. 2 in D major.

Clr. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
AUG 17 1953

31,100 Attend Final Concert At Tanglewood

LENOX, Aug. 16 (AP)—A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra today as the Berkshire Music Festival concluded its 16th season.

The huge crowd brought to 117,950 the number of music lovers who attended the series during the six-week festival.

After participating in the concert, two musicians with a total of 57 years service announced their retirement from the orchestra. They are Raymond Allard of Newton, principal bassoonist, with the orchestra since 1922, and Hippolyte Droeghmans of Brookline, cellolist since 1927.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1953

Boston Orchestra Eloquent In Season's Final Concert

By JAY C. ROSENFELD

CHARLES MUNCH consigned the 1953 Tanglewood season to musical history yesterday afternoon with the indelible last five notes of Ravel's "La Valse" with which he completed the final concert in the huge Shed with the Boston Symphony orchestra at one of their most eloquent moments. With a program essentially popular the orchestra closed the season with an audience which raised total attendance figures for the entire season above any previous records and which maintained artistic standards at an enthusiastic pitch.

Carlos Chavez

The Schubert "Unfinished Symphony" and excerpts from Wagner: The Prelude and "Love Death" from "Tristan und Isolde," the Siegfried Idyll, and the Introduction, Dance of the Apprentices, and the Entrance of the Mastersingers, from "Die Meistersinger von Nurnberg," filled the first half of the afternoon. After intermission came two Ravel choices: The Waltz and, preceding it, Seymour Lipkin in the piano concerto for the left hand. The concerto was written for Paul Wittgenstein who lost his right arm in the first world war, and Lipkin made it a tour de force, yet it would not be accurate to call it only a striking exhibition of skill, for he put bravado into it to impress anyone who listened without watching.

* * *

RAVEL wrote his other concerto, for a usually equipped pianist, at about the same time. His manner of conducting and his quiet undemonstrative appearance would not have suggested that his music would be so full of spirit and dash. He calls the waltz a choreographic poem and indicated that he conceives it as a ball held at an imperial court about 1855 and the tempo lenged reads "Mouvement de valse viennoise." There is no dance floor we can imagine which would be ample for Ravel's sweeping rhythm. A flying trapeze might possibly serve although still inadequately. Munch knows his Ravel and he sensed the virtuosity of the Bostonians.

It was a wonderful climax to the Festival and an astonishing display of brilliance. Among the many recalls Munch called to the front of the stage the two musicians who are retiring this year and for whom this was the last concert. With touching and true Gallic sentiment he embraced Raymond Allard, bassoonist, and Hippolyte Droeghmans, cellist.

* * *

SATURDAY NIGHT Leonard Bernstein took his second program of the season and devoted it to the Brahms' second symphony for the close of his concert and to the Sibelius' fourth and Carlos Chavez' "Sinfonia India" for the first half.

Mr. Chavez, the leader and instigator of most things musical in Mexico, has been on the faculty in the composition department of the Berkshire Music Center this season. It was with more than usual cordiality that the audience gave him whole-hearted approval of his music when Bernstein called him to the stage from his seat in the audience. Chavez based his short single movement work on three Indian melodies and, to express it, he calls for a huge orchestra including a percussion section originally requiring primitive Indian instruments. He allows that their equivalents in common use or easily obtainable replicas will serve as the originals are not absolutely essential, but there are drums, clay and metal rattles, gourds, and a tenabari, which is a string of butterfly cocoons, a grijutian, a string of deer hoofs, and a raspador Yaqui, a rasping stick.

The rhythm, at close sight, is irregular. The bars are divided into variable idioms and he even asks that certain instruments remain very subdued, the violins at the start, for instance, while the violas, celli, bass clarinets and bassoons, give with healthily released strength. In such a percussive pattern the interpolated little melodies, such as the simple and tender air given the clarinet after the strenuous introduction, has an especial poignance. This is progressively passed around to the strings and it exudes the rise and fall of the peasant chant we so easily associate with the aboriginal inhabitants of the Americas. Chavez has done for his Mexico somewhat as Bartok did for his Hungary. It must be said that Bernstein conveyed the soul of the music with high-spirited zest which must have gratified the composer as much as it pleased the audience.

* * *

THE SIBELIUS FOURTH has not been played at Tanglewood before. It seems to be bucking the tide all the time. One need look no further than the initial bar to notice that the composer asks that the celli and bass violas paradoxically play fortissimo but with mutes. The desired effect is one of contrary forces vying for freedom or supremacy. It is far from gay music yet it is not abysmally tragic. The contrasting tempos of the alternate movements still remain in the same character, leaving a gray mood, at best. Bernstein and the orchestra played the Brahms as if they had been released from a heavy burden and as if they were relishing the opportunity here of spreading their wings which had been constrained in the Sibelius. It glowed with warmth and tonal splendor.

Attendance records sometimes resemble stock market reports

Seymour Lipkin

but they do have an especial connotation when referring to Tanglewood. The increasing numbers of people coming from far and wide is evidence of the interest music lovers the world over have in this unique enterprise. The orchestra and all the subsidiary attractions are worthy of this confluence, and the wisdom of the management should be here noted and appreciated in combining both music from the established repertory and new and contemporary works. This policy, it would seem, is valid and right, from an artistic standpoint as well as from that of the box office.

Cir. (D 103,308)
This Clipping From
HARTFORD, CONN.
TIMES
AUG 17 1953

Tanglewood Ends On Record Note

By EVANS CLINCHY

Lenox, Mass. — Well, the festival here at Tanglewood closed its season Sunday afternoon by setting a record for all-time attendance at a Berkshire festival —a massive total of 126,350 people having paid their way in to hear the Boston Symphony Orchestra this year.

Not only did the festival as a whole set a record, but Sunday afternoon set a new all time high of 13,100 for a final concert audience.

The conclusion to be drawn from all this, I take it, is that Tanglewood is now big business. People now come from many miles around, in shorts, in sport jackets and in tuxedos, to either sit on the hard metal seats in the shed or to sprawl comfortable on the grass outside without hearing all the music.

* * *

WHEN ALL is said, done and over with, the cause of this great popularity here is not too difficult to uncover. Tanglewood has become a musical garden spot on the tourist map. It is not only a place where you can hear music of the garden variety but it is a very beautiful spot in which to hear it.

And the programs this last weekend, with the possible exception of the Brahm's Requiem Friday night, did little to dispel the purely routine standard that those who crowd in upon Tanglewood have obviously come to hear.

* * *

SATURDAY'S PROGRAM was the most diversified of the last two and therefore the most interesting. It was conducted by Leonard Bernstein, the youthful glamour boy of the Tanglewood scene.

Mr. Bernstein selected for his evening the large, extended Sibelius Fourth, the lovely and lyrical Brahms second and a 1936 composition by Mexico's Carlos Chavez entitled "Sinfonia India."

* * *

THIS LAST PIECE was the hit of the evening. It is based upon three genuine Mexican Indian themes. It is full of generous percussion noises, and it generates a large degree of excitement.

It ends on a smash-bang note that sounds very much like a rifle shot, and this final slam brought the audience to its feet in a lengthy, standing ovation. Mr. Chavez himself was on hand to accept the tumultous acclaim, and both he and Mr. Bernstein bowed many times before the audience could be quieted.

Sunday afternoon, the program was conducted by Mr. Munch, and it was placed right down his alley. It included two Ravel pieces, the Concerto for the left hand with Seymour Lipkin at the piano, and "La Valse," three Wagner excerpts, the Prelude and Love Death from "Tristan," a Siegfried idyll, and sections from the third act of "Miestersinger," and Schuberts unfinished.

Mr. Munch is particularly fine on these standard items from the French and Wagnerian repertoires. The Shubert was played with gem-like clarity.

* * *

ALL THE OTHER WORKS, too, were played with all the tonal polish and virtuosity that it would be possible to ask for. Mr. Munch was quite at home in this sea of romanticism, yet he still made his Schubert charming, if a bit over-dramatic.

There is little doubt in my mind that the Boston Symphony is one of the great orchestral instruments of our time. It is infinitely versatile, always professional. You can count on it to do a superlative job every time.

But, as at Tanglewood here, it is often called upon to do the ordinary.

It would be more just, I think, if its material more often lived up to its viruosity.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1953

In Brief . . .

Fully as gratifying as the general attendance increase at the Festival this year has been the 30 per cent membership boost in the Friends of the Berkshire Music Center, whose ranks comprise the backbone of Tanglewood's public support . . . On the assumption that competition for public office is healthy, Ward 7 voters should welcome the candidacy of Edward S. Harubin for the School Committee seat now held by James E. Curtin. It marks the first time that a challenger has showed up in Mr. Curtin's bailiwick for many years . . . The public lecture series concluded Saturday at Stockbridge School having proved a valuable addition to the county's cultural fare, it's good to learn that Hans Maeder plans to continue it this fall . . .

President Grover C. Bowman of North Adams State Teachers College deserves an "A" for candor in contending that schools should get back to teaching the fundamentals. Insofar as education has departed from the standards he prescribes, it has been largely the doing of teachers' colleges . . . It's interesting to learn from Joseph Franz that the acoustics at Tanglewood are excellent partly because there wasn't enough money to permit any fancy construction when the music Shed was built. It isn't often that one gets more by paying less . . .

Cir. (D 14,049)
This Clipping From
GLENS FALLS, N. Y.
POST-STAR
AUG 17 1953

Tanglewood Draws Crowd

LENOX, Mass., Aug. 16 (AP)—A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra today as the Berkshire Music Festival concluded its 16th season.

The huge crowd brought to 117,950 the number of music lovers who attended the series during the six-week festival.

After participating in the concert, two musicians with a total of 57 years service announced their retirement from the orchestra. They are Raymond Allard of Newton, principal bassoonist, with the orchestra since 1928, and Hippolyte Droeghmans of Brookline, celloist, since 1927.

[40]

This Clipping From
NEW YORK, N. Y.
WORLD - TELEGRAM & SUN
AUG 17 1953

Music

Final Notes Go Big in Berkshires

By ROBERT BAGAR.

LENOX, Mass., Aug. 17.—The 1953 Berkshire Music Festival at Tanglewood came to its conclusion yesterday with what may be justly called a bang-up job by Charles Munch and his redoubtable Boston Symphony Orchestra.

Oddly enough from a cursory glance at the program, with its offerings, one did not expect the excitements that were in store for the 13,000 who attended. In a moment of flippancy one might easily have dismissed this program more or less as a program of encores.

Hardly! For Mr. Munch was at his most communicative, his most commanding, his most completely persuasive in the Schubert "Unfinished," three Wagner pieces—"The Prelude" and "Love-Death" from "Tristan Und Isolde," the introduction, dance of the apprentices and entrance of the mastersingers from "Die Meistersinger" and the "Siegfried Ityl," besides Ravel's piano concerto for the left hand and the same composer's "La Valse."

One of the Best.

It is enough to say that the concert was one of the best—in point of performance—that I have ever heard the conductor do up here. Or anywhere, for that matter. No surprise could have been greater than to here these "encores" so stupendously performed. And at one place in the proceedings, during "La Valse" I thought the conductor was actually showing off, this remarkable orchestra.

Seymour Lipmin, a young pianist with more technical skill in his left than some others may boast in both hands, acquitted himself with honor in the concerto. It's not considered the best possible Ravel, but its rendering yesterday made that allegation a dubious one.

There was no real chef d'oeuvre of the afternoon in the playing of the Bostonians, the items were all such, thanks to the spirit, the subtelty, the finesse of the several orchestral accomplishments. It seems almost needless to say that the Wagner excerpts were purest gems of sound and meaning, marvelously balanced and persuasive in all their aspects.

Just Duck Soup.

For his part, Leonard Bernstein, on Saturday evening, delivered himself of some excellent baton works in the "Sinfonia India" of Carlos Chavez and in the Second Symphony of Brahms.

His Brahms was well planned and poised. He made the most of the melodic opportunities present, and his vital delivery of the big sections earned him praise and more praise.

I thought, however, that the Sibelius Fourth, for all the clarity of the rendering, the acute understanding of its mercurial moods, could have had a more continuous line in the performance. As it was, the batonist and orchestra did some truly fine things in it anyway.

The final weeend drew a total of 32,800. The figure of 126,350—the attendance for the entire show, was the biggest in the history of the festival.

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 17 1953

Music Festival Ends

13,100 Hear Final Concert of Season at Tanglewood

Lenox, Mass.—(AP)—A crowd of 13,100 jammed Tanglewood for a concert by the Boston Symphony Orchestra yesterday as the Berkshire Music Festival concluded its 16th season.

The huge crowd brought to 117,950 the number of music lovers who attended the series during the six-week festival.

Cir. (D 186,670) (S 150,358)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 17 1953

Boston Symphony Performs Wagner In Tanglewood Concert

Charles Munch Conducts Festival Program Which Includes Schubert, Ravel Selections

By JULIAN SEAMAN
Blade Staff Writer

LENOX, Mass., Aug. 17—The Wagnerian muse, a bulky maiden of tradition, generously endowed in all directions, wasted away to a wraith here yesterday afternoon. For Charles Munch and the Boston Symphony orchestra, at the Sixteenth annual Berkshire Music Festival on the grounds of Tanglewood, gave her nothing but courtesy and anemic sweetness.

Mr. Munch in Wagner is a curious phenomenon. Icelandic fable eludes him, nor can he quite grasp the need for stark and rude heroics. His godlike visions are faintly apologetic, as though he bade you hear symphonic sounds tinged with a faint disdain. All of it is suave, slightly saccharine, with no hint of robust drama or the kind of Olympian rebellion that Wagner himself conceived.

All Great Music

There were no traffics and discoveries in this program, but all of it was great music—the Schubert "Unfinished," which underwent this same treatment of sugary precision; the "Tristan" prelude and Liebestod, the "Siegfried Idyll" and excerpts from the third act of "Meistersinger"; that Ravel piano concerto for the left hand commissioned by Paul Wittgenstein and "La Valse," the choreographic poem devised for Ida Rubenstein.

The Ravel music aptly suited the Munch temperament and the present inclinations of the orchestra. These performances had a quality of old satin, knife-like discipline and a lean beauty in design and structure.

The pianist was Seymour Lipkin, winner of the Rachmaninoff Fund award, native of Detroit, and an apprentice conductor and resident pianist with the Cleveland Orchestra. This was shallow playing, in accord with demands of this shallow music, a stunt that left no idea of his capabilities as an artist. Yet he has been praised highly by my colleagues.

Symphonic Form

At least two examples of the symphonic form constituted a basic part of the program Saturday night—the Sibelius Fourth and the Brahms Second. Both could be said to have been administered if not actually conducted by Leonard Bernstein. The third item of musical concern was a "Sinfonia India," by the Mexican, Carlos Chavez.

Mr. Bernstein no longer can be regarded as the "young" but promising talent hatched by the more or less paternal Serge Koussevitzky. It has been 15 years and more since he emerged and the fledgling stage has given no sign of maturity. In fact, Mr. Bernstein can be classed as a case of arrested development.

Not So Extravagant

He is not quite so extravagant this year; his athleticisms seem to have relaxed and apparently he has decided to ape batonic manners of his mentor—i.e., the waving wrist, the jerky fist, the elbows akimbo. But the good Serge got results thereby, and the Bernstein results are questionable.

The Chavez score, setting rudeness and raw noise as a goal, seemed to please the very young and to appeal to the middle-aged. It embroiders weak themes in searing colors upon coarse cloth. Its relation to the symphonic form is negligible; in fact, I wondered why Mr. Chavez bothered to term it a "symphony," save that this is a fashion among composers too careless or ignorant to consider form essential.

Destine Company Dances At Jacob's Pillow

A matinee seance at Jacob's Pillow, nine miles east of Lee, where Ted Shawn and his entourage of the dance is holding customary revels, presented Jean Leon Destine and a group of Haitiian dancers; some assorted morsels of the repertoire and a performance of the Falla opera-ballet, "El Amor Brujo" (Love, The Sorceress).

The Destine company displayed some startling and arresting rhythms, studies in animal motion and elemental noise. None of the alleged flamenco dancing was quite devoid of an inevitable artificiality.

Mr. Shawn himself, still the expert and seasoned showman, showed some evidence of inexorable maturity. He appeared in two roles—first as a young Polish farmer in Wyoming, who converts the peasant polka into a modern travesty, all with a boyish charm and naivete; then as the spectre lover in "El Amor Brujo."

By the way, attendance at the Shed series this year broke a record, 91,800, compared with 89,800 in 1950; 89,750 in 1951 and 89,175 last year.

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NEW YORK, N. Y.
TIMES
AUG 17 1953

TANGLEWOOD ENDS ANNUAL FESTIVAL

Lipkin Is Piano Soloist in Ravel Concerto as Munch Conducts —Attendance Record Set

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 16—The sun shone brilliantly on Tanglewood and on the overflow thousands on the lawns around the music shed this afternoon, and as a result the Berkshire Music Festival came to an end with a new attendance record for the season.

The previous high of 124,100 set in 1950, was surpassed this summer when today's audience of 13,100 brought the season's total to a grand 126,350. The season's gross of $303,800 also was a new high.

These festivals in the Berkshires, begun almost twenty years ago, seem to be in the ascendant on every front. The first three weekends of programs in the theatre-concert hall this year drew 26,150 persons as against the 1950 record of 23,500, and it may be that by next season these concerts will have to be moved into the music shed. As for the three main festival weeks in the shed, this year's attendance of 91,800 beat out the 1950 record of 89,800.

A Program of Favorites

To wind up this year's festival, Charles Munch conducted the Boston Symphony today in a program made up largely of perennial favorites. He began with Schubert's "Unfinished" and continued with a number of Wagner works—the Prelude and Liebestod from "Tristan und Isolde," the "Siegfried Idyll" and excerpts from the third act of "Die Meistersinger." After the intermission, Seymour Lipkin was soloist in Ravel's Piano Concerto for the left hand, and the festival ended with one of Mr. Munch's fiery specialties—Ravel's "La Valse."

Mr. Lipkin is one of the many Tanglewood alumni. He has worked here as one of the late Serge Koussevitzky's young conducting talents and was the winner of the nation-wide Rachmaninoff Prize for pianists some years ago. He handled the difficult Ravel concerto with consummate ease as far as its technical promlems were concerned, and he made his mechanical command subservient to the essential needs of the music.

Mr. Munch and the orchestra were very much in the vein for the Schubert and Wagner works, and he and the orchestra gave Mr. Lipkin sensitive support. At the end of "La Valse," the throng burst out into a thunderous ovation by way of au revoir to the musicians and Tanglewood.

At last night's concert, Leonard Bernstein was the conductor, and he gave a satisfying account of his maturing musicianship. In a testing program that embraced Sibelius' Fourth Symphony, Carlos Chavez' "Sinfonia India" and Brahms' Second Symphony, Mr. Bernstein proved that he was equipped emotionally and intellectually to voyage in three widely different musical worlds.

Sibelius Symphony Heard

The Sibelius Symphony, one of the Finnish master's deepest and finest, had breadth and dignity. Mr. Bernstein and the Boston Symphony made it clear how Sibelius' concise ideas germinate into an immense entity; details were neatly etched but they were part of the large draughtsmanship.

The Chavez symphony, which is as brilliant and imaginative as one of the great modern Mexican murals, had tremendous pace and color. Possibly the composer might have been able to bring additional values to the slow sections, but Mr. Bernstein did a good job. His interpretation of Brahms indicated that he had advanced a great deal in the field of the classical repertoire.

Señor Chavez, who has been this year's guest composer at the Berkshire Music Center, was in the audience when his work was played, and the roaring tribute of the crowd caused him to join Mr. Bernstein on the stage in acknowledgment. Señor Chavez, of course, is a first-rate conductor, and it is a pity he was not invited to display this facet of his gifts in the course of the festival.

Cir. (D 91,577)
This Clipping From
SPRINGFIELD, MASS.
EVE. NEWS
AUG 17 1953

RECORD CROWD AS BERKSHIRE FESTIVAL ENDS

13,100 at Final Performance; New All-Time Records Reported

Tanglewood, Lenox, Aug. 17—As the 16th Berkshire Festival came to a close yesterday afternoon, with an audience of 13,100 enthusiastic music lovers in attendance, it was announced that all attendance records for the festival had been shattered.

In six weeks, from July 11 through yesterday, the festival concert attendance totalled 117,950, as compared with 104,875 in 1952; 112,650 in 1951; 113,300 in 1950, a record year when the late Serge Koussevitzky conducted his last performances with the orchestra he headed for 25 years.

The audience at student performances was 43,825, an increase of 9425 over the 34,400 a year ago. The gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8400 persons this year, as against 6000 in 1952.

The festival early began upsetting records. Preliminary concerts by the chamber section of the Boston Symphony Orchestra, programs devoted to Bach, Mozart and Haydn in the small-capacity Theatre-Concert Hall attracted a total of 26,150 persons (1952: 19,700; 1951: 22,900; 1950: 23,500). An average attendance of 4360 persons attended each performance this year, which means that more than 3000 persons per concert have sat on the Tanglewood lawns under the stars or under the sun to listen to music that, until just a few years ago, could have been classified as only for special tastes.

So popular have these "small" concerts proved that the orchestra management is faced with the problem of whether or not to move them next season entirely to the large-capacity Music Shed. The brace of Bach concerts July 11-12 saw an attendance of 7200, the largest opening festival week-end crowd on record. The Mozart concerts, which over the years have proved the most popular in this series, were long sold out in advance. Box office receipts for these preliminary concerts totaled $58,235, an increase of 35 per cent compared to those of 1952.

Total paid admissions for the 15 festival concerts in 1953 and "Tanglewood on Parade" and three orchestra pension fund rehearsals was $311,600, as against $268,000 for 1952; $253,200 for 1951; $238,300 for 1950. The 1953 15 festival concerts alone grossed $303,800.

On the musical side, Charles Munch, who has pioneered in introducing so much music, included in the festival programs a number of works which the Boston Symphony Orchestra had never performed before.

With a student body of 397, chosen from 1500 applicants the activities of the Berkshire Music Center also mounted. The student enrollment was composed of 292 full-time students from 40 states and the District of Columbia, New York leading with 76, Massachusetts next with 33, Michigan with 18. Seven foreign countries—Canada, Israel, Italy, Japan, Korea, Mexico, Sweden — were represented.

At the conclusion of yesterday's concert, the 104-piece Boston Symphony Orchestra returned to Boston where it was scheduled today to make recordings at Symphony Hall headquarters. Tomorrow, Director Munch leaves by air for France for a vacation until the orchestra opens its 73d season in Boston Oct. 9.

Applications for Berkshire Festival subscription tickets for 1954 and inquiries concerning admission to the Berkshire Music Center next season should be sent to Symphony Hall, Boston, where Tanglewood business will be carried on until June 1, 1954.

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Cir. (D 26,526)
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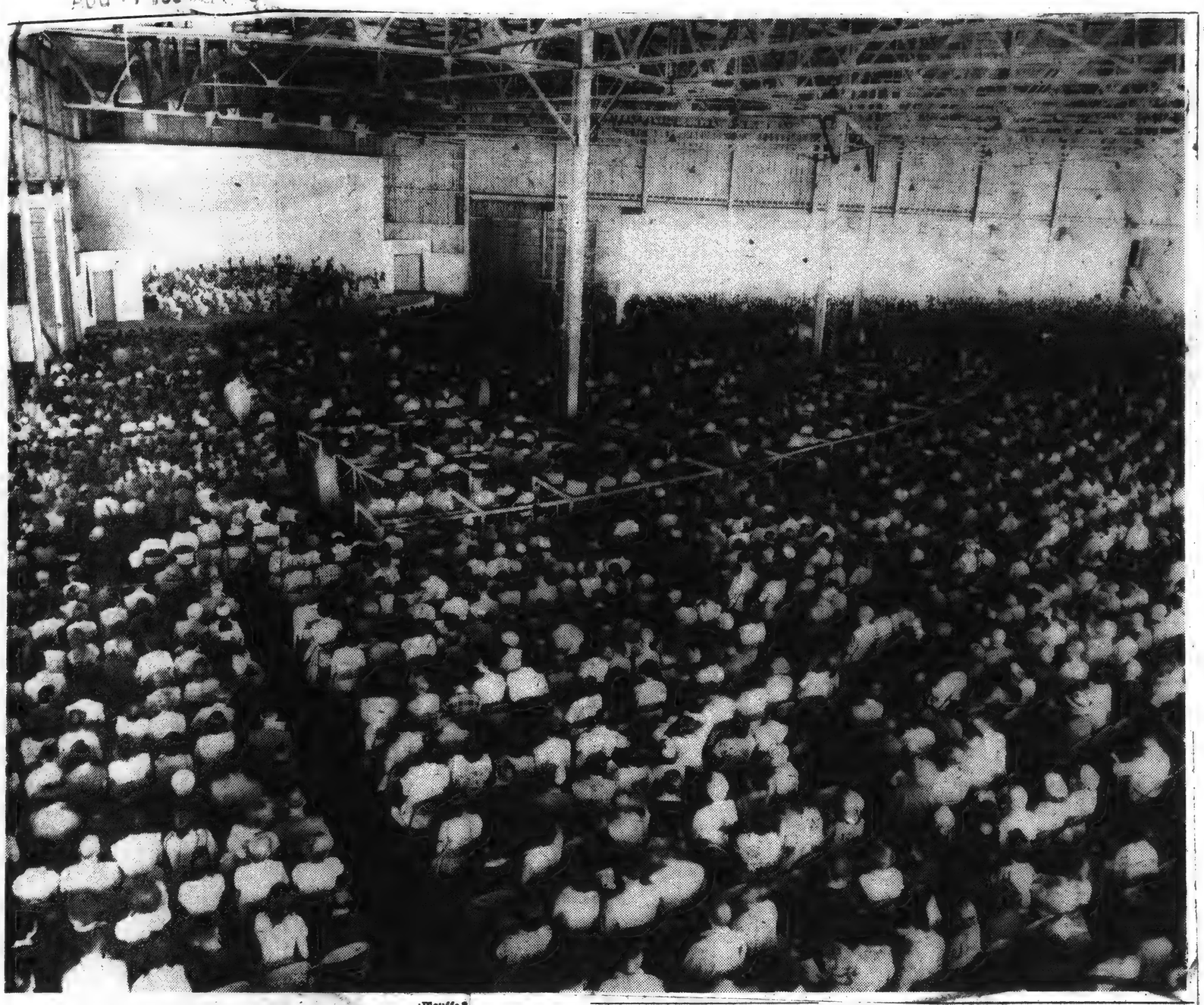
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1953



Plouffe

CLIMAX OF A RECORD SEASON: All previous records were broken for the season's Berkshire Music Festival when yesterday's crowd of 13,100 brought this year's attendance up to 117,950, and box office receipts of more than $300,000. When this unusual photograph was made inside the Shed, Seymour Lipkin was at the piano as soloist with the BSO, Charles Munch conducting, in Ravel's pianoforte concerto for the left hand.

All Records Smashed As Tanglewood Closes

TANGLEWOOD — After breaking all records with an attendance of 117,950 and box office receipts of more than $300,000 for the 16th Berkshire Festival, the Boston Symphony Orchestra with its music director, Charles Munch, packed their instruments last night and left for Boston to make recordings at Symphony Hall today before winding up the 1953 season.

Munch Returning to France

Tonight Mr. Munch will fly to his home in Nice, France, for a six-week holiday and the musicians will disperse for the shortest vacation of any major American orchestra. They will return to Boston the first week in October to open their 73d season.

Yesterday afternoon's audience of 13,100 was the largest for a single concert this season. Saturday night, with Leonard Bernstein conducting, the concert attracted 12,000 and 7600 turned out Friday evening, bringing the week-end total to 32,800, which was 1800 more than that of Series A, a record for an opening week end and 1100 more than for the last series in 1952.

Last year's attendance was 104,875 and receipts totaled about $268,000.

The average audience for the nine Shed concerts was 10,200, compared to 9464 in 1952. For the six preliminary programs in the theatre seating 1152, the average attendance was 4360, which means that 3000 listened from the lawn.

Student Event Popular

The Berkshire Music Center, the only summer school conducted by an orchestra, also broke records with a total audience of 43,825 for its performances, an increase of 9425 over 1952. Membership in the Friends of the Berkshire Music Center, to whom the events were open and whose contributions help to support the school, jumped from 3900 of last year to 5472 and their donations from $22,647 to $27,637. Thirty-five per cent of the Friends are permanent or summer residents of the Berkshires.

The school granted 204 scholarships, including 16 for foreign students. The majority of the awards are returnable to a revolving fund. Student payments for tuition, dormitory fees and registration totaled $58,786, compared to $55,850 in 1952.

Picnickers yesterday arrived early and stayed late. Many of the audience lingered to say farewell to the musicians and to snap pictures of the conductor as he emerged from his dressing room to go to Seranak, where Mrs. Serge Koussevitzky entertained at tea a few of her friends and out-of-town guests.

A crowd gathered in the center of the campus to listen to guitar solos by one of the audience. Several hours after the close of the concert, groups were still talking and eating from picnic baskets.

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 17 1953

MUSIC

The Berkshire Festival

By Jay S. Harrison

Season's Finale

LENOX, Mass., Aug. 16.—The Berkshire Music Festival, 1953, came to an end this afternoon in a burst of orchestral fireworks and with a record-breaking attendance. Today's audience numbered 13,100, the largest of the summer, and the biggest ever to attend the final concert. It brought the week end's total to 32,800 and the season's to 117,900, thereby smashing all previous attendance figures in Tanglewood's history. The program, with Charles Munch directing the Boston Symphony Orchestra, listed Ravel's "La Valse" and piano concerto for the left hand, with Seymour Lipkin a soloist; Shubert's "Unfinished" Symphony, and Wagner's Prelude and "Love-Death" from "Tristan und Isolde," "A Siegfried Idyll" and three excerpts from the third act of "Die Meistersinger."

The concert came to an end in a whirl of flying fingers and provocative sounds. The incredible difficulties of the Ravel concerto were surmounted by Mr. Lipkin admirably and cleanly with scarcely a hint of the usual inaccuracies that pursue all who undertake this demonic work. It is in his favor, moreover, that the concerto emerged as a piece of music rather than the trick or stunt it can easily become. In short, music was made by Mr. Lipkin and well made, too.

Munch in Fine Form

The remainder of the program saw Mr. Munch in fine form. His "La Valse" spun like a dervish, stamped its beat forcefully and echoed throughout the hall. Previously, Mr. Munch had conducted the Tristan with due turbulence, the Idyll with some eccentricity, and the Meistersinger excerpts with great understanding and majesty. His Schubert, taken as a whole, was a performance which placed the dramatic foremost and allowed the lyric to shift for itself. But since Mr. Munch's sense of drama is brave and forthright, it made for a tidy presentation but quite avoided the excess sentimentality which many conductors inevitably take to be the Schubert ideal.

Last night an audience of 12,100 heard Leonard Bernstein conducting the Boston Symphony in a program that included Sibelius' Fourth Symphony, Carlos Chavez' "Sinfonia India" and Brahms' Symphony No. 2. All told, it was a field day for Mr. Bernstein and, for his admirers, an occasion for rejoicing.

Bernstein's Stature Grows

Concerning Mr. Bernstein, the truth is plain—he has grown immensely in stature and has become, in fact, a masterful conductor. For every fault he possesses there are fifteen virtues. For every indiscretion he commits there are untold miracles he works in tying together the loose ends of the orchestral score. And for these reasons his program of the evening, a long one and full of pitfalls, was in most instances a roaring success.

By what manner of alchemy Mr. Bernstein is able to get to the heart of a contemporary score, the present writer hesitates to guess. But there is no denying that the conductor's performance of Chavez' "Sinfonia," a minor masterwork of huge complexity, reflected the music's profile in a mirror of perfection. The work itself, based for the most on Mexican Indian themes, is exotic but not perfumed, hypnotic but not bizarre. It is a twelve-minute concentrated study in the development of folk material and its underlying rhythms. Setting it forth as he did, Mr. Bernstein permitted the work to speak for itself without urging and demonstrate the sophistication and knowledge that had gone into its making.

Rare Reading of Brahms

The Brahms Symphony, another matter entirely, was also accorded a vigorous and monumental reading. As played, it was a Brahms with his nerve endings exposed, a Brahms to whom fury and passion were no secret things. Mr. Bernstein lifted the work up, made tempests where they rarely are and gave us a musical portrait of uncommon boldness and power.

It was only in the Sibelius Fourth, a wintry and solitary work, that Mr. Bernstein came to grief. The piece is lean and spare and based on the play of isolated motives. By overheating them they do not fuse, but melt instead and tautness disappears. Mr. Bernstein, in dramaticizing each simple phrase, dissipated the score tension and caused it to grow flabby. And that is death is a wiry work.

[42]

Cir. (D 26,126)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
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Plouffe

SATURDAY HIGH LIGHT: Carlos Chavez, Mexican composer, congratulates Conductor Leonard Bernstein following the performance of the Boston Symphony Orchestra Saturday night at Tanglewood of Chavez' composition, "Sinfonia India," which was wildly acclaimed by the large audience.

This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 17 1953

Munch Leads Stellar Concert

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 17.—How Charles Munch conducted and the Boston Symphony played in the concluding program of the Berkshire Festival should be long remembered by the audience of 13,100 people present yesterday afternoon. It was a memorable concert.

What looked like a list of very familiar music became transformed into a series of enlightening performances. People may speak of the Tanglewood magic that inspired them, but the thunderous applause was for the modest, unassuming conductor who wove the spell.

Munch's innate simplicity made the beloved melodies of Schubert's "Unfinished" symphony sing gloriously. His wealth of feeling communicated a personal quality to Wagner's prelude and love-death from "Tristan and Isolde," "A Siegfried Idyll," and excerpts from Act 3 of "Die Meistersinger." His command of the orchestra produced a tour-de-force in Ravel's "La Valse."

However well-known the music, the performance of each piece reflected a penetration of mood quite apt and brought its special distinction. All this presented Munch at his finest. His attention to Ravel also included the piano concerto for the left hand with Seymour Lipkin as soloist. The young pianist surmounted the technical intricacies of the work skilfully, but caught little of its personality.

Cheer Chavez

Leonard Bernstein conducted the Saturday night concert for a crowd of 12,100 people. He offered a provocative program with the Sibelius Fourth Symphony, Chavez's "Sinfonia India," and the Brahms Second Symphony. Aside from the over-intensification of his conducting, the concert demonstrated again his tremendous talent.

What caught the audience's special fancy was the presence of Carlos Chavez. It had thoroughly enjoyed his rhythmic, colorful music so superbly played under Bernstein's understanding direction. When he was finally persuaded to come to the platform, he received a reception of unusual warmth not altogether spurred by the Berkshire Music Center students who had come to know him as composer-in-residence for the Summer.

Bernstein showed more appreciation for the Sibelius than grasp of its content. His tendency to destroy balances by over-accenting or subduing passages was responsible. The same might be said of his Brahms which just missed being an exceptional performance.

The weekend began with the Brahms Requiem conducted by Munch, sung by the Berkshire Festival Chorus prepared by Hugh Ross, and by Lois Marshall, soprano, and William Warfield, baritone. Munch imparted both the personal and dramatic aspects of the work in a performance which grew better as it progressed but never attained distinction. Miss Marshall distinguished herself in a solo just right for her voice.

The festival ended with a record-breaking, over-all attendance of 126,350 people. Yesterday's crowd was the largest for a single event. The total receipts have been set at $303,800, the largest in Tanglewood history.

Cir. (D 74,647) (S 117,225)
This Clipping From
HARTFORD, CONN.
COURANT
AUG 17 1953

Music Shed Symphonic Series Ends

Tanglewood Season Is Silver Lined by Attendance Record

TANGLEWOOD, Lenox, Mass., Aug. 16 (Special) — With a record breaking total of 126,350 customers, and $303,800 more in the bank, the fourteenth annual Berkshire Music Festival closed here this afternoon. The skies may have been grey, but for Charles Munch and the Boston Symphony Orchestra, they certainly had their silver lining.

Total attendance for today's final concert also reached a new high, some 13,100 visitors, more than half of whom camped on the lawn like a Gypsy caravan. Inside the music shed, in the boxes, you could see pearl necklaces. Outside on the greensward, you could see tan up to here, as women came in shorts of every style and contour.

Familiar Fare

Musically, the concert ended up more or less as it had begun and had continued across the three week ends. Except for the Ravel piano concerto for left hand, it was thrice familiar fare. The opening work was Schubert's unfinished symphony. Mr. Munch must have had in mind the Wagner which was to follow, for this Schubert was strong stuff. If you like it so high-proof, you would have called his reading and the Boston Symphony's playing, dramatic, intense, ultra resonant. If you still prefer to think of the "unfinished" as essentially lyric, the adjectives for you would have been "violent," "heavy handed" and "brassy." Accepted at Mr. Munch's rate of exchange, it was well played by the orchestra who gave it ring and solidity, and who managed to keep the performance exceedingly lucid and transparent despite their emphases.

The prelude and "Love Death" from "Tristan und Isolde" opened a group of three Wagner excerpts which also include "A Siegfried Idyll" and various and sundry familiarities from "Die Meistersinger." For my taste and sentiment, the "Tristan" lost its natural momentum early in the prelude as Mr. Munch proceeded to drive it up the hill of its crescendo, with the brake on. Though it was vehemently interpreted bar by bar by Mr. Munch and the boys and girl of the Boston Symphony, it did not add up to the resurgent effect it should have. Far better were the readings and performances of the other two Wagner items.

Ravel Works in Windup

After intermission Mr. Munch really undertook to pour it on. The orchestra and he were coming down the home stretch of the festival and there should be a real finish for a Roman holiday. There was. Both of the works were by Ravel, the piano concerto for left hand, and "La Valse." Mr. Munch added them up to fireworks.

The concerto is for the most part a dark and stormy night in music. Seymour Lipkin, himself a Tanglewood product, was soloist, and in the novelty of encountering a concerto for one hand only, practically the whole audience bent forward, craning their necks. Many even trained binoculars on the soloist, for this was something to be seen as well as heard. Actually, it did not tax Mr. Lipkin very much. The real pyrotechnics are in the orchestra. The soloist indeed has enough to do to keep him occupied, but it is not spectacular. Mr. Lipkin made it polished and musicianly, and received the warm enthusiasms of the house. Mr. Munch and the orchestra made their contribution turbulent and striking, which was also all to the good. Well, now that we have had a concerto for one left hand, let's have another for two. Plenty pianists got 'em.

The final outburst, "La Valsez," was another of those all-out efforts like last week's "Bolero." It brought people up standing, which after all had the added advantage of getting them on their homeward way quicker. What could have been neater?

T. H. P.

Cir. (D 3,300)
This Clipping From
CATSKILL, N. Y.
MAIL
AUG 17 1953

Munch Conducts Final Tanglewood Summer Concert

Tanglewood, summer home of the Boston Symphony Orchestra, closed its doors for another season yesterday afternoon with the final concert of the season conducted by Charles Munch. The program opened with the "Unfinished" Symphony by Franz Schubert and was followed by the Prelude and "Love Death," from "Tristan und Isolde," "A Siegfried Idyll" and Excerpts from Act III, of "Die Meistersinger" by Wagner. The last half of the program was entirely devoted to the works of the late Maurice Ravel with the playing of his Piano Concerto for Left Hand," with Seymour Lipkin as soloist, and the Choreographic Poem, "La Valse."

One might venture to say that the outstanding program of the season was presented on Friday evening, Aug. 14, when Charles Munch directed members of the orchestra and the Berkshire Festival Chorus in a performance of Johannes Brahms' "A German Requiem." Although the "Requiem" is not a liturgical mass, it does show Brahms at his most reverent, devoted, and religious self. In this performance of the work, Mr. Munch followed the score carefully and gave his audience a vivid, introspective reading. The work of the chorus, prepared by Hugh Ross, is again to be commended for its outstanding work in this demanding composition. The choice of soloists, Lois Marshall, soprano, and William Warfield, baritone, was indeed, a fine one. Their rich, resonant voices seemed to fit the demands of the solo parts without exception. Due to the threats of an impending hurricane, the audience on Friday evening was small, but appreciative. Those who were present heard a performance of a great compositon as it was undoubtedly intended to be performed.

On Saturday evening, Aug. 15, Leonard Bernstein again assumed the podium for a program of Sibelius, Chavez and Brahms. The Symphony No. 4 in A minor, Opus 63 of Sibelius, could be called a moody work; not a deeply profound one, not a composition that is very engaging to the listener. It seems to be sombre, in character except for the rhythmic second movement. The performance by Mr. Bernstein was clear, exacting, and well-paced.

Carlos Chavez was represented on Saturday night's program with a performance of his polyrhythmic, percussive "Sinfonia India." Leonard Bernstein again proved his ambidexterous self in his conducting of this work. Mr. Bernstein didn't miss a trick; it's a shame Mr. Chavez couldn't have pulled a few more tricks out of the bag to make it a more interesting composition. Rhythm and percussion tend to make you sit on the edge of your seat and tap your toe, but they don't always make for good music. In the case of the "Sinfonia India," it was apparent that something more was needed to stir the soul.

To end the program, Mr. Bernstein chose the 2nd Symphony of Brahms. The performance was bold, exciting, emotional and well-defined. It again proved that Leonard Bernstein is expanding his repertoire and that his musical insight is growing along with the repertoire.

The Tanglewood season is now over. Greene County music lovers again sit back and await next spring when news of the 1954 Tanglewood season will be forthcoming.

C. R. Warrington, Jr.

The New Muscle Of the Festival

The 1953 Tanglewood season came to its customary rapturous close yesterday afternoon with the breaking of another attendance record. The Festival, if not unique is at least unusual in its being a project that has had no recessions in its popularity. It started with a rush and has been accelerating ever since, except during the years when it was hampered by war restrictions.

In going from strength to strength it has continued to confute the doubts and predictions of the pessimists. There have been any number of jeremiads from the skeptics from year to year. It was said that novelty was the chief attraction that brought the crowds. Other explanations were curiosity, the feeling that it was the current fad, the desire of the average person to be seen there, or heard talking about it, as an aid to his cultural reputation. There were predictions when Dr. Koussevitzky died that the Tanglewood festival would go into a decline.

The decline is conspicuous by its absence. Whatever argument there may be about the relative competence of Dr. Koussevitzky and Dr. Munch, the general judgment of those who attend is that the quality of music to be heard at Tanglewood is unsurpassed at any summer festival. To what extent the 13,000 increase in paid attendance this year for fifteen Festival concerts in comparison to attendance last year may be laid to the substitution of Friday concerts for Thursday night performances can not be answered precisely. Obviously the more heavily laden bill of fare for week-enders helped at the gate. But the abolition of the Thursday night concerts was in no sense a desperate remedy. Unfortunately, serious music must operate at a deficit in this country where there is no government subsidy. The management of an orchestra can not be censured for trying to reduce that deficit to manageable proportions. The pique of the innkeepers is understandable but it has little validity. Actually, over the long run, the purposes of both are identical.

All in all Tanglewood is one of the great contributions to American culture in the 20th Century, and there is every prospect with its new muscle that it will long continue to make Berkshire proud to be its locus, whatever its inconveniences and minor irritations.

tion whether they do not go beyond the point of diminishing returns. If the cigarette and liquor taxes were reduced to the point where they were at least comparable to those in neighboring states, might not the increase in Massachusetts purchases make up for the reduction in the rate of the tax? There is no question that Bay Staters living near the state line slip over that line whenever it is convenient.

There is one other fact about the state income tax that is worth noting. The exemption applies only to earned income. People who own any securities have no exemption on such unearned income unless their income from all sources (for a married couple) is less than $2500 a year. Contrary to belief, a large proportion of security holders are people of moderate means, and not bloated plutocrats. The Massachusetts law on unearned income has long been a factor in discouraging the retired from staying or settling in the state and inducing them to move to states where the financial as well as the meteorolgical climate, meaning particularly Florida and California, is milder.

There is one paradox about the Massachusetts unearned income law, which is the most "socialistic" of that of any state. It was passed by a Republican Legislature many years before the New Deal had ever been heard of.

In Brief . . .

Fully as gratifying as the general attendance increase at the Festival this year has been the 30 per cent membership boost in the Friends of the Berkshire Music Center, whose ranks comprise the backbone of Tanglewood's public support . . . On the assumption that competition for public office is healthy, Ward 7 voters should welcome the candidacy of Edward S. Harubin for the School Committee seat now held by James E. Curtin. It marks the first time that a challenger has showed up in Mr. Curtin's bailiwick for many years . . . The public lecture series concluded Saturday at Stockbridge School having proved a valuable addition to the county's cultural fare, it's good to learn that Hans Maeder plans to continue it this fall . . .

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The New Muscle Of the Festival

The 1953 Tanglewood season came to its customary rapturous close yesterday afternoon with the breaking of another attendance record. The Festival, if not unique, is at least unusual in its being a project that has had no recessions in its popularity. It started with a rush and has been accelerating ever since, except during the years when it was hampered by war restrictions.

In going from strength to strength it has continued to confute the doubts and predictions of the pessimists. There have been any number of jeremiads from the skeptics from year to year. It was said that novelty was the chief attraction that brought the crowds. Other explanations were curiosity, the feeling that it was the current fad, the desire of the average person to be seen there, or heard talking about it, as an aid to his cultural reputation. There were predictions when Dr. Koussevitzky died that the Tanglewood festival would go into a decline.

The decline is conspicuous by its absence. Whatever argument there may be about the relative competence of Dr. Koussevitzky and Dr. Munch, the general judgment of those who attend is that the quality of music to be heard at Tanglewood is unsurpassed at any summer festival. To what extent the 13,000 increase in paid attendance this year for fifteen Festival concerts in comparison to attendance last year may be laid to the substitution of Friday concerts for Thursday night performances can not be answered precisely. Obviously the more heavily laden bill of fare for week-enders helped at the gate. But the abolition of the Thursday night concerts was in no sense a desperate remedy. Unfortunately, serious music must operate at a deficit in this country where there is no government subsidy. The management of an orchestra can not be censured for trying to reduce that deficit to manageable proportions. The pique of the innkeepers is understandable but it has little validity. Actually, over the long run, the purposes of both are identical.

All in all Tanglewood is one of the great contributions to American culture in the 20th Century, and there is every prospect with its new muscle that it will long continue to make Berkshire proud to be its locus, whatever its inconveniences and minor irritations.

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Cir. (D 126,176) (S 184,919)
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DAYTON, OHIO
NEWS
AUG 18 1953

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HERALD-POST
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SAN FRANCISCO, CAL.
NEWS
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My Day—

Hyde Park Exhibit Bigger Than in the Past

By Eleanor Roosevelt

HYDE PARK.—I did a recording on Thursday with Bill Leonard of CBS. In the afternoon and evening I saw two movies which were submitted by Great Britain and France for consideration in the competition for an award which chooses the best movie on the basis of what will convey most clearly some phase of the ideals by which we live.

We got up early Friday morning so as to be back in Hyde Park in time to open the three-day art exhibit at the village library. I could hardly believe that this was the same art exhibit I had visited last year.

The number of contributors has grown greatly since then, and I think the quality of the painting has greatly improved.

Some of the painters are amateurs.

To one who loves the Hudson River and Dutchess County, it is always very difficult not to want to buy some of the water colors. But I have so many pictures now that it is hard to find space on the walls for them.

We have not only painters in Hyde Park Village, but a number of craftsmen.

Friday afternoon my niece, Mrs. Elliott, and I went up to Tanglewood as Mrs. Auerbach's guests for the evening performance.

I was opportu

Mr. and Mrs. Stern of New Orleans, their guests since they were my kind and thoughtful hosts last year in New Orleans.

On Saturday afternoon we celebrated two birthdays among the young friends in the neighborhood. All the children joined in the party, the ages ranging from ear to 14 years.

ight, 1953, by United te, Inc. Reproduction in n part prohibited.)

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 18 1953

Tanglewood Has Record Season

Special to the Telegram

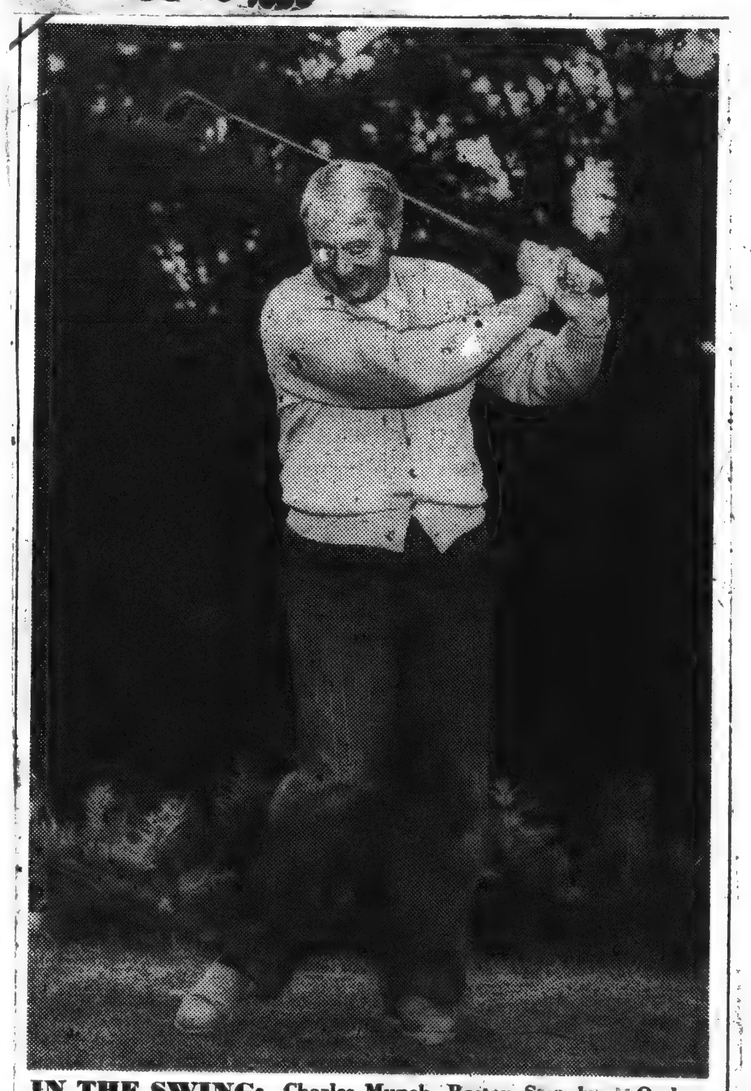
LENOX, Tuesday — The Boston Symphony Orchestra broke all previous attendance records during the 16th Berkshire Festival completed at Tanglewood Sunday.

Concert attendance during the six-week season totaled 117,950. Previous record year was 1950, when 113,300 attended the last performances conducted by the late Serge Koussevitzky.

The audience at student performances was 43,825, an increase of 9425 over a year ago.

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8400 persons this year as against 6000 last year.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 19 1953



IN THE SWING: Charles Munch, Boston Symphony Orchestra conductor, tries his hand with a driver at the Stockbridge Golf Club. This was one of his ways of relaxing between concerts at the Berkshire Festival at near-by Tanglewood.

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BERKSHIRE EAGLE
AUG 20 1953

Vicarious Thrill

To the Editor of THE EAGLE:—

I have just read Jay Rosenfeld's review [Aug. 8] of the Tanglewood concert at which Berlioz' "Romeo and Juliet" was given. Mr. Rosenfeld's reviews are always excellent, but he surpassed himself this time. This is superb writing, indeed. This review presented such a graphic interpretation of the concert that for a few minutes 2000-odd miles vanished and I was back at my beloved Tanglewood again, thrilling to the Boston Symphony Orchestra in its Berkshire setting of the great Shed.

GLADYS H. SCHUMACHER
Box 8063, Greenway Station,
Tuscon, Ariz.

Cir. (D 9,928)
This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD
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Berkshire Festival Had Best Season

TANGLEWOOD, Lenox, Mass. — The Boston Symphony Orchestra, its music director, Charles Munch, conducting, closed the 16th Berkshire Festival, the most successful to date for the orchestra and its music school, the Berkshire Music Center. Manager George E. Judd listed as causes "the increasing awareness of music patrons of the festival's accessibility from Connecticut, Hudson and Mohawk valleys; the accoustical marvels of the 6,000-seat music shed and the 1,152-seat theatre-concert hall, whose open sides permit music lovers to overflow onto the lawns of the Tanglewood estate so that no one need be turned away; the stimulating and varied programs; the high standard of students enrolled in the school for its eleventh season; and the favorable Berkshire weather."

In six weeks, from July 11 through August 16, the festival concert attendance totalled 117,950 as compared with 104,875 in 1952; 112,650 in 1951; and 113,300 in 1950, a record year because the late Serge Koussevitzky conducted his last performances then with the orchestra he headed for 25 years. The audience at student performances was 43,825, an increase of 9,425 over a year ago. The gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8,400 persons this year, as against 6,000 in 1952.

Cir. (D 35,334)
This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 19 1953

Music Festival To Be Marked Next Month

South Mountain, Coolidge Groups To Be Sponsors

PITTSFIELD, Aug. 19 — The 35th anniversary of music at South Mountain here will be celebrated with solo recitals and a major chamber music festival in September under auspices of the Coolidge Foundation and the South Mountain Association.

The first concert by Carroll Glenn, violinist, will take place Sunday at 4. Leonid Hambro, pianist, will be heard Aug. 30.

The Coolidge Festival in September will consist of five concerts Wednesday through Friday, Sept. 23-25. The Berkshire String Quartet, Kroll String Quartet and Albert Sprague Coolidge, oboe will play Sept. 23 at 4 p.m. Sept. 24 at 11 a.m., the Bel Arte Trio, assisted by Louis Speyer, oboe, James Pappoutsakis, flute, and Lukas Foss, piano, will appear. On the same date at 4 p.m., the Hufstader Singers, accompanied by an instrumental ensemble from the Boston Symphony Orchestra, will present a program of choral music.

The Kroll and Berkshire quartets will appear again Sept. 25 at 11 a.m. and, at 4 p.m., Milton Katims and a chamber orchestra from the National Broadcasting Symphony Orchestra will present the concluding concert.

On Oct. 21, William Masselos, winner of the National Federation of Music Clubs' $1,000 prize will be heard in a piano recital.

Fine Singing Is Heard at Tanglewood Concert

By Eleanor Roosevelt

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The soprano was Miss Lois Marshall of Canada, who once was afflicted with polio but it did not affect her voice. It was really lovely. The baritone was William Warfield, who toured Europe last year with the company doing "Porgy and Bess."

While over there recently I heard what a magnificent Porgy he was, and after hearing him I can well understand the enthusiasm of his audiences. His voice is a wonderful instrument.

I was in Beacon Saturday afternoon for a funeral and when I stopped at a service station the man in charge told me the story of a little girl living in the town who has been practically adopted by the whole of Beacon.

She is Patricia Ostrowski, 10 years old, a victim of leukemia. Her parents have been told the disease is incurable, but a fund has been raised in the town to do everything possible for her, keeping her alive in the hope that something will be discovered which might effect a cure.

The garageman told me he had just bought her a little bicycle, which she may not be able to use, but which certainly will lend encouragement.

He is not only trying to raise money, which is needed to do everything possible for little Patricia, but he begged me to tell her story so that the fund may grow.

Also, if there is any place in this country where new treatments may be known, such a discovery may quickly be brought to the attention of Patricia's parents.

At Sunday noon I went over to the library to meet a group of some 250 strong, mostly Cubans or those of Cuban descent, from New York City who brought along a little bust of a famous Cuban general to present to the library.

Also, the United Nations interns—students who work at the U. N. during the summer months—picnicked on my grounds at the cottage, and I answered questions for them for about an hour after lunch.

They wanted to know about my trip, about Senator McCarthy, about European and Asian conditions from the point of view of a United States traveler.

There are 49 internes, but all of them were not here on Sunday. They come from 33 countries.

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My Day

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HYDE PARK—I should like to say a little bit about the program I attended at the Berkshire Music Festival, Tanglewood, Mass., last Friday.

The Boston Symphony Orchestra, with Charles Munch conducting, played Brahms' "Deutsches Requiem." The soprano was Miss Lois Marshall of Canada, who once was afflicted with polio. But it did not affect her voice, which was really lovely.

The baritone was William Warfield, who toured Europe last year with a company doing "Porgy and Bess." While over there recently I heard what a magnificent Porgy he was, and after hearing him I can well understand the enthusiasm of his audiences. His voice is a wonderful instrument.

Cir. (D 121,576)
This Clipping From
SAN FRANCISCO, CAL.
NEWS
AUG 18 1953

My Day—

Hyde Park Exhibit Bigger Than in the Past

By Eleanor Roosevelt

HYDE PARK.—I did a recording on Thursday with Bill Leonard of CBS. In the afternoon and evening I saw two movies which were submitted by Great Britain and France for consideration in the competition for an award which chooses the best movie on the basis of what will convey most clearly some phase of the ideals by which we live.

We got up early Friday morning so as to be back in Hyde Park in time to open the three-day art exhibit at the village library. I could hardly believe that this was the same art exhibit I had visited last year.

The number of contributors has grown greatly since then, and I think the quality of the painting has greatly improved.

Some of the painters are amateurs.

To one who loves the Hudson River and Dutchess County, it is always very difficult not to want to buy some of the water colors. But I have so many pictures now that it is hard to find space on the walls for them.

We have not only painters in Hyde Park Village, but a number of craftsmen.

Friday afternoon my niece, Mrs. Elliott, and I went up to Tanglewood as Mrs. Auerbach's guests for the evening performance.

I was particularly glad of this opportunity, for I had not seen Mr. and Mrs. Stern of New Orleans, their guests since they were my kind and thoughtful hosts last year in New Orleans.

On Saturday afternoon we celebrated two birthdays among the young friends in the neighborhood. All the children joined in the party, the ages ranging from nearly one year to 14 years.

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Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
AUG 18 1953

Tanglewood Has Record Season

Special to the Telegram

LENOX, Tuesday — The Boston Symphony Orchestra broke all previous attendance records during the 16th Berkshire Festival completed at Tanglewood Sunday.

Concert attendance during the six-week season totaled 117,950. Previous record year was 1950, when 113,300 attended the last performances conducted by the late Serge Koussevitzky.

The audience at student performances was 43,825, an increase of 9425 over a year ago.

"Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8400 persons this year as against 6000 last year.

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 20 1953

Vicarious Thrill

To the Editor of THE EAGLE:—

I have just read Jay Rosenfeld's review [Aug. 8] of the Tanglewood concert at which Berlioz' "Romeo and Juliet" was given. Mr. Rosenfeld's reviews are always excellent, but he surpassed himself this time. This is superb writing, indeed. This review presented such a graphic interpretation of the concert that for a few minutes 2000-odd miles vanished and I was back at my beloved Tanglewood again, thrilling to the Boston Symphony Orchestra in its Berkshire setting of the great Shed.

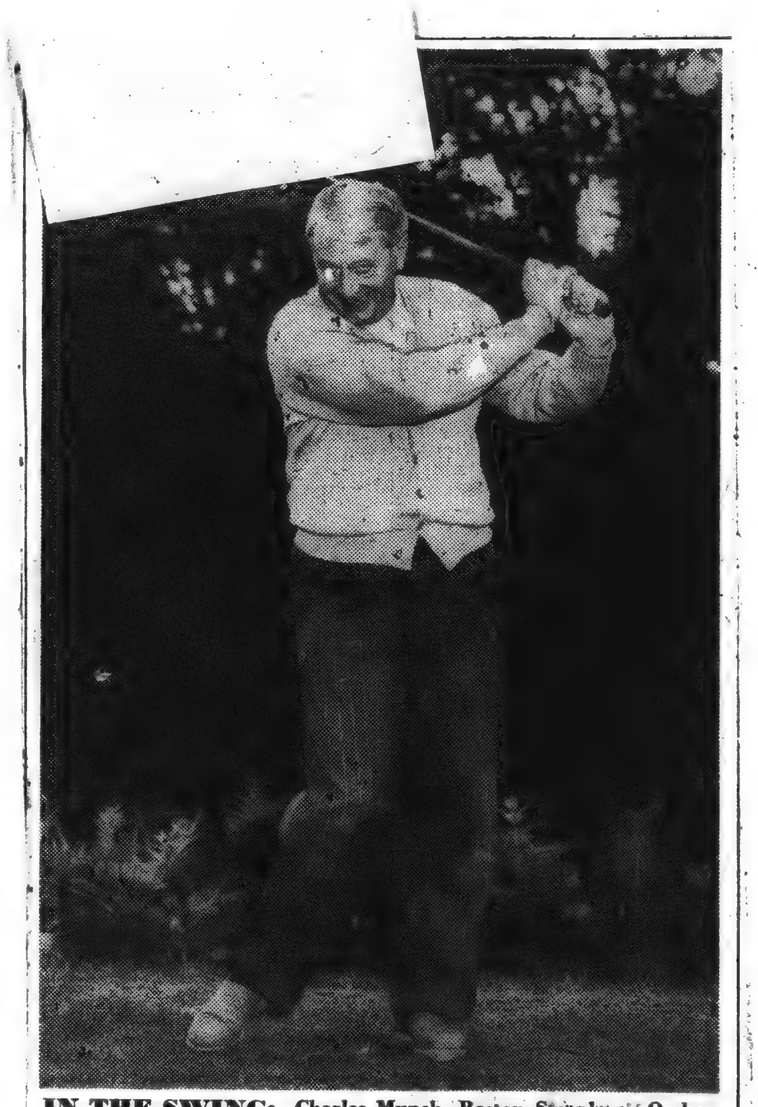
GLADYS H. SCHUMACHER
Box 8063, Greenway Station,
Tuscon, Ariz.

Cir. (D 9,928)
This Clipping From
MIDDLETOWN, N. Y.
TIMES-HERALD
AUG 19 1953

Berkshire Festival Had Best Season

TANGLEWOOD, Lenox, Mass. — The Boston Symphony Orchestra, its music director, Charles Munch, conducting, closed the 16th Berkshire Festival, the most successful to date for the orchestra and its music school, the Berkshire Music Center. Manager George E. Judd listed as causes "the increasing awareness of music patrons of the festival's accessibility from Connecticut, Hudson and Mohawk valleys; the accoustical marvels of the 6,000-seat music shed and the 1,152-seat theatre-concert hall, whose open sides permit music lovers to overflow onto the lawns of the Tanglewood estate so that no one need be turned away; the stimulating and varied programs; the high standard of students enrolled in the school for its eleventh season; and the favorable Berkshire weather."

In six weeks, from July 11 through August 16, the festival concert attendance totalled 117,950 as compared with 104,875 in 1952; 112,650 in 1951; and 113,300 in 1950, a record year because the late Serge Koussevitzky conducted his last performances then with the orchestra he headed for 25 years. The audience at student performances was 43,825, an increase of 9,425 over a year ago. The gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8,400 persons this year, as against 6,000 in 1952.



IN THE SWING: Charles Munch, Boston Symphony Orchestra conductor, tries his hand with a driver at the Stockbridge Golf Club. This was one of his ways of relaxing between concerts at the Berkshire Festival at near-by Tanglewood.

Cir. (D 35,334)
This Clipping From
SCHENECTADY, N. Y.
UNION-STAR
AUG 19 1953

Music Festival To Be Marked Next Month

South Mountain, Coolidge Groups To Be Sponsors

PITTSFIELD, Aug. 19 — The 35th anniversary of music at South Mountain here will be celebrated with solo recitals and a major chamber music festival in September under auspices of the Coolidge Foundation and the South Mountain Association.

The first concert by Carroll Glenn, violinist, will take place Sunday at 4. Leonid Hambro, pianist, will be heard Aug. 30.

The Coolidge Festival in September will consist of five concerts Wednesday through Friday, Sept. 23-25. The Berkshire String Quartet, Kroll String Quartet and Albert Sprague Coolidge, oboe, will play Sept. 23 at 4 p.m. Sept. 24 at 11 a.m., the Bel Arte Trio, assisted by Louis Speyer, oboe, James Pappoutsakis, flute, and Lukas Foss, piano, will appear. On the same date at 4 p.m., the Hufstader Singers, accompanied by an instrumental ensemble from the Boston Symphony Orchestra, will present a program of choral music.

The Kroll and Berkshire quartets will appear again Sept. 25 at 11 a.m. and, at 4 p.m., Milton Katims and a chamber orchestra from the National Broadcasting Symphony Orchestra will present the concluding concert.

On Oct. 21, William Masselos, winner of the National Federation of Music Clubs' $1,000 prize will be heard in a piano recital.

...s Heard at Tanglewood Concert

...munch conducting, played Brahm's "Deutsches Requiem."

The soprano was Miss Lois Marshall of Canada, who once was afflicted with polio but it did not affect her voice. It was really lovely. The baritone was William Warfield, who toured Europe last year with the company doing "Porgy and Bess."

While over there recently I heard what a magnificent Porgy he was, and after hearing him I can well understand the enthusi...n of his audiences. His voice ...a wonderful instrument.

...was in Beacon Saturday after...n for a funeral and when I ...pped at a service station the ...n in charge told me the story ...a little girl living in the town who has been practically adopted by the whole of Beacon.

She is Patricia Ostrowski, 10 years old, a victim of leukemia. Her parents have been told the disease is incurable, but a fund has been raised in the town to do everything possible for her, keeping her alive in the hope that something will be discovered which might effect a cure.

The garageman told me he had just bought her a little bicycle, which she may not be able to use, but which certainly will lend encouragement.

He is not only trying to raise money, which is needed to do everything possible for little Patricia, but he begged me to tell her story so that the fund may grow.

Also, if there is any place in this country where new treatments may be known, such a discovery may quickly be brought to the attention of Patricia's parents.

At Sunday noon I went over to the library to meet a group of some 250 strong, mostly Cubans or those of Cuban descent, from New York City who brought along a little bust of a famous Cuban general to present to the library.

Also, the United Nations interns—students who work at the U. N. during the summer months—picnicked on my grounds at the cottage, and I answered questions for them for about an hour after lunch.

They wanted to know about my trip, about Senator McCarthy, about European and Asian conditions from the point of view of a United States traveler.

There are 49 internes, but all of them were not here on Sunday. They come from 33 countries.

[45]

Clr. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 17 1953

The new Mural Room of Tom's Villa Rosa in Woodmont, opening night, will feature an invitation Gourmet's Dinner, followed by entertainment under the direction of the television team the Bontempis—Pino and Zodo.

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Remarking that the season had been the most successful for the orchestra and its music school, the Berkshire Music Center manager George E. Judd listed as causes for gratification "the increasing awareness of music patrons of the Berkshire Festival's accessibility from Connecticut, Hudson and Mohawk valleys by expressway, state highway, bus, train, airplane; the acoustical marvels of the 6,000-seat Music Shed and the 1,152-seat Theatre-Concert Hall with their open sides which permit music lovers to overflow onto the lawns of the Tanglewood estate so that no one need be turned away; the stimulating and varied programs; the excellent press and national radio coverage by a major network; the high standard of students enrolled in the school for its eleventh season; and the favorable Berkshire weather."

ADIEU, MES AMIS: When Charles Munch left his dressing room in the Music Shed at Tanglewood yesterday afternoon, drawing a close to the most successful Berkshire Music Festival in 16 years, he was greeted at right by these camera fans who made several photographs of the famed conductor as he walked to his car. Plouff

Clr. (D 23,602) (S 24,091)

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POUGHKEEPSIE, N. Y.
NEW YORKER
AUG 18 1953

Berkshire Center Makes Known Awards

Three special cash prizes named for their donors were made known Saturday by the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival which concluded Sunday. They are the Jascha Heifetz award, the Gregor Piatigorsky award and the Samuel Wechsler commission.

On the basis of talent, cooperative spirit and future promise the prizes have been awarded: the Heifetz award $150 each to two violinists, Barbara Lieberman, Brooklyn, and Barbara Sorlien, Fargo, N. D.; the Piatigorsky award of $200 to cellist Uziahu Avni, of Israel; the Wechsler commission $300 to Juan Orrego, of the Facultad de Belles Artes, Augustinas 620, Santiago Chile, a former student, for a chamber music composition scored for three violins, one viola, one cello and piano. Mr. Wechsler is himself a former student at Tanglewood.

The awards were made known by Aaron Copland, assistant director of the Berkshire Music Center since its founding in 1940, at a concert Saturday afternoon by the student orchestra at the conclusion of the school's six-week season.

Clr. (D 6,200)

This Clipping From
CELINA, OHIO
DAILY STANDARD
AUG 18 1953

MUSIC

NEW YORK (U.P.) — Three weekends of Bach, Mozart, and Haydn were warm-ups for three weekends of the full Boston Symphony at the 16th Berkshire Festival in the hills of western Massachusetts.

The warm-up week-ends used members of the orchestra correctly proportioned in numbers to the scores that were performed. The Each weekend — Saturday evening and Sunday afternoon — included five of the Brandenburg concertos, the second orchestral suite, and the 28th cantata.

The Mozart concerts included the D major divertimento (K. 136), the G major violin concerto (K. 216), the serenade for 13 wind instruments (K. 361), the Sinfonia Concertante (K. 264), Eine Kleine Nachtmusik, and the "Prague" and "Jupiter" symphonies.

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The full 104 piece orchestra began performing in the Music Shed July 31, inaugurating three weekends. Charles Munch, its musical director, conducted, assisted by Hugh Ross.

Clr. (D 3,094)

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EAGLE
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Clr. (D 35,334)

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UNION-STAR
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Audiences at student performances totaled 43,825, an increase of 9,425 over last year.

Attendance at the concerts given by various departments of the Berkshire Music Center school also showed substantial increases.

Receipts for 15 festival concerts, the "Tanglewood on Parade" benefit and three orchestra pension fund rehearsals totaled $311,600, compared with $266,000 last year.

Clr. (D 33,690)

This Clipping From
YONKERS, N. Y.
HERALD STATESMAN
AUG 18 1953

Sarah Lawrence Grad Wins Berkshire Prize

One of the two Heifetz Awards—$150 each—given this year at the Berkshire Music Center, Lenox, Mass., went to Barbara Lieberman, a graduate of Sarah Lawrence College.

Miss Lieberman, a violinist who lives in Brooklyn, and is a graduate also of the Juilliard School of Music in New York, won the prize on the basis of talent, cooperative spirit and future promise.

The Berkshire center, although not a formal school, has been providing an intensive workshop in music each Summer and its annual six-week session ended Saturday.

Clr. (D 20,402) (S 41,868)

This Clipping From
WATERBURY, CONN.
REPUBLICAN
AUG 18 1953

Fine Concert Ends Season At Tanglewood

(Special to The Republican)

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An audience of 13,100 filled the 6,000-seat Shed and overflowed onto the green lawns, to hear Charles Munch direct the Boston Symphony Orchestra in a program of Schubert (the poignant and familiar "Unfinished" Symphony); Wagner and Ravel.

His Wagner was the Prelude and Liebstod from "Tristan and Isolde;" the "Siegfried Idyll;" and excerpts from Act 3 of "Die Meistersinger."

Seymour Lipkin, 26 - year-old alumnus of the music school at Tanglewood, was soloist for the taxing, incredibly brilliant Piano Concerto for the Left Hand by Maurice Ravel. Saved for the program's closing, with a fine sense of the dramatic, was Ravel's demoniac "La Valse."

Saturday night's audience, hitting 12,100, heard Leonard Bernstein, a steady, surely - maturing Bernstein, conduct three widely-different compositions, each illustrating another facet of his growing competence as a conductor. There was the Sibelius 4th Symphony; the strongly - rhythmic "Sinfonia India," by Chavez; and Brahms' Symphony No. 2.

His handling of the orchestra for the Chavez work, an exposition on Mexican Indian folk themes, was masterful and direct, with Mr. Bernstein at times appearing as a primitive dancer conveying the strength of the music from musicians to audience. Chavez, teaching at Tanglewood this summer, shared the enthusiastic applause with the young conductor.

Attendance figures for the six weeks of 1953 concerts were given at 117,950, an all-time record. Total paid admissions for the series this year was $311,600, including "Tanglewood on Parade," and three orchestra Pension Fund benefit concerts.

F.Z.

GREENFIELD, MASS
RECORDER-GAZETTE
8/20/53

Other Editors

THE NEW MUSCLE OF THE FESTIVAL

(Berkshire Eagle)

The 1953 Tanglewood season came to its customary rapturous close Sunday afternoon with the breaking of another attendance record. The Festival, if not unique, is at least unusual in its being a project that has had no recessions in its popularity. It started with a rush and has been accelerating ever since, except during the years when it was hampered by war restrictions.

In going from strength to strength it has continued to confute the doubts and predictions of the pessimists. There have been any number of jeremiads from the skeptics from year to year. It was said that novelty was the chief attraction that brought the crowds. Other explanations were curiosity, the feeling that it was the current fad, the desire of the average person to be seen there, or heard talking about it, as an aid to his cultural reputation. There were predictions when Dr. Koussevitzky died that the Tanglewood festival would go into a decline.

The decline is conspicuous by its absence. Whatever argument there may be about the relative competence of Dr. Koussevitzky and Dr. Munch, the general judgment of those who attend is that the quality of music to be heard at Tanglewood is unsurpassed at any summer festival. To what extent the 13,000 increase in paid attendance this year for fifteen Festival concerts in comparison to attendance last year may be laid to the substitution of Friday concerts for Thursday night performances can not be answered precisely. Obviously the more heavily laden bill of fare for week-enders helped at the gate. But the abolition of the Thursday night concerts was in no sense a desperate remedy. Unfortunately, serious music must operate at a deficit in this country where there is no government subsidy. The management of an orchestra can not be censured for trying to reduce that deficit to manageable proportions. The pique of the innkeepers is understandable but it has little validity. Actually, over the long run, the purposes of both are identical.

All in all Tanglewood is one of the great contributions to American culture in the 20th Century, and there is every prospect with its new muscle that it will long continue to make Berkshire proud to be its locus, whatever its inconveniences and minor irritations.

WESTPORT, CONN
TOWN CRIER
8/20/53

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BERKSHIRE EAGLE
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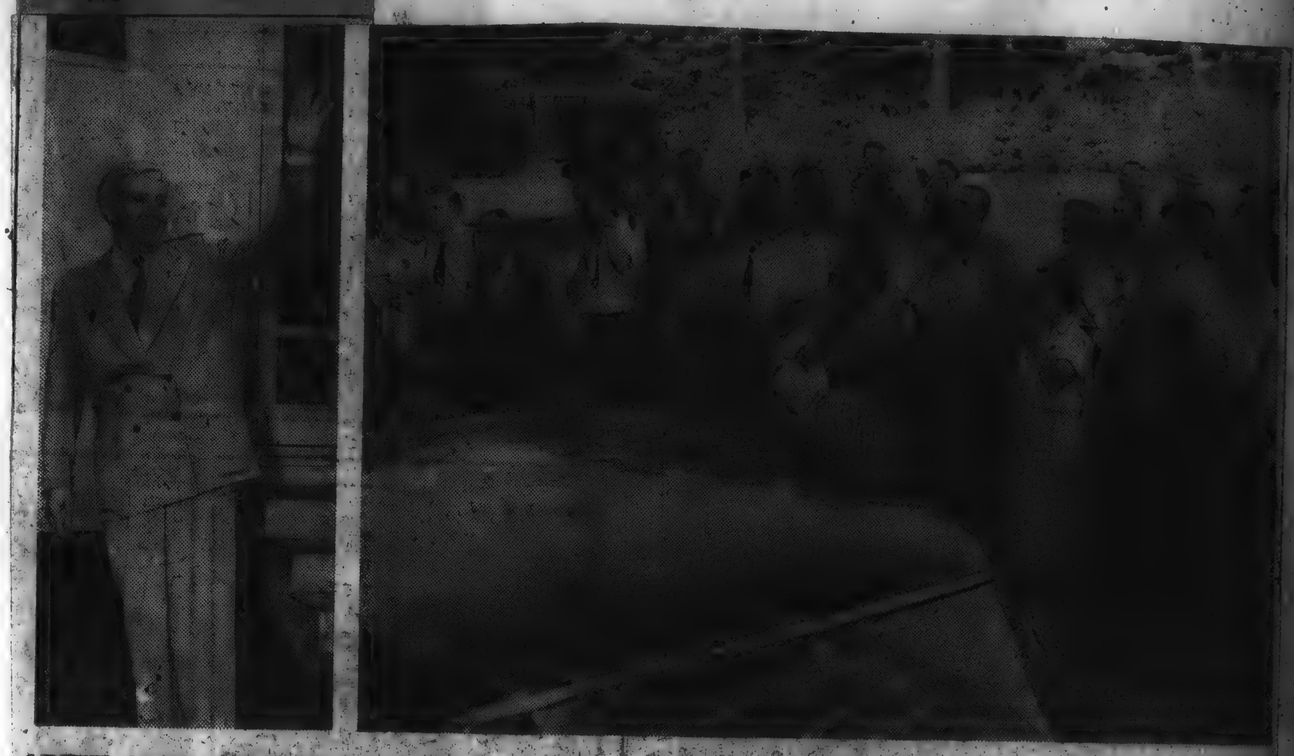

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[46]

Cir. (D 172,699)
This Clipping From
BOSTON, MASS.
Christian Science Monitor
AUG 22 1953

Seymour Lipkin, soloist in Ravel's Piano Concerto for the Left Hand with the Boston Symphony Orchestra at Tanglewood.

Cir. (D 131,670) (S 258,529)
This Clipping From
BOSTON, MASS.
HERALD
AUG 23 1953

Another First for Boston

The Boston Symphony Orchestra, which was the first to make symphonic recordings and the first to be broadcast, will score another first next January when it will perform over a national closed-circuit television hook-up.

It will give the first of five monthly productions which will be seen in more than half a hundred theaters across the country. The miracle of electronics will bring music lovers in cities hundreds of miles apart into Symphony Hall. It will be a good thing for music and for the country. Boston should be proud to be part of this "first."

This Clipping From
CHICAGO, ILL.
TRIBUNE
AUG 2 3 195

Notes of Music and Musicians

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The Louisville Orchestra, under the direction of Robert Whitney, soon to begin its 15th season, will start next Jan. 2 the weekly matinee concerts provided by the Rockefeller Foundation grant of $400,000 made last spring and designed to stretch over a four year period. Except for six weeks in April these concerts will be given thruout the year. In using the grant for a program of commissioned works, recordings and special broadcasts, the orchestra, as previously announced, will commission 28 orchestral works and two 1 hour operas annually, with 10 works being assigned to music student composers on an award basis. Composers who wish to be considered for commissions are asked to submit to the Louisville Orchestra's Commissioning Recommendation committee their names, credits, affiliations, and some background biografy. Scores of completed works should not be submitted unless requested by the committee. Long playing records made by Columbia will be issued once a month during the four year period, and will be offered on subscription only, at $65 for 12 records.

Cir. (D 331,853) (S 567,298)
This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE
AUG 23 1953

New Tanglewood Tale

Music Center Records Set in Attendance, Gate

By JAY S. HARRISON

From T. S. Eliot we know that April is the cruelest month. And from the concert calendar we know that August is the dullest. For here we are arrived in the doldrums, the time of year when music ceases and summer settles. The Stadium has closed, the Goldman Band departed and Tanglewood has come and gone. Now is the moment of silence.

And yet there is a final summer tale to tell—a Tanglewood tale that Hawthorne never wrote. It is the narrative of box-office receipts, attendance figures and student activity on the campus of America's most prosperous music festival. And a drama it is, for 1953 has been a record-breaking year and the breaking of records is the meat of many a yarn.

Attendance Record

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Examine. The brace of Bach concerts on July 11 and 12 saw an attendance of 7,200, the largest opening festival week-end crowd ever counted. Thereafter, audience upon audience broke record upon record. In the Theater-Concert Hall, which houses the chamber concerts of the first three weeks, the average evening audience ran to some 4,360, which indicates that more than 3,000 persons took to the Tanglewood lawns for lack of accommodation in the too-small hall. So popular, in fact, have these preliminary concerts become that there is talk now of moving them next year into the larger Music Shed whose capacity is more generous and whose comforts are more numerous.

Music Shed Crowds

And the big series also toppled existing statistics. In all probability the reason for this may be traced to the Boston Symphony's new policy of performing on three consecutive days, beginning on Friday and ending on Sunday. In the past it was the habit of the orchestra to give a concert on Thursday, another Saturday and the final one on Sunday. But many week-end vacationers were unable to attend a Thursday event and thus the series was telescoped to allow listeners to hear the most music in the shortest time. Graphically illustrated, the combined attendance catch for the big Music Shed programs since 1950, Serge Koussevitzky's last year, reads precisely like this:

1950	1951	1952	1953
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Even more gratifying, however, has been the response shown by music-minded tourists to the Berkshire Music Center student concerts and demonstrations of skill. Fifty-four such performances were given during the six-week period just ended and a total of 43,000 as opposed to 1952's 34,400, heard them. And even the size of the student body itself showed an increase over previous years.

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NEW YORK, N. Y.
NEWS (B'klyn Section)
AUG 23 1953

Music Prizes to Girl Violinists

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[47]

This Clipping From
BOSTON, MASS.
Christian Science Monitor
AUG 22 1953

Seymour Lipkin, soloist in Ravel's Piano Concerto for the Left Hand with the Boston Symphony Orchestra at Tanglewood.

Cir. (D 131,670) (S 280,829)
This Clipping From
BOSTON, MASS.
HERALD
AUG 23 1953

Another First for Boston

The Boston Symphony Orchestra, which was the first to make symphonic recordings and the first to be broadcast, will score another first next January when it will perform over a national closed-circuit television hook-up.

It will give the first of five monthly productions which will be seen in more than half a hundred theaters across the country. The miracle of electronics will bring music lovers in cities hundreds of miles apart into Symphony Hall. It will be a good thing for music and for the country. Boston should be proud to be part of this "first."

This Clipping From
CHICAGO, ILL.
TRIBUNE
AUG 23 1953

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Cir. (D 331,863) (S 567,270)
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HERALD TRIBUNE
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NEWS (B'klyn Section)
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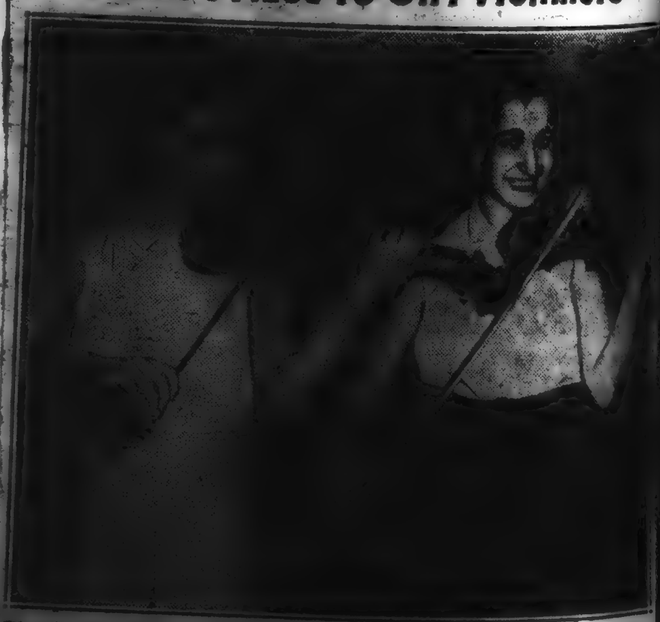

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[47]

Cir. (S 89,838)
This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
AUG 23 1953

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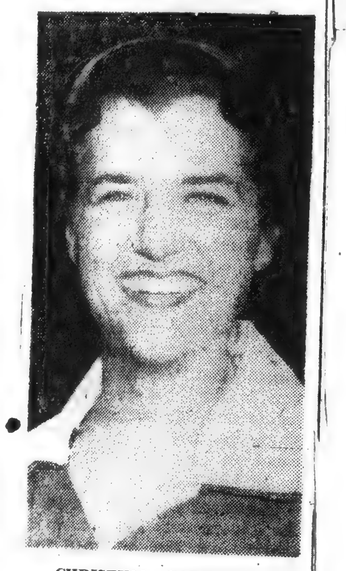

CHRISTINA CARDILLO

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E. H. T.

[48]

Cir. (D 260,526) (S 303,360)
This Clipping From
WASHINGTON, D. C.
TIMES-HERALD
2
AUG 23 1953

GOTHAM LETTER

Vacationing Critic Sees Coney Island In Tanglewood

BY JOHN CHAPMAN

NEW YORK, Aug. 22.

THE summer theatrical experience of this paid playgoer and devotee of the entertainment arts have been few, because of a vacation, and disappointing, because of—well, because. I have never been a one to take a busman's holiday or a postman's day off and flitter about in the country theaters seeing packaged Pinzas and other attractions.

The only two shows I wanted to see I was forced by time and circumstances to miss—Shirley Booth in "The Time of the Cuckoo" in Central City, Colo., and Wally Cox as Erwin, the greeting-card poet of "Three Men on a Horse," in Westport, Conn., and other way stations.

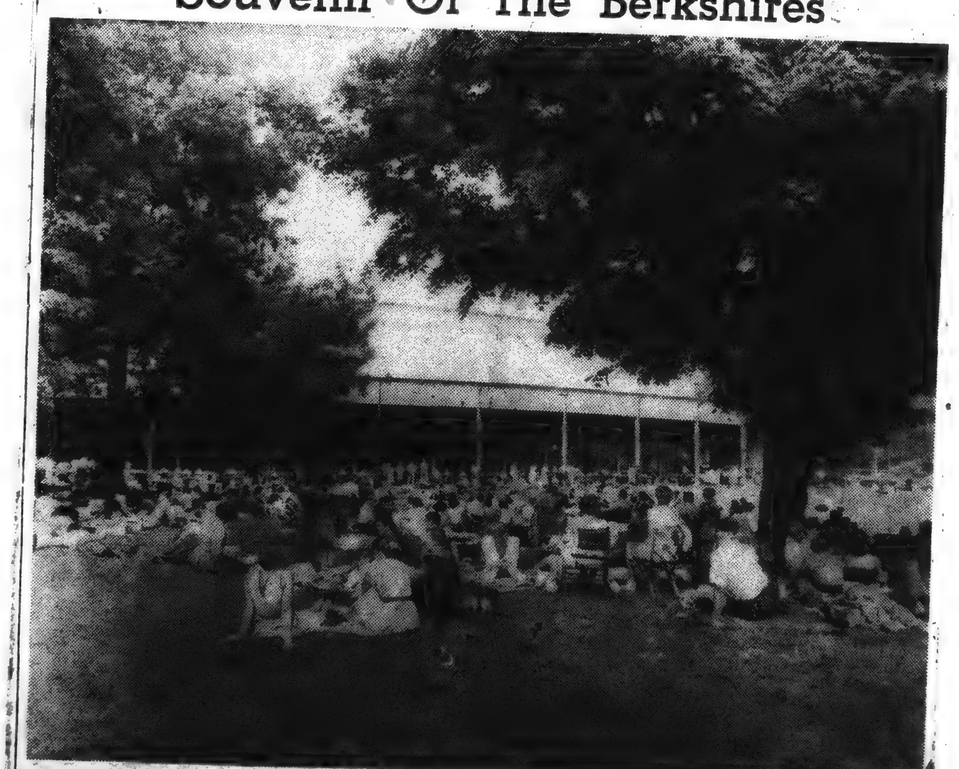
After having come down out of the Adirondacks, we thirsted for culture, so a week ago Saturday we charged up to Tanglewood, Mass., the magnificent Berkshire mountains property of the Boston Symphony orchestra. Very often I had read of the summer festival of music given there each year; had read of the thousands who hear the week end concerts in the big music shed and of the additional thousands who sit on acres and acres of lawn in front of the shed and hear the performance in the great outdoors. It was high time I went to this Lewisohn stadium with grass, so we went.

WELL, it was like Coney Island with French horns. It was the temple of Bach, Beethoven, Brahms, bellies, bottoms and babies. Strewn on the greensward were sunbathers with and without blankets under them, in a kaleidoscope of costumes.

The older ones slept; the youthful ones necked with an indifference to propriety that would dismay a Jones Beach guard, and the babies roughhoused and scampered. Nobody in the big yard seemed to be listening to the music—but after all it was only a nice concert by the students' symphony orchestra

Cir. (D 186,970) (S 150,268)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 23 1953

Souvenir Of The Berkshires



SUPPER was al fresco at Tanglewood as the crowds gathered for concerts of the Boston Symphony Orchestra under Conductor Charles Munch. A record attendance in the big Shed was chalked up by this year's festival, which ran from early July and has just closed.

Cir. (S 223,266)
This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 23 1953

Chautauqua's Many Years; 'Tanglewood' Crescendo; Lyric 'Song of Norway'

This date in music: 1904, William Primrose born in Glasgow. He became leader of the Primrose Quartet, playing the viola, and is known for recordings and concertizing, in America and abroad. He has been principal viola player with NBC Symphony.

By E. V. W.

THE 18TH SEASON of Chautauqua Institution is marked to- in Amphitheater under direction ba utauqua Symphony Orchestra. to the 100th anniversary of the ne 75th anniversary of Thomas tric light and inception of the pr hautauqua since the founding a sc

Highly Successful Berkshire Season; 117,950 Attend

Pa gifts also include composi- Hi n; and the veteran Pierre Fr nteux. Choral conductor in wi anglewood," Hugh Ross, di- lie ted the choral section of the de sic Center in six Festival con- "D ts. The opera department di- sin tor, Boris Goldovsky. du op

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THE ANNUAL Berkshire Festival in "Tanglewood," Lenox, Mass., which closed recently, was the most successful thus far for the Boston Symphony Orchestra and its music school, Berkshire Music Center, according to Manager George E. Judd. In the six weeks, July 11 through Aug. 16. Festival concert attendance totalled 117,950 as compared with 104,875 in 1952. The year 1950 set a previous record when the late Dr. Serge Koussevitzky conducted his last performances with the orchestra he had directed for 25 years.

THE STUDENT BODY in the Music Center, chosen from some 1,500 applicants, numbered 397. There were 292 full-time students from 40 states and the District of Columbia, New York leading with 76; Massachusetts next with 33 and Michigan with 18. Seven foreign countries — Canada, Israel, Italy, Japan, Korea, Mexico and Sweden were represented. "Tanglewood on Parade," the annual benefit for the Music Center School attracted 8,400 and brought school receipts of $20,000, as against $13,000 in 1952 when 6,000 attended.

THE BOSTON SYMPHONY returned to Symphony Hall, headquarters for recordings following the final "Tanglewood" concert in the great Shed. On Aug. 18, Orchestra Director Charles Munch, director also of the Berkshire Festival and conductor of many of the concerts, flew to Nice, France, for vacation until the Orchestra begins its 73d season in Boston Oct. 9. During the season in "Tanglewood," guest conductors of the Symphony were Leonard Bernstein, whose musi-

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 23 1953

Berkshire Music Festival Ends Successful Season

The 16th annual Berkshire Music Festival at Tanglewood has just ended, and its success merely confirms the undeniable truth that it is now one of the world's outstanding celebrations of great music, deserving a place beside those at Salzburg and Bayreuth.

Munch

In the six weeks from July 11 through Aug. 16, the Festival concert attendance totaled 117,950, as compared with 104,875 last year, 112,650 in 1951 and 113,300 in 1950, a record year in which the late Serge Koussevitsky conducted his last performance with the orchestra he headed for 25 years. The audience at student performances was 43,825, an increase of 9,425 over last year. And the gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8,400 persons this year, as against 6,000 in 1952.

On the musical side, Charles Munch, who has pioneered in introducing so much music, included in the Festival programs a number of works which the Boston Symphony had never performed before—Bach's Cantata No. 28 with chorus and soloists, which Hugh Ross conducted; Mozart's Divertimento in D for Strings; Haydn's "Theresa" Mass; Darious Milhaud's "La Creation du Monde"

New to Tanglewood audiences were the following: Lukas Foss' cantata, "A Parable of Death," which had its New England premiere on July 26, with Vera Zorina as narrator; Richard Strauss' "Divertimo;" Lukas Foss' revised Piano Concerto No. 2; the complete dramatic symphony by Hector Berlioz, "Romeo and Juliet," with Jennie Tourel, Nicola Moscona and John McCollum as soloists; Sibelius' Symphony No. 4 in A Minor, and the "Sinfonia India" of Carlos Chavez, the Mexican composer-conductor who was the Berkshire Music Center's guest teacher of composition this Summer.

HERE AND THERE—CBS-TV wants comedian Ed Wynn to do an afternoon children's show in the Fall . . . Greatest single week's volume of business on a straight-film policy has been chalked up by "From Here to Eternity," which grossed $173,000 in its first week at the Capitol in New York . . . Ray Bolger's new TV program will have its premiere over ABC on Thursday night, Oct. 8, at 8:30.

Alfred Lunt and Lynn Fontanne will return to the Broadway stage in the late Fall.

PASTE OVER

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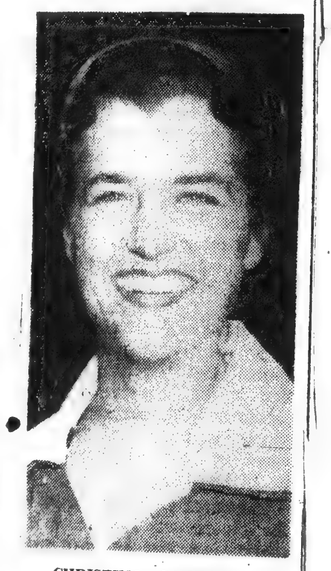

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There were many strangely clad and strangely shaped sunbathers at Tanglewood. Always a keen observer of the female figure, I thought for a moment that I had discovered at the Boston symphony's Camp Karefree a new type of woman—a lass in brown slacks who was very curvy but with most of her curves low and on the outside. Upon further observation, however, I noticed that she was a regular-issue girl who happened to be carrying a cello in a brown canvas case.

This was a disappointment. So was Tanglewood.

THE Broadway news for this

Cir. (S 223,266)
This Clipping From
SYRACUSE, N. Y.
HERALD-AMERICAN
AUG 23 1953

Chautauqua's Many Years; 'Tanglewood' Crescendo; Lyric 'Song of Norway'

This date in music: 1904, William Primrose born in Glasgow. He became leader of the Primrose Quartet, playing the viola, and is known for recordings and concertizing, in America and abroad. He has been principal viola player with NBC Symphony.

By E. V. W.

THE 18TH SEASON of Chautauqua Institution is marked to- [illegible] in the Amphitheater under direction [illegible] utauqua Symphony Orchestra. [illegible] the 100th anniversary of the [illegible] 75th anniversary of Thomas [illegible] ric light and inception of the [illegible] hautauqua since the founding [illegible]

Pa[illegible] gifts also include composi- Hi[illegible]n; and the veteran Pierre Fr[illegible]nteux. Choral conductor in wi[illegible]anglewood," Hugh Ross, die[illegible]ted the choral section of the de[illegible]sic Center in six Festival con- "D[illegible]ts. The opera department di- sin[illegible]tor, Boris Goldovsky.

du[illegible]

op[illegible]

* * *

Highly Successful Berkshire Season; 117,950 Attend

THE ANNUAL Berkshire Festival in "Tanglewood," Lenox, Mass., which closed recently, was the most successful thus far for the Boston Symphony Orchestra and its music school, Berkshire Music Center, according to Manager George E. Judd. In the six weeks, July 11 through Aug. 16. Festival concert attendance totalled 117,950 as compared with 104,875 in 1952. The year 1950 set a previous record when the late Dr. Serge Koussevitzky conducted his last performances with the orchestra he had directed for 25 years.

THE STUDENT BODY in the Music Center, chosen from some 1,500 applicants, numbered 397. There were 292 full-time students from 40 states and the District of Columbia, New York leading with 76; Massachusetts next with 33 and Michigan with 18. Seven foreign countries — Canada, Israel, Italy, Japan, Korea, Mexico and Sweden were represented. "Tanglewood on Parade," the annual benefit for the Music Center School attracted 8,400 and brought school receipts of $20,000, as against $13,000 in 1952 when 6,000 attended.

THE BOSTON SYMPHONY returned to Symphony Hall, headquarters for recordings following the final "Tanglewood" concert in the great Shed. On Aug. 18, Orchestra Director Charles Munch, director also of the Berkshire Festival and conductor of many of the concerts, flew to Nice, France, for vacation until the Orchestra begins its 73d season in Boston Oct. 9. During the season in "Tanglewood," guest conductors of the Symphony were Leonard Bernstein, whose musi-

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 23 1953

Berkshire Music Festival Ends Successful Season

The 16th annual Berkshire Music Festival at Tanglewood has just ended, and its success merely confirms the undeniable truth that it is now one of the world's outstanding celebrations of great music, deserving a place beside those at Salzburg and Bayreuth.

Munch

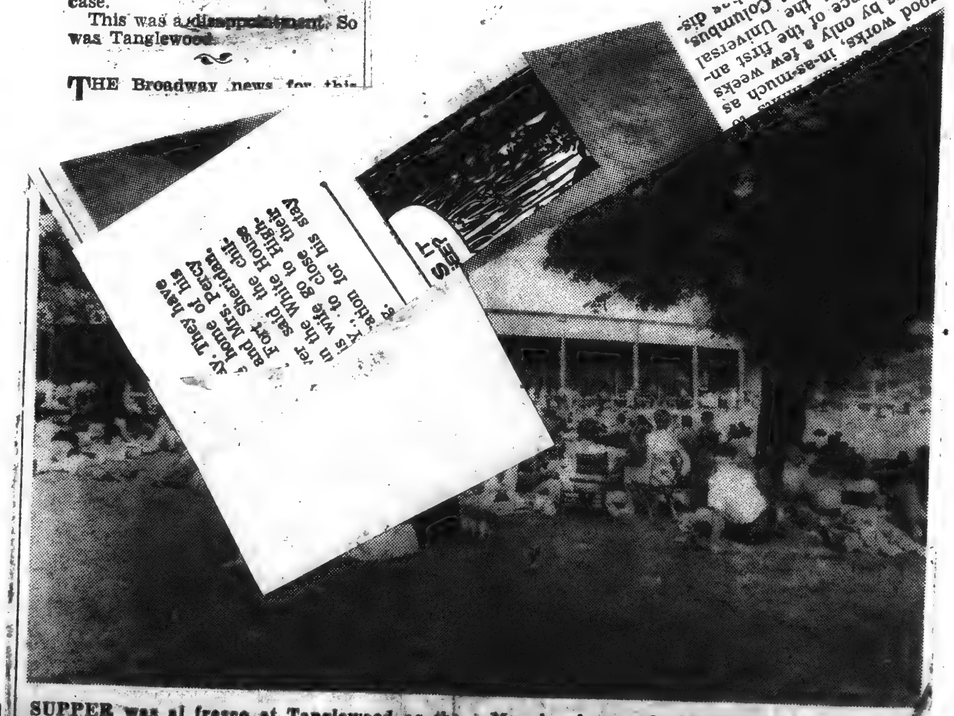
In the six weeks from July 11 through Aug. 16, the Festival concert attendance totaled 117,950, as compared with 104,875 last year, 112,650 in 1951 and 113,300 in 1950, a record year in which the late Serge Koussevitsky conducted his last performance with the orchestra he headed for 25 years. The audience at student performances was 43,825, an increase of 9,425 over last year. And the gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8,400 persons this year, as against 6,000 in 1952.

On the musical side, Charles Munch, who has pioneered in introducing so much music included in the Festival programs a number of works which the Boston Symphony had never performed before—Bach's Cantata No. 28 with chorus and soloists, which Hugh Ross conducted; Mozart's Divertimento in D for Strings; Haydn's "Theresa" Mass; Darious Milhaud's "La Creation du Monde"

New to Tanglewood audiences were the following: Lukas Foss' cantata, "A Parable of Death," which had its New England premiere on July 26, with Vera Zorina as narrator; Richard Strauss' "Divertimo;" Lukas Foss' revised Piano Concerto No. 2; the complete dramatic symphony by Hector Berlioz, "Romeo and Juliet," with Jennie Tourel, Nicola Moscona and John McCollum as soloists; Sibelius' Symphony No. 4 in A Minor, and the "Sinfonia India" of Carlos Chavez, the Mexican composer-conductor who was the Berkshire Music Center's guest teacher of composition this Summer.

HERE AND THERE—CBS-TV wants comedian Ed Wynn to do an afternoon children's show in the Fall . . . Greatest single week's volume of business on a straight-film policy has been chalked up by "From Here to Eternity," which grossed $173,000 in its first week at the Capitol in New York . . . Ray Bolger's new TV program will have its premiere over ABC on Thursday night, Oct. 8, at 8:30.

Alfred Lunt and Lynn Fontanne will return to the Broadway stage in the late Fall.



SUPPER was al fresco at Tanglewood as the crowds gathered for concerts of the Boston Symphony Orchestra under Conductor Charles Munch. A record attendance in the big Shed was chalked up by this year's festival, which ran from early July and has just closed.

[48]

TIGHT BINDING

Cir. (D 46,046) (S 173,079)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 23 1953

Week at Annual Berkshire Music Festival Delights Critic

By RUTH TRIPP

THE little hills rejoice on every side."

So writes David in his 65th Psalm. And to hear these words in the old Lenox Congregational Church on the final beautiful Sunday of the Berkshire Festival of 1953 was to hear my extraordinary week there summarized.

I had only to look through the small panes of the meeting house window to see the burial ground where Serge Koussevitzky was laid to rest. His grave has a modest marker and near it is placed a small marble tablet, an expression of gratitude from the members of the Israel Symphony.

During the morning service, the pastor announced that through the kindness of Mme. Koussevitzky, the choir of the Russian Orthodox Cathedral of New York will come to Lenox next Saturday to sing a concert in the old church. In two years, the church will observe its sesquicentennial in the present edifice, although the church society was established long before with the founding of the town of Lenox. During the years, the church has been heated solely by two huge pot-bellied stoves at the rear of the auditorium. The forthcoming concert will raise funds to install a modern heating system.

The Berkshire Festival has done much for Lenox and the surrounding area, and the people of the area have done much for the Festival. The Psalmist is right.

Munch Is Leading Figure

The big figure of the Festival is Charles Munch. The final concert last Sunday afternoon left no doubt of that fact. He conducted Ravel's "La Valse" in what can be called its consummate performance. The audience rose to its feet, cheering. And this after a splendid and showy feat by the young American pianist Seymour Lipkin, playing Ravel's pianoforte concerto for the left hand. Here again, the orchestra and soloist were guided by the master hand of Munch.

We had heard before intermission a suave performance of Schubert's "Unfinished" and some deeply moving Wagner scores: the "Love Death," the Siegfried Idyll, and three excerpts from "Die Meistersinger."

After an absence of three seasons, I found it fascinating to go about with my ear tuned to the overtones of the Festival, vibrating in every direction. Sunday intermission was devoted to leave-taking and near me I heard, "If I can get this cast off my foot, I'll be in Morocco for the winter. Otherwise I'll go to Hawaii to be nearer my doctor." The reply, "Well, look me up on your way through California." This Berkshire Festival is taking on an international aspect.

But to go back to the day of my arrival, on Tuesday, I have to revert to 1782 and the music of the Belgian composer Gretry. The opera department of the Berkshire Music Center assisted by the Center Orchestra presented a lively performance of "Richard Coeur de Lion." The text by Sedaine had been translated by Boris Goldovsky and Sarah Caldwell and the opera was conducted by Goldovsky.

In his inimitable fashion and in his best manner, he gave us a briefing. The score used by the orchestra was the original one, loaned from the archives of a museum in Belgium.

The singing and acting were excellent. Edith Fischer, soprano, of Providence was a member of the cast. Special praise is due the stagecraft of this piece as we saw it. Sets and lighting effects were completely professional. Goldovsky was in rare form as a conductor and this performance gave me a fine start for the week.

Informal Routine at Inn

At the inn where I stayed, a most informal and charming routine prevailed. The "devoted inn-keeper" has but one thought in mind, to make her guests happy. Imagine my surprise (when at breakfast), I was introduced to John Kim, an assistant conductor of the Korean Symphony. He was a student at the Berkshire Center and was living at the inn.

We talked about his work and he said his orchestra had numbered 81 but that now it was down to 60 because the Communists had captured some of the players.

I asked him if he would return to Korea. His reply was decisive and cheerful. "Oh, yes. We will still play." I asked him where and he said, "Mostly in Pusan." He pronounced it as if it were spelled Busan.

He had a 9 o'clock class and went along. At lunch time I saw him again, studying scores while he munched his sandwich in the Tanglewood Cafeteria.

Aaron Copland was moderator of the composers' forum Wednesday evening in the Chamber Music Hall. Here we heard the most controversial accomplishment of the week. How could it have been otherwise? We had a string quartet by Charles Wilson; woodwind trios by Edward Miller (well written and fortunately short); two parts of a string quintet by Malcolm Peyton; a suite from the ballet "Trichotomy" by Richard Halsey, and "Captain Ahab" for narrator and orchestra by Sherron McClellan Adrian.

Much Imitation

There was much imitation of Bartok, Berg and Copland, some of it pretty poor and all of it obvious. The "Trichotomy" was the least interesting because it was spread too thin. The subtitles, "Mercury," "Salt" and "Sulphur" revealed plainly that it was only a concoction. However, "Captain Ahab" was extremely interesting. The narrator was Mr. Silverstein of the drama department faculty at Brandeis University. The Adrian score was dramatic and forceful. I wished that we could have had Mr. Silverstein read the Melville text and then have heard the music. We heard them simultaneously.

After the concert the moderator asked for questions. Hearing none, he observed, "No questions about this questionable music?" My impression of the composers I heard at Tanglewood was not reassuring. I had the impression that some of them were more concerned with trying to look like composers than to settle in and learn the craft. I may not have attended the most representative session.

Thursday brought "Tanglewood on Parade" and a simultaneous concert in all directions. I chose to hear the student orchestra, at six, in the Shed. Harold Blumenfeld conducted Prokofieff's "Lieutenant Kije" with good, substantial style.

Uziahu Wiesel, 'cellist, played the Dvorak Concerto in B minor and the orchestra was conducted by Erno Daniel. This was very musical, although a little weak in spots.

The outstanding performance was that conducted by Herbert Blomstedt, a student conductor from Sweden. He chose Debussy's "Prelude a l'Apres-Midi d'un Faune." The orchestra gave him splendid co-operation because he gave them inspired direction. This was the outstanding student performance of the final week for me.

The last number was Ravel's "Alborada del Gracioso" conducted with a sure hand by Robert Mandell.

The big concert at 8 in the shed was magnificently presented. Munch conducted a thoroughly satisfactory first half. We had Handel's "Water Music" and Beethoven's Violin Concerto, Op. 61, with Isaac Stern as soloist. Mature musicianship and artistic control featured this portion of the program and conservative elegance would best describe the style.

The second half of the program featured Leonard Bernstein conducting Gershwin's "Porgy and Bess" (Act II). Soloists were Leontyne Price and William Warfield with the chorus from the Berkshire Center trained by Hugh Ross.

Bernstein was thoroughly in accord with the score and we heard what would amount to the best concert version possible of this unique work.

Miss Price sang "Summertime" as I had never heard it before. Her voice is pure and beautiful. Warfield took the roles of both Porgy and Sporting Life and made both realistic. The "Buzzard" song was thrilling. Bernstein did a wonderful job and the audience was thrilled.

Bernstein Shows Progress

Bernstein's conducting on Saturday night showed the measure of his progress. In the Brahms Symphony II, there was profound musicianship and a maturity which speaks promisingly of the stature he is attaining. He also gave us a rewarding performance of the Sibelius fourth symphony which had the peculiar advantage of a reading from one unusually sensitive to the modern idiom. As a result, the work sounded prophetic, when considered in relation to the date of its writing.

Also at this concert we heard "Symphonia India" by Carlos Chavez, who was a member of the faculty at the Center. I had heard Chavez conduct the National Symphony, as a guest, in Washington and also in Boston when Koussevitzky was host to so many famous conductors.

It would be expected that, being in the area, he would conduct his own work. I have a very good idea that Chavez chose to be a member of the audience to hear this brilliant work interpreted.

The fire and vigor which Leonard Bernstein generated with the assistance of the virtuoso group he conducted was thrilling, and here again, we had cheers from the audience.

The most serious and the heaviest work of this series was presented Friday evening when "A German Requiem" by Brahms was performed. Munch conducted the orchestra and chorus and the soloists were Lois Marshall, soprano, and William Warfield, baritone. The chorus was from the Center and gave an excellent account of its training.

From Toronto

Miss Marshall comes from Toronto. At the inn where I stayed were two energetic teachers from the same city who had come over to hear her sing. They were members of a walking club and as a part of the club's activity they had spent the previous week walking through the Green Mountains. They had come across some mutual friends recently back from Melbourne and all were agreed that the Berkshire Festival had been all right.

I enjoyed Miss Marshall's singing and marveled at her accomplishment achieved against the handicap of polio. Mr. Warfield was at his best in the second solo he had, and the choral ensemble, with two exceptions, was fine. Brahms makes severe demands on his chorus in the matter of entrances against orchestral odds.

The devotion of the Munch interpretation was one of the high points of the Festival and I thought back to the "Requiem" performances I have heard under Koussevitzky's baton in Symphony Hall and somehow the continuity of things of major importance seemed assured.

There will be younger conductors at Tanglewood in another decade to show the accomplishment Bernstein is showing. (I saw him his first season as a student conductor at the Berkshire Music Center).

There will be the high standards of achievement by Koussevitzky and Munch for these young people to aim at, and surrounding it all will be the "little hills" of Tanglewood and the inspiration they afford.

Cir. (D 8,364)
This Clipping From
GLOUCESTER, MASS.
TIMES
AUG 20 1953

Boston Symphony Attracts Average Audience of 4360

LENOX—The Boston Symphony Orchestra, its music director Charles Munch, conducting, closed the 16th Berkshire Festival, the 14th since the Boston Symphony participated, in the hills of Western Massachusetts with a program devoted to the symphonic works of Schubert, Wagner and Ravel.

Remarking that the season has been the most successful for the orchestra and its music school, the Berkshire Music Center, Manager George E. Judd listed as causes for gratification "the increasing awareness of music patrons of the Berkshire Festival's accessibility from Connecticut, Hudson and Mohawk valleys by expressway, state highway, bus, train, airplane; the acoustical marvels of the 6,000-seat Music Shed and the 1,152-seat Theatre-Concert Hall with their open sides which permit music lovers to overflow onto the lawns of the Tanglewood estate so that no one need be turned away; the stimulating and varied programs; the excellent press and national radio coverage by a major network; the high standard of students enrolled in the school for its eleventh season; and the favorable Berkshire weather."

In six weeks, from July 11 through August 16, the Festival concert attendance totalled 117,950, as compared with 104,875 in 1952; 112,650 in 1951; 113,300 in 1950, a record year when the late Serge Koussevitzky conducted his last performances with the orchestra he headed for 25 years. The audience at student performances was 43,825, an increase of 9,425 over the 34,400 a year ago. The gala "Tanglewood on Parade," the annual benefit for the Berkshire Music Center, attracted 8,400 persons this year, as against 6,000 in 1952.

The Festival early began upsetting records. Preliminary concerts by the chamber section of the Boston Symphony Orchestra, programs devoted to Bach, Mozart and Haydn in the small-capacity Theatre-Concert Hall attracted a total of 26,150 persons (1952: 19,700; 1951, 22,900; 1950, 23,500).

An average attendance of 4,360 persons attended each performance this year, which means that more than 3,000 persons per concert have sat on the Tanglewood lawns under the stars or under the sun to listen to music that, until just a few years ago, could have been classified as only for special tastes. So popular, indeed, have these "small" concerts proved that the orchestra management is faced with the problem of whether or not to move them next season entirely to the large-capacity Music Shed. The brace of Bach concerts July 11-12 saw an attendance of 7,200, the largest opening Festival week-end crowd on record. The Mozart concerts, which over the years have proved the most popular in this series, were long sold out in advance. Box office receipts for these preliminary concerts totaled $58,235 an increase of 35% compared to those of 1952.

The Music Shed series (July 31-August 16) saw three weekends of three concerts each. The opening performance, July 31, attracted 10,300 persons, the largest first night in the Festival's history; despite rain threats the first Sunday afternoon program conducted by Pierre Monteux on August 2, drew 9,900, for a new record: the weekend's total 31,000 set a new high for the opening weekend. Series B (August 7-9) witnessed a near record 11,400 persons on August 8 when Leonard Bernstein conducted a memorial program for Dr. Koussevitzky, and despite a rain threat that held the Sunday afternoon August 9 figure to 9,100, established an attendance of 28,000 for the weekend. Series C (August 14-16), with favorable weather, drew 32,800 highlights being the Saturday night August 15 concert of Leonard Bernstein with an attendance of 13,100 a season's high.

[49]

This Clipping From
NEW YORK, N.
NEWS (B'klyn Sec.
AUG 23

Local Musical Festivals Have Loyal Backers

By FRANK KELLY

Every Summer connoisseurs of classical music go into rapture over the music festivals at Bayreuth, Germany, and Tanglewood, Mass. They spend all kinds of money to hear the music presented at these festivals.

As far as a lot of Brooklyn and Queens residents are concerned, it's just a waste of time and money.

They both like music. Mr. and Mrs. August Lindenmann of Ridgewood, Queens, are ardent patrons of the Music Grove in Forest Park.

They have their own festival every week at Prospect Park, Brooklyn, and Forest Park, Queens, and they're free.

Whole Family Goes

Harry and Dorothy Goldfarb, 3115 Brighton Fourth St., Brooklyn, have been attending the Prospect Park concerts for about 10 years. Their daughter, Marilyn, has been going since she was old enough to waddle across the floor.

"Who wants to go to Tanglewood?" Harry said. "They're a darn formal. Besides, we can appreciate the music of the masters just as much here without going into needless expense."

The August Lindenmanns, 59-04 Myrtle Ave., Ridgewood, Queens, also vouch for the park concerts. "Who wants to spend a lot of time traveling when we can just hop across the street to the Music Grove in Forest Park and hear what we like?" Lindenmann said. "Of course, we have our differences in taste. My wife likes anything, but I go in for groups."

The older generation is not the only group that favors the free concerts. Paula Mellendorf, 16, of 1468 E. 19th St., Brooklyn, a senior at Madison High School, prefers the park concerts to the others.

She Likes Dodgers, Too.

She said, "Although this is only the first year that I've gone to them at Prospect Park, I'm sure that they are almost as good as the others. Besides, who wants to leave Brooklyn, where we not only have concerts but the Dodgers?"

Of course, as far as music goes, there are some people who go because of necessity. Benedict Robbins of 97-11 118th St., Richmond Hill is one.

"My wife is the one who appreciates music in our family," he related. "Every time there is a concert scheduled she makes me take her and the kids. I usually have other things to do around the house but she makes me come anyway."

The Parks department has been putting on these concerts since before the turn of the century, which gives it about 40 years more experience than the Tanglewood group. It has to give way to the Bayreuth Festival in experience, however since that has been in business longer.

In Queens, Mrs. Mary O'Grady does the preliminary work in setting up the season's concerts and supervises them when they get under way.

The supervisory work includes printing the programs, setting up mikes and making sure the seating arrangements are okay. Mrs. Anita Reagan is the Parks Department supervisor for Brooklyn.

Cir. (D 653,252) (S 982,681)
This Clipping From
NEW YORK, N. Y.
JOURNAL-AMERICAN
AUG 23 1953

Miles Kastendieck: Over-Capacity Crowds At Berkshire Festival

WITH the Berkshire Festival concluding its most successful season, this Tanglewood "madness" must have some method in it. The second big weekend was supposed to have been the high spot, but what happened this last weekend matched the other.

MILES KASTENDIECK

In the case of the former what was being played aroused interest; in the latter how the music fared made the difference. Charles Munch probably did more in the final concert to make people want to return than at any other time.

When at his finest, Munch compares favorably with the greatest conductors. He showed his prowess and depth of feeling in a program of familar music by Schubert, Wagner, and Ravel. Probably the secret lay in his being in just the right mood.

With the Boston Symphony responding in the fullness of its powers, the result was worth making a special trip to Tanglewood no matter what the program.

Over Capacity

To hear the B.S.O. has undoubtedly accounted for the upsurge in attendance at the festival this year. That desire coupled with just being at Tanglewood because it is a beautiful spot draws a great many people. The program policy may be a secondary matter.

Nevertheless, with the pre-shed concerts attracting an average of 3,000 people per concert beyond the capacity of the Theatre-Concert Hall, some change is in order for next season.

In passing it is worth noting that Munch this year included a number of works not previously performed by the Boston Symphony. It is worth suggesting that more attention might be given to works by American composers—even to having an entire program devoted to them.

Thing to Do

Whatever evolves, the fact remains that over 13,000 more people attended this year than last year, that the opening performance drew the largest first-night audience in festival history, that the total of 15 concerts grossed more than $300,000 to set another record.

It is apparent that "going to Tanglewood" is the thing. Since each weekend had its rewarding moments, festival crowds in coming years should not diminish in size.

The challenge now is to sustain the interest of those who have already come by planning programs judiciously in the future. Those this year had their provocative element.

Program Ends On Top Note

W. Hartford News
Aug. 19/53

A record crowd of over twelve thousand (fourteen thousand Sunday)! — including your Mr. and Mrs. News Reporter — shouted their enthusiastic approval of the final Saturday evening concert of the Boston Symphony and conductor Leonard Bernstein at Tanglewood this season. And, as if this weren't enough, there was a tumultous ten minute acclamation for school faculty member Carlos Chavez whose "Sinfonia India" — scored for water-gourds, train whistles, rasps, rattles, Indian drums, nails in bottles, rocks in automobile hub caps, firecrackers and a hundred piece symphony orchestra that is letter perfect and spirit willing-turned the balmy Berkshires into a steaming Mayan jungle, throbbing with the stark urgency of primitive man. High priest Bernstein lashed the orchestra into a sophisticated frenzy, and on the last wild crescendo came through with a clenched fist haymaker that would have knocked out Joe Louis in his prime. When he turned about to face the audience, no one would have been more than mildly surprised if he had held aloft the bleeding heart of some sacrificial offering to the Feathered Serpent. What he did hold in his hands was the obvious admiration of the mighty Boston band, and the virtual adulation of the audience.

Sibelius Fourth

The evening opened with the symphony many regarded as Sibelius' masterpiece his fourth (in A minor.)

Much great music seems to swell in a series of great tonal or thematic waves with the overpowering movement of a full sea. The Sibelius' Fourth, however, seems to this listener more like one giant wave that rolls on and on, combing here, swirling around the rocks there, flattening a bit, building up, tossing fragments of melodic spume, topping itself with fresh clean white caps, and then surging up on the coral beach, running into pools, and finally meeting evaporation on the sands. The Fourth is integrated in a marvelous way. There is always music, shifting from choir to choir, from solo instrument to section, sometimes almost imperceptibly. The first movement has touches of Brahms, but without his sentimentality. It was done with matchless perfection by the orchestra. The second movement continued the pattern.

The third movement, however, broke the spell. If what had preceded seemed analogous to the progress of one great wave of music, this movement seemed a shelf-load of bottles filled with fragments of last year's hurricanes from all the seven seas. It seemed more inventive for inventiveness' sake; and to be frank, by the time the fourth movement came to its dramatic end, I'd had it — too much of a good thing. But the miracle of the first movement, particularly as handled with such consumate skill by Bernstein and the Boston, will always be stop-short memory to the 12,100 who heard it last Saturday night.

Following the intermission, the concert concluded with Brahms Second; we're sorry not to be able to report on this as on wings of previous song we hit the homeward trail beforetimes. — R.N.B.

Cir. (D 94,031) (S 88,228)
This Clipping From
MIAMI, FLA.
NEWS
AUG 23 1953

Final Pop Concert Will Feature Noted Miami 'Cellist Jean Bedetti

By EDWARD IRELAND
Miami Daily News Staff Writer

Miami's own Jean Bedetti, one of the nation's top-ranking 'cellists, will be guest soloist with the University of Miami Summer Symphony Orchestra at the 10th and final Pop Concert of the season tonight at the Miami Beach Municipal Auditorium.

John Bitter, the orchestra's No. 1 conductor, back from a four-weeks vacation, will occupy the podium.

Another big turn-out of music lovers is expected tonight and should swell total attendance for the ten concerts this summer to close to 30,000, putting the series over the top for the first time since the Pop programs were inaugurated three years ago.

JEAN BEDETTI

JOHN BITTER

French 'Cello Favorite

Bitter has lined up another fine program in keeping with the easy-listening policy which has proved such a success with Pop patrons this summer.

Bedetti, who has made frequent appearances here in recital and with the University Symphony, will play Camille Saint-Saens' Concerto in A minor.

This work of the French master is well established in the concert repertoire and has been a favorite with 'cello virtuosos since it was first performed in 1873. It is in one movement, but has three distinct sections.

The French-born Bedetti, who formerly held the chair of first 'cellist with the Boston Symphony Orchestra, has just returned to Miami from Tanglewood, where he took part in the Berkshire Music Festival concerts under the direction of Charles Munch.

Dvorak's Slavonic Dances

For his opening selection tonight, Bitter has chosen a hardy favorite from the orchestral fireworks department — Franz von Suppe's "The Light Cavalry Overture," which probably is only outranked in popularity by the same composer's "Poet and Peasant Overture."

The orchestra also will be heard in the first movement (Allegro moderato) of Franz Schubert's Unfinished Symphony, unquestionably the most popular of all symphonic works.

Another highlight of the evening's music will be two of Anton Dvorak's Slavonic Dances—No. 1 in C-major, and No. 3 in A-flat major.

Dvorak wrote these dances originally for piano (four hands), and their popularity was so great that their orchestration by the composer was compulsory.

Another of the younger Johann Strauss' delightful Viennese waltzes also has been included — this time the gay and tuneful "Tales from the Vienna Woods."

Rounding out the program will be Tchaikovsky's Overture Solenelle, 1812, which remains one of the composer's most popular works though he said of it "I wrote it without much love, on which account it is probably without much artistic value."

To Sing With Band

Miami singers Beverly and Ted Morrill, a husband and wife duo, will be heard with Caesar La Monaca at his Bayfront Park band concert next Friday evening. Both have made numerous appearances together at Florida State University, where they majored in music.

Also on the same program will be the young tenor's sister, Harriette Morrill, who is a senior at Miami Senior High School and who also intends to make a career of music.

They will sing solos and duets from Romberg's "Student Prince." The three are studying with Netta Syes Morris.

Music At Noon

The Miami Public Library, 1 Biscayne Blvd., lists the following recorded programs for its Music at Noon series this week:

TOMORROW: Brahms - Trio in E-flat (Horn Trio). Rudolf Serkin, piano; Adolf Busch, violin, and Audrey Brain, horn.

Brahms — Alto Rhapsody. Marian Anderson, contralto.

TUESDAY: Kabalevsky — Symphony No. 2 in C-minor. Orchestra of the Academy of Santa Cevilia, Rome.

Greig — Symphonic Dances. Fabien Sevitzky conducting the Indianapolis Symphony Orchestra.

THURSDAY: Rossini — Overtures - Arturo Toscanini and the NBC Symphony Orchestra.

Schubert — Symphony No. 2 in B flat major. Howard Barlow conducting the Columbia Broadcasting Symphony Orchestra.

FRIDAY: Beethoven — Quartet No. 13 in B-flat major. Budapest String Quartet.

Mozart — Symphony No. 28. Fritz Stien conducting Berlin Instrumental College Orchestra.

These noon-hour concerts of fine recorded music are open to the public.

Concert Time Poll

Looking ahead to next season's Pop Concerts, and to help solve one of the most annoying problems with which the conductor has to cope, the University of Miami Symphony Orchestra is polling Pop patrons on whether they would prefer to have the programs begin as now at 8 p.m., or at 8:30 p.m.

[50]

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 23 1953

Tanglewood Concerts Spur Musical Revolution in America

(Donald H. White, singer and critic of New York City and South Dartmouth, again covered the Berkshire Music Center a Tanglewood this Summer for The Standard-Times. He discusses the various features of this famous festival in the following article, written after his return from Lenox. The author has been recently granted a study scholarship with the Metropolitan Opera staff by the Kathryn Turney Long Courses of New York. He made his successful Town Hall debut there last January).

By DONALD H. WHITE

A visit to Tanglewood, Summer home of the Boston Symphony, is productive of a host of various impressions both musical and philosophical. Of the latter, we are reminded of the idea formulated gradually during our attendance at the final week of the festival: A revolution is taking place in the field of America's musical field.

White

Time was when 16th-Century madrigals were sole property of the pedagogues at collegiate libraries, the gathering places of "intelligentsia." Now, at Tanglewood, such music is enjoyed greatly AND understood by a Summer crowd on the lawn of a once privately-owned Berkshire mansion.

Operas like Mozart's "Titus" and Gretry's "Richard the Lion-Hearted" slumbered unperformed and obscure in the music libraries of Europe and the United States. Now, through the aegis of Boris Goldovsky's Tanglewood Opera Department, they wake to new glories and a vogue undreamed of by their composers.

Ovation Given

Brahms was considered dull and "intellectual" not so long ago. But we were in an audience which gave an ovation to his "German Requiem" at the Berkshire Music Center which would have been unthinkable in the early years of the present century.

That Tanglewood, in its role of leading and most unique American Summer festival, has played a great part in this surge toward classical music is in line with the original intention of its founders. Dr. Serge Koussevitzky, who died in 1951, was anxious to create a place where a great orchestra could give Summer concerts in combination with a professional music center for student participation and study.

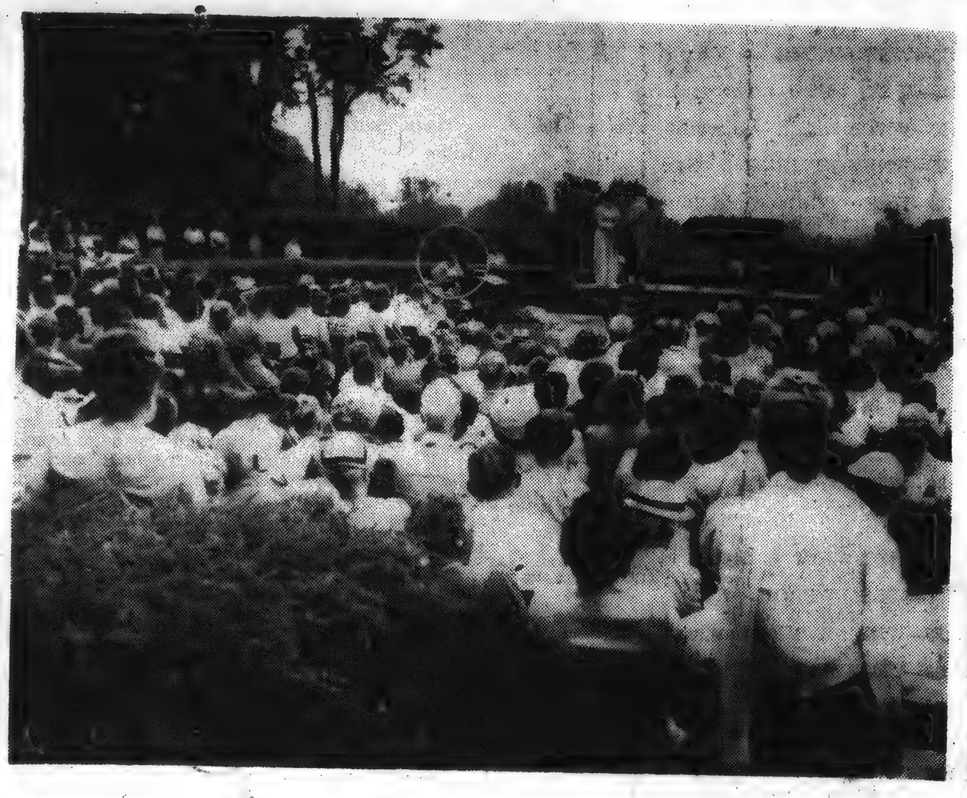
Summer music used to be limited to the environs of operetta, an occasional opera overture, symphony movements (in easily-administered doses) and much light ballet and arias of the "Celeste Aida" quality. Tanglewood changed all this in its programs under Koussevitzky.

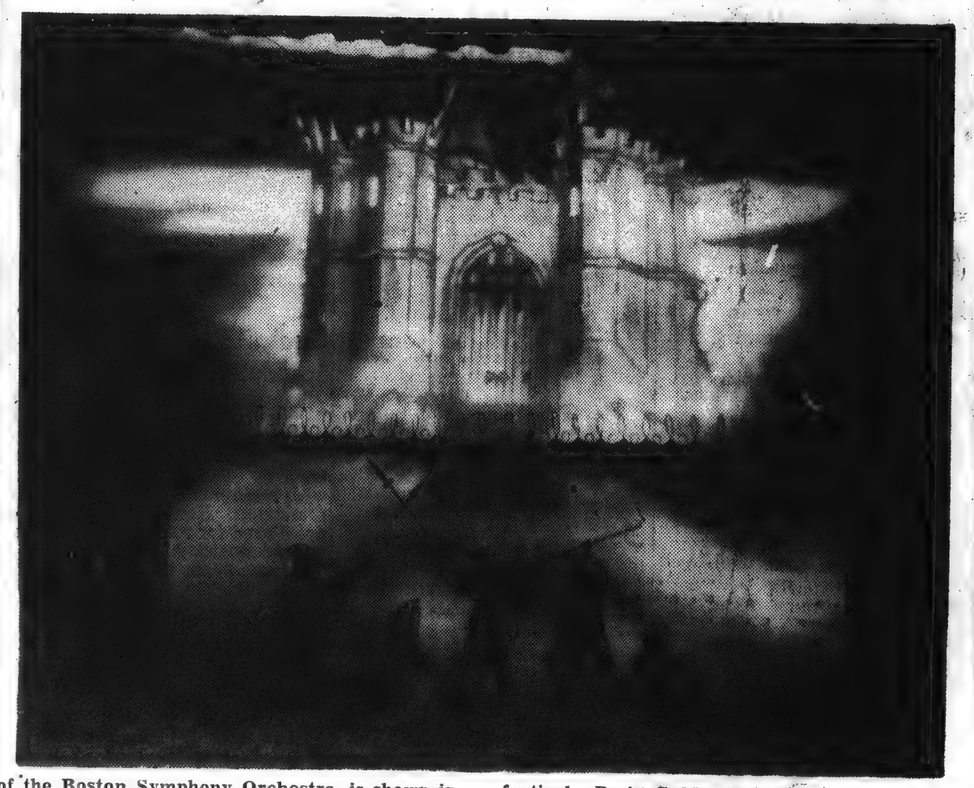
The Boston Symphony plays the same kind of repertoire it offers in Winter quarters, at Symphony Hall. Strauss' "Don Quixote," the Brahms Second, Wagner works unadulterated, the Berlioz "Romeo and Juliet"—these are to be found yearly on the programs at Tanglewood. And the works "An ovation was re-

Crescendo!

Accelerando!

Appassionato . . . soulfully gentlemen!





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A concert by the students orchestra offers the final movement from Mahler's "Fourth Symphony" with Anne English as soloist. This Nahant girl was heard in New Bedford last season at the Jewish Community Center. A Tanglewood student this Summer, she showed unusual tonal beauty and grasp of the German text of this ephemeral music. Earlier in the week she had appeared in the concerts given by the Opera Department I (orchestra) may be seen the conductorial gestures in miniature of their teachers—Bernstein, Munch and others. From these embryonic musicians will come tomorrow's baton wielders.

"Tanglewood on Parade," the annual display day for the entire center, was this year filled with an embarrassment of musical riches. Since it is impossible to be in several places at once, we again chose the student orchestra for our investigation of Tanglewood features necessarily orchestral.

The center is a place for lovers of the symhonic work in all its myriad forms and assertions. The appearance on its programs of virtually every major work in any modern repertoire is living proof of an electicism unequaled anywhere else in the United States.

To hear the future first desk men of our leading instrumental groups (and such these students become with monotonous regularity) is like attending a forecast of events. Here they play with youth and talent still fresh (as Charles Munch urged in his directions.

Appearing as guest conductor with the student orchestra was Carlos Chavez of Mexico, minister of fine arts there and conductor of the Mexico Symphony. Guest composer at Tanglewood this year, his "Sinfonia India" was performed on the Saturday night program by the Boston Symphony under Bernstein's baton.

Composer Conducts

At this concert, Chavez led another of his tone-poems — the "Sinfonia Antigona." Based on mythology, it is an orchestral work in the style of Schoenberg and Messiaen. Massively written in exploration of the mysterious new paths of modern tonality, the score is a striding, melodic thing with a unique individuality of orchestral writing. There is virile musical purpose visible in every nuance of its music. Solo passages for wind and brass abound in the colorful atmosphere.

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The activities of the Opera Department were displayed notably both in the informal "garden performances" and at opera scenes presented in the Theater-Concert Hall. Again under his broad sun umbrella upheld by a lieutenant, genial Boris Goldovsky was a spontaneous humorist who enlivened the proceedings repeatedly with greatly-enjoyed remarks.

The major scene in the gardens was Chabrier's long-ignored "Incomplete Education," a frothy piece of delicious operatic comedy with featured John McCollum, tenor, Lee Cass (of New Bedford's "Messiah" last Christmas) and Sara Mae Endich.

When the two young lovers were late in appearing for their part in the production, Mr. Goldovsky, with the welcome informality which pervades so much of the Tanglewood routine, asked the audience if they would like a little talk. When they immediately acquiesced, he proceeded to discuss the history of the work with continued instances of his agile wit and provocative accent.

Although a storm was brewing noticeably in the Berkshire skies over Lake Mahkeenac, Goldovsky permitted his singers complete freedom to continue the piece. Only when the rains began to fall did the audience become restive for the speedy completion of the performance. And just at this time, a line occured in the dialogue which could not have been better timed: "The powers of a storm are amazing!" This proved an ironic reality as the opera speeded to its close.

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Once More Silent

The prophetic strains of Hon-

ing performance by this sym-

phony.

Today Tanglewood is once more a silent place. The thousands who filled its theaters and auditoriums are back in their everyday existences, with their normal problems to face.

over press wires to every leading publication in the country.

This is proof of the catholicity of an orchestra's ability but also proof of its audiences' cultural acceptance. No musical group can long survive with empty houses and red ink on the account book. This one is more secure than ever because its programs are increasingly well-attended and its spell is cast easily upon willing listeners. 126,000 of whom have officially attended the festival this year.

The three actual Boston Symphony programs which are the climax of each week's activities are only the visible professional workings of the center. If one is to really investigate what goes on behind the scenes, it is necessary to attend the student affairs, opera scenes, presentations and choral concerts which are open only to contributors to the Friends of the Boston Symphony.

There need be no great and impressive donation to this organization, created to help defray the expenses of this gigantic undertaking. A small sum buys entrance to as many as 36 student concerts throughout the season, some of which are so professional in caliber as to make the listener startled.

Primary Goal

Early in Tanglewood's history, Dr. Koussevitzky stated, "The primary object of this school is to train young musicians both as performers and as composers that they may be at one and the same time givers and receivers, administering the sacrament of

RICHARD ALDRICH'S

Cir. (100,823)
This Clipping From
Saturday Review of Literature
NEW YORK, N. Y.
1953

Recordings in Review

Some Enchanted Music

BERLIOZ: *"Romeo and Juliet" Symphony. Charles Munch conducting the Boston Symphony Orchestra, with Margaret Roggero, contralto, Leslie Chabay, tenor, Yi-Kwei-Sze, bass, the Harvard Glee Club and Radcliffe Choral Society.* (RCA Victor LM 6011, $11.14.)

—*Fred Fehl.*

Charles Munch—"long-delayed triumph."

IN HIS perceptive commentary accompanying this first complete recording of the "Romeo and Juliet" Symphony, Jacques Barzun observes that "it is the only large work of Berlioz's . . . which makes me feel that I want nothing different, nothing removed, nothing shorter, longer, or in another place." By the same token, it is the one large-scaled Berlioz score which sustains in its totality the imposing poetry present in isolated excerpts. The same cannot be said of other works by Berlioz. In the "Damnation of Faust," for instance, the nimble invention of the "Danses des Sylphes" and the "Menuet des Follets" does not course through the entire score; neither does the atmospheric bewitchery of "The Royal Hunt and Storm" pervade the whole of "Les Troyens." But in "Romeo and Juliet" Berlioz never lets his listeners down. From beginning to end it lives up to the lofty promise of the "Queen Mab" Scherzo or the "Scène d'amour"—which is to say that it is a masterpiece and one of the monuments of Western music.

Toscanini's recording of excerpts from "Romeo" with the NBC Symphony and Munch's similar effort with the Paris Conservatory Orchestra (for London) included, between them, most of the purely orchestral passages in the score. But they omitted all of the vocal sections; that is, the whole of the Prologue, where Berlioz introduces the thematic material he is to develop later on, and the whole of the Finale, where he crowns his "dramatic symphony" with a hymn of reconciliation, much as Beethoven, sixteen years earlier, had ended his Ninth Symphony with an ode to joy. They omitted too the poignant Funeral March, for chorus and orchestra, and the bizarre, but marvelously effective, orchestral fantasia entitled "Romeo at the Tomb of the Capulets," compounded of the half-statements, the suddenly twisting string whiplashes, and the blaring brass invocations which Berlioz so delighted in. This is not to deprecate the beauties of the previously recorded excerpts, but merely to notify the unsuspecting that there is much more to "Romeo and Juliet" than has heretofore been offered on records.

For Charles Munch this is an impressive and long-delayed triumph after a series of false starts in which RCA Victor cast him in roles for which he was indifferently suited. Ever since his first appearances here with the New York Philharmonic-Symphony, he has been recognized as a Berlioz interpreter of uncommon gifts, a conductor extraordinarily responsive to the rise and fall of this composer's unique rhetoric, and possessed of an unerring ear for his kaleidoscopic scoring. Never has Munch's identification with the Berlioz idiom been more brilliantly defined than in this recording. From the turbulent eddies of the Introduction to the ringing asseveration of the final chorus, it carries the commanding imprint of a conductor who knows what to ask for and how to get it. Needless to say, the virtuosity of the Boston Symphony requires no endorsement; however, it has seldom been given such an opportunity to show off its sparkling contours. The soloists and chorus do not reach quite the same heights of accomplishment, though their work is always adequate and occasionally—as in Leslie Chabay's trippingly sung "Mab! la messagère"—distinguished.

Considering the unusual proportions of this work, both in the number of performers and in the variety of sounds they produce, RCA Victor's engineers must have experienced more than the normal quota of difficulties; nonetheless, they have obtained a recording of remarkable balance and presence. I am not sure that it embodies the Ideal Dynamic Range Suitable for Home Listening, which is one of the principal virtues claimed for the "new orthophonic recording technique." The neighbors may find the resounding, crackling fortissimos with which this recording abounds anything but ideal; high-fidelity enthusiasts, however, will relish them unreservedly.

This Clipping From
NEW YORK, N. Y.
WORLD - TELEGRAM & SUN
AUG 28 1953

Nicolai Berezowsky Services Tomorrow

Composer With CBS Since 1931

NICOLAI BEREZOWSKY.

Funeral services will be held at noon tomorrow in the Campbell Funeral Church for Nicolai Berezowsky, 53, noted conductor and composer, who was found dead yesterday in his home at 544 E. 86th St.

Since 1931 Mr. Berezowsky had been with the Columbia Broadcasting System. He had also been a guest conductor for the Cincinnati Symphony, the Philadelphia Orchestra, the National Symphony in Washington and the Boston Symphony.

Many major orchestras had played his works, which included two operas, four symphonies, seven concertos, three choral pieces and several chamber music compositions.

Born in Russia, he came to this country in 1922 and studied at the Juilliard School of Music. For a time he was a violinist with the New York Philharmonic Orchestra and later with the Coolidge String Quartet.

In 1944 the National Academy of Arts and Letters conferred its award on him. His work won many other honors, from the Ditson Fund at Columbia University, the Juilliard Publication Contest, the Coolidge Festival Commission, and the League of Composers and Boston Symphony Commissions.

He was an executive director of the League of Composers, a governor of the American Composers Alliance, and a member of the International Society of Contemporary Music and the American Society of Composers, Authors and Publishers.

He is survived by his wife, Mrs. Judith Randal Berezowsky, and two children by a former marriage, Mrs. Alexander Sprenger and Serge Berezowsky.

This Clipping From
VARIETY
NEW YORK, N. Y.
AUG 26 1953

Berkshire Fest Ends Best Season With 311G Take

Lenox, Mass., Aug. 25.

The 16th annual Berkshire Festival, run by the Boston Symphony Orchestra at Tanglewood, near here, wound up a week ago with its best season to date, boxoffice and attendance-wise.

The Music Shed series (July 31-Aug. 16) saw three weekends of three concerts each. The opening performance (31) attracted 10,300 persons, the largest first night in the Festival's history. Despite rain threats, the first Sunday afternoon program, conducted by Pierre Monteux Aug. 2, drew 9,900, for a new record, and the weekend's 31,000 total set a new high for opening weekend. Series B (Aug. 7-9) established an attendance record of 28,000 for the weekend. Series C (Aug. 14-16) drew 32,800.

Total paid admissions for the 15 Festival concerts, "Tanglewood on Parade," and three orchestra pension fund rehearsals was $311,600, as against $268,000 for 1952; $253,200 for 1951, and $238,300 for 1950.

Cir. (D 272,693)
This Clipping From
NEW ORLEANS, LA.
TIMES-PICAYUNE-STATES
AUG 30 1953

THE COLUMN

Men of Note

Composer Stephen Foster wrote his celebrated "Old Folks at Home" before he even saw the South.

That's one of the things pointed out by Percy M. Young in his forthcoming "Biographical Dictionary of Composers," to be published by Thomas Y. Crowell Company in September.

The book reportedly will contain biographies of more than 500 composers from Abel to Wolf-Ferrari, including Americans such as Gershwin, Foster, Copland and Roy Harris. It will emphasize intrinsic performances. All this is evidence that it may be a welcome new kind of music reference dictionary.

* * *

Munch Sucess

The 16th annual Berkshire Festival of the Boston Symphony Orchestra, conducted by music director Charles Munch, recently closed and is described by manager George E. Judd as the most successful since its inception.

The record year, heretofore, was in 1950, when the late Serge Koussevitzky conducted his last performances with the orchestra he headed for 25 years. Munch took over the following year and attendance fell off a bit, but moved to a new high during the six-week season this summer, July 11 through Aug. 16.

CHARLES MUNCH

The concerts, which have attracted so much national attention, drew 113,300 persons in 1950, Koussevitzky's last season. Attendance dropped to 112,650 in 1951, then to 104,875 in 1952. But they zoomed to a record 117,950 this summer.

One of the prime indications of this rise in attendance, it would seem, is that the musical public, after a little indecision, has taken Munch to its heart. He certainly is proving himself one of the world's greatest conductors and it is gratifying to see such fine public response.

[52]

Cir. (D 57,751) (S 49,376)
This Clipping From
NEW BEDFORD, MASS.
STANDARD-TIMES
AUG 23 1953

Tanglewood Concerts Spur Musical Revolution in America

(Donald H. White, singer and critic of New York City and South Dartmouth, again covered the Berkshire Music Center a Tanglewood this Summer for The Standard-Times. He discusses the various features of this famous festival in the following article, written after his return from Lenox. The author has been recently granted a study scholarship with the Metropolitan Opera staff by the Kathryn Turney Long Courses of New York. He made his successful Town Hall debut there last January).

By DONALD H. WHITE

A visit to Tanglewood, Summer home of the Boston Symphony, is productive of a host of various impressions both musical and philosophical. Of the latter, we are reminded of the idea formulated gradually during our attendance at the final week of the festival: A revolution is taking place in the field of America's musical field.

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The Boston Symphony plays the same kind of repertoire for its listeners in Winter quarters, at Symphony Hall. Strauss' "Don Quixote," the Brahms Second, Wagner works unadulterated, the Berlioz "Romeo and Juliet" these are upon willing listeners, 126,000 of whom have officially attended seven days of Symphony programs. Some of these are only the visible professional

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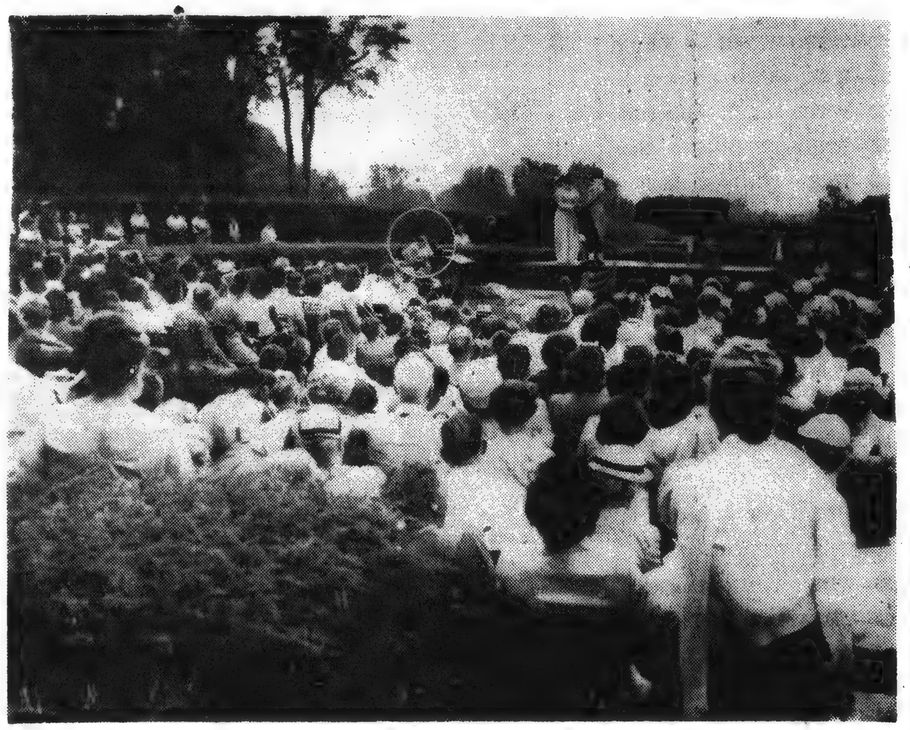

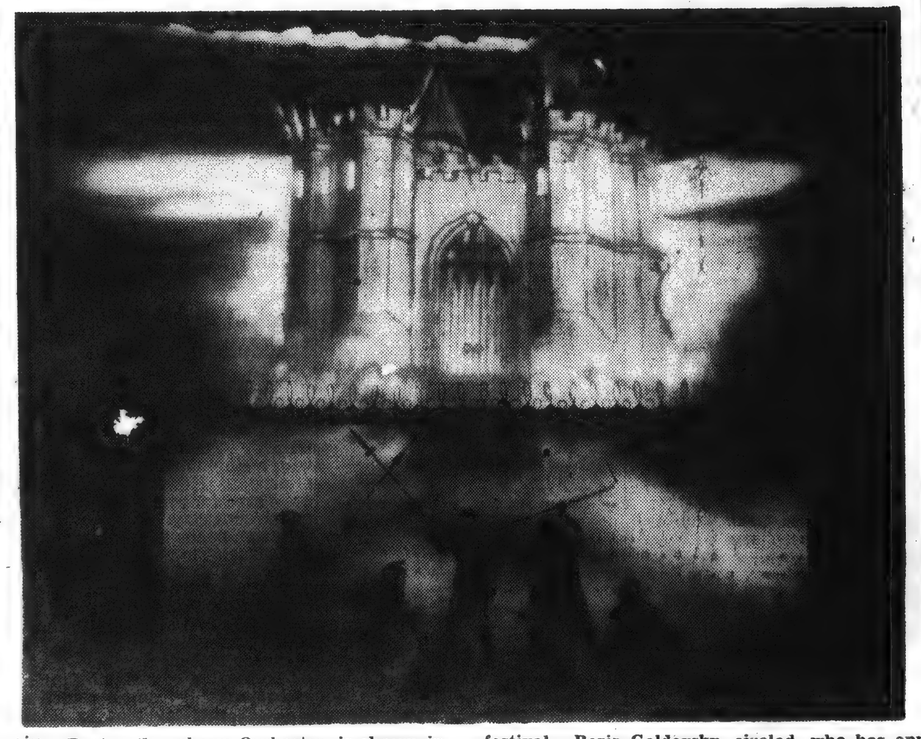

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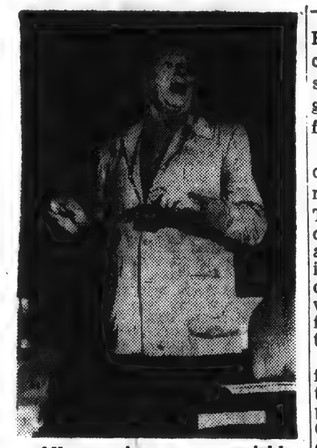

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TIGHT BINDING
FILMED AS BOUND

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Also on the program was Debussy's "Afternoon of a Faun," especially lovely as heard in the atmosphere of an oncoming [illegible] ductor of the Mexico Symphony. Guest composer at Tanglewood this year, his "Sinfonia India" was performed on the Saturday [illegible] sands who filled its theaters and auditoriums are back in their everyday existences, with their normal problems to face.

RICHARD ALDRICH'S

This Clipping From
Saturday Review of Lit
NEW YORK, N.
AUG 29 195

Re

Some Enchante

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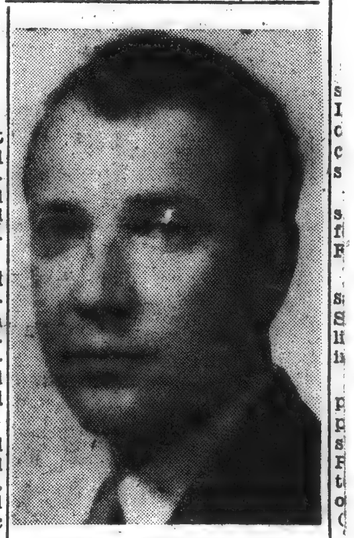

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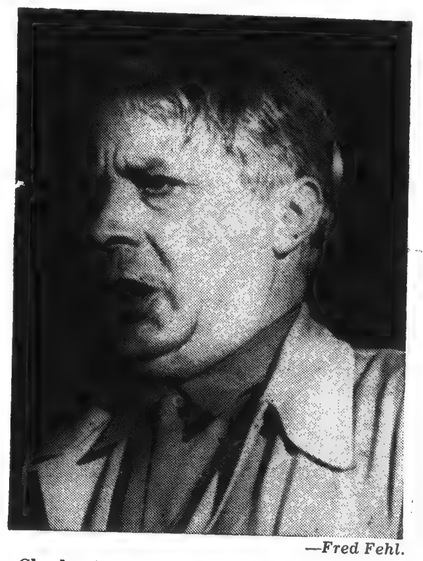

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When Hawthorne and Melville Were Friends at Tanglewood

By JOHN N. BURK
Program Annotator
Boston Symphony Orchestra

It is sometimes hard, in the frenetic activity of Tanglewood in July and August, to visualize the Tanglewood that was so named by Nathaniel Hawthorne 100 years ago, a place scenically similar but far more placid breeding ground of arts more literary in character. Nothing has helped this visualization so well as the reconstruction, in 1948, of the "Little Red House" at the top of the pasture, where Hawthorne lived and wrote, and which was destroyed by fire in 1891. The National Federation of Music Clubs rebuilt the Little Red House in replica from old photographs and sketches. Hawthorne's letters and notebooks, some of them little known, give a vivid picture of the Tanglewood as seen and (sometimes in spite of himself) enjoyed by Nathaniel Hawthorne.

(Donald H. White, who is acting as special correspondent for The Standard-Times at Tanglewood, the Berkshire Music Center, has procured the following informative article on Nathaniel Hawthorne's life in Tanglewood during 1850 and 1851, when he rented the "Little Red House" from the Tappan Family of Highwood, the original owners of the Tanglewood Estate. In its charming and evocative amosphere of early Lenox in the time of Lowell, Melville and Hawthorne, this feature story by John N. Burk, program annotator of the Boston Symphony Orchestra, is here presented for the first time to admirers of Hawthorne and the literary era he served so brilliantly).

There is no getting around Hawthorne's expressed opinion of the Berkshire weather—"This is a horrible, horrible, most horrible climate," or his discontent with his cramped quarters in the "Little Red House." A Summer cottage is not to be counted on for comfort in the Winter, when the weather is confining, and when a man has two small children, to whom a third is presently added, and a wife addicted to bric-a-brac. Finding room to turn around is a matter for ingenuity.

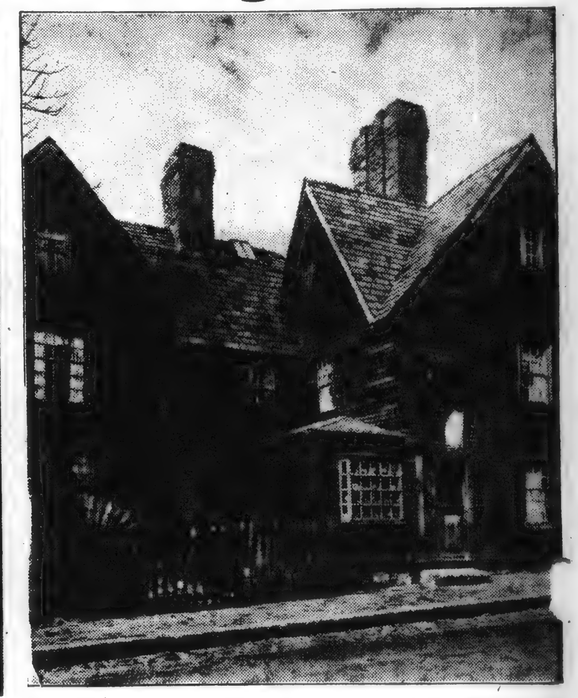
Longing for Sea

One could build up a case from various remarks he made, that Hawthorne was unhappy in the Berkshires. But a close examination of his letters and notebooks will make a far more convincing case for the contrary. Sometimes Hawthorne was a restless man, of varying moods. He had his moments of wishing away the hills which were his constant prospect from the Summer of 1850 to November 1851, and longing for the homely familiarity of Salem, the "flat" sea included.

Far more often he was a warmly speculative man, an idle dreamer whose idleness nevertheless bore, at its own pace, literary fruit. When an artist is assembling his material and recording it at his ease, he is fairly sure to be fundamentally content. "The House of the Seven Gables" and the old tales touched with the delight of the teller in his young audience and his natural surroundings are proof of what is more directly to be found in his recorded impressions of the slope which he named "Tanglewood," and which yielded its charm in Winter as well as Summer.

The family of four which arrived on July 5, 1850, included Julian and Una, aged 4 and 5, and a considerable quantity of family belongings. His special need was his mahogany writing desk of many cubbyholes, but Mrs. Hawthorne, whose tastes were decorative, had required a quanity of pictures and small statuary. The Hawthornes were surprised at the diminutive size of their new dwelling. Mrs. Hawthorne called it "the

Herman Melville was a frequent visitor to the original of this little red cottage, left, where Nathaniel Hawthorne and his family stayed at Lenox in the Berkshires. Melville was staying at "Arrowhead," his farm in Pittsfield, rode over regularly to see the Salem-born author. At right is the "House of the Seven Gables," in Salem; Hawthorne wrote the book of the same name in the Berkshires. The little red cottage shown here is a replica; the original was destroyed by fire.



rowhead," his farm in Pittsfield, often would turn his horse's head toward Lenox while his Newfoundland dog trotted at his side. Julian remembered the "tremendous stories he used to tell about the South Sea Islands and the whale fishery.

When the narrative inspiration was upon him, he looked like all the things he was describing — savages, sea captains, the lovely Fayaway in her canoe, or the terrible Moby Dick himself." ("Moby Dick" was yet unwritten).

The children adored him and called him "Mr. Omoo," after his own story. He retaliated by calling Una "Onion." But Melville's greatest pleasure was to discuss his thoughts and aims at length with his new friend. "Have ready a bottle of brandy," he once wrote, "for I always feel like drinking that heroic drink when we talk ontological heroics together." The two would seek the privacy of the woodshed and there, side by side upon the work bench, expound views of life sacred to each. Melville spoke to none other so frankly of his dark doubts and pessimisms.

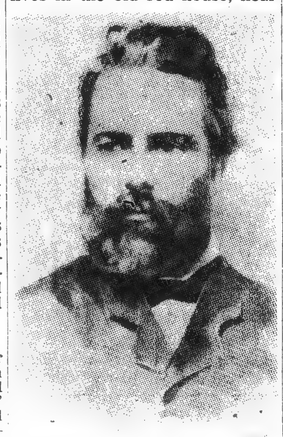
A typical day from Hawthorne's diary of July 1851 shows him walking to the village with his son. The principal errand was always an inquiry at the Post Office. "I got Mr. Tappan's mail and my own, and proceeded homeward, but clambered over the fence and sat down in Love Grove, to read the papers. While thus engaged, a cavalier on horseback came along the road and saluted me in Spanish; to which I replied by touching my hat, and went on with the newspaper. But the cavalier renewing his salutation, I regarded him more attentively, and saw that it was Herman Melville! Whereupon Julian and I hastened to the road, when ensued a greeting, and we all went homeward together, talking as we went. Soon Eugene [illegible]

rapidly and was completed before January had passed. Hawthorne's publisher, Ticknor, who was as anxious as the author to bring out another novel, sent him galley proofs in February, which Hawthorne corrected in the Lenox Post Office and mailed back on the same day, and the book appeared in March.

On May 9 a daughter was born to Mrs. Hawthorne, and lay in its little crib in the parents' attic bedroom of the "Little Red House." The father wrote to Bridge, "Mrs. Hawthorne has published a little work, which still lies in sheets but makes some noise in the world; it is a healthy miss, with no present pretentions of beauty." And he wrote to his wife's sister, Elizabeth of his delight at the experience of fatherhood in his 46th year. He called his second daughter "my last and latest, my autumnal flower."

Books Sent

"The Snow Image and Other Twice-Told Tales," compiled from earlier sketches, were dispatched to Ticknor. "The Wonder Book" was written between June 5 and mid-July, an unusual manifestation of Summer activity. He would read to the children each evening what he had written during the day. Julian and Una, who had some literary precocity, recognized themselves in Primrose or Squashblossom, and they were agog when Primrose referred, in the last pages of "The Wonder Book" to "that silent man who lives in the old red house, near



Herman Melville's epic "Moby Dick" hadn't been written at the time he was a regular visitor to Nathaniel Hawthorne's Berkshire retreat.

Tanglewood Avenue, and whom we sometimes meet with two children at his side, in the woods or at the lake." The physical lassitude and eager dreaming of the prose poet who allows his surroundings to command his mood is the very basis of "The Wonder Book," which was to be followed two years later by the six additional stories of the "Tanglewood Tales," written under the lingering spell of the Berkshire scene.

At the end of June 1851, Mrs. Hawthorne left for Newton to be with her sister, taking Una and Rose with her. Julian, 5, was left in the care of his father, who filled his diary with the antics of the "old man," as he called him. These two seem to have enjoyed their short respite from feminine control. So far as the small boy was concerned, the constraint having been suddenly removed of tiptoeing while baby slept, the bars were down indeed.

Hawthorne continued in his placid country routine: The two of them would be up at 6; their first chore would be to visit Luther Butler, the neighboring farmer, with a pail to be filled with milk; breakfast followed, prepared by Mrs. Peters, the colored cook who came daily to take care of them, whose loyal attentiveness was concealed by a forbidding manner which held them both in awe. After breakfast Hawthorne would make half-bungled attempts to brush and curl Julian's hair—"frizzling the old gentleman's wig" was his name for this imposed duty.

The larger party of the day was spent in walking to the village or idling about their own domain. Small Julian would attack thistles and mullein stocks with a stick—"My Knight of the Thistle," his father called him — or, with his father's help, fashion a boat from a single one with his jackknife which had been carefully blunted for the purposes of safety), and launch the proud result upon the bosom of Lake Mahkeenac. Supper might be capped by a bowl of "crushed" currants picked from their garden.

"At bed-time I indulged him in what he likes better than almost anything else — a rampageous sham battle—before undressing him; and at 7 o'clock he was finally stowed away." ("Twenty Days With Julian and Bunny: A Diary, by Nathaniel Hawthorne ---privately printed.—Bunny was the pet rabbit.)

The father's relief at the sudden silence was turned to loneliness and self-reproach, and, seated under his lamp, he poured out his feelings as his pen raced across the page. "Let me say outright for once that he is a sweet and lovely little boy, and worthy of all the love that I am capable of giving him. Thank God! God bless him God bless Phoebe for giving him to me! God bless her as the best wife and mother in the world! God bless Una whom I long to see again! God bless little Rosebud! God bless me for Phoebe's and all our sakes! No other man has so good a wife; nobody has better children. Would I were worthier of her and them!"

In spite of these noble sentiments, when another day came around and with it the interminable energies of his son, he found the intrusive chatter a little wearing. "He continues to pester me with his inquiries," wrote the father, and at another time, "He asked me just now, 'What are sensible questions?' with a view to asking me some."

Longed for Sea

The man of letters would have liked to settle under a tree with a newly published and newly arrived novel of Thackeray, borrowed from his landlord, or to have mused uninterrupted, but Julian gave him little peace. Hawthorne laid down his book not too regretfully, for what is the lifeless printed page as compared to the reality of a child's mind, with its unexpected conceits and embroidering imagination? "I read 'Pendennis' till 12, while the old boy amused himself hither and thither. I went and lay under an apple tree. Julian climbed up into the tree and sat astride of a branch. His round, merry face appeared among the green leaves, and a continual stream of babble came dripping down upon me like a Summer shower."

And yet there runs a noticeable thread of depression through these peaceful Summer days. Hawthorne was lonely for his wife. The Berkshire climate had not proved restorative, as he had hoped. He recoiled from the sudden chill which would creep into the air at sundown as the Summer waned. He could never have regretted his two rich Summers at Tanglewood, but just now a restlessness had settled upon him, an imperious desire for a change of scene and climate.

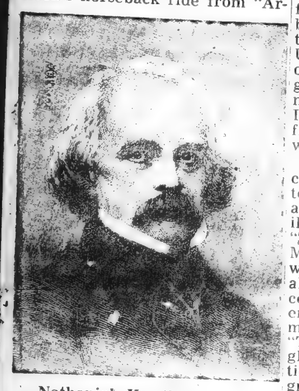
"Oh, for an east wind with a breath of salt sea in it," he wrote. Perhaps the descendant of searovers had remained too long inland. But he and the reading world were the richer for what he had found there.

[illegible] was on the whole content with his prospect of mountains, lake and woods. The boundaries of his world were for a while those of Tanglewood, but why should it be otherwise? The "Little Red House" with its beloved occupants, the barn and chicken coop, the vegetable garden obligingly plowed by his landlord, not the least the beckoning slopes below—these and the noting down of incidents about them were sufficient occupation. After a month he could write to his friend Burchmore that he had not been to the "village," nor seen a newspaper since his arrival. "I find it very agreeable to get rid of politics and the rest of the damnable turmoil that has disturbed me for three or four years past."

Solitude Ended

The solitude was doomed not to last. Lenox had not yet become a fashionable resort, but it had become a retreat for writers, one following another. James Russell Lowell had come to "Berkshire," as it was then called, with his invalid wife; Dr. Holmes had followed Lowell, and James T. Fields in turn had followed in their wake; Longfellow was established at his mansion on the edge of Pittsfield; Catherine Sedgwick, in the twilight of her literary career, conducted her finishing school for young ladies there. There were many other visitors: William Cullen Bryant, Henry Ward Beecher, John Audobon, Mrs. Sigourney and Elihu Burritt.

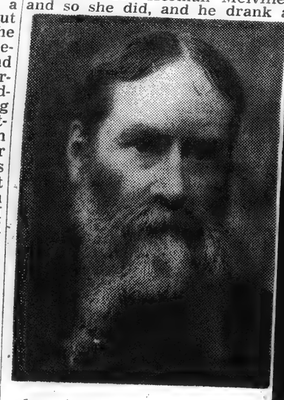
Hawthorne met Herman Melville that Summer, and in an astonishingly brief time the hopeful young writer of sea stories became the older man's most congenial friend and welcome visitor. Melville, making an afternoon's horseback ride from "Ar-



Nathaniel Hawthorne wrote "The House of the Seven Gables," rich in the spirit of Salem, far inland in the Berkshire hills . . . where he missed the salt air and the sea of his home town.

Drank a Cup

"I asked Mrs. Peters to make some tea for Herman Melville; and so she did, and he drank a



James Russell Lowell was another literary light who found the Berkshires ideal. Like Melville, he was a caller at the Hawthorne home in Lenox.

cup, but was afraid to drink much, because it would keep him awake. After supper, I put Julian to bed; and Melville and I had a talk about time and eternity, things of this world and of the next, and all possible and impossible matters, that lasted pretty deep into the night. At last he rose, saddled his horse (whom he had put into the barn) and rode off for his own domicile, and I hastened to make the most of what little sleeping time remained for me."

Hawthorne wrote little in this first Summer except in the Notebooks, whence copious observations were to find use later on. Under the spell of the succession of dry days of a Berkshire August, he wrote, "In the afternoon, nowadays, this valley in which I dwell seems like a vast basin filled with golden sunshine as with wine."

It was in that October that he compared Monument Mountain to a "headless sphinx wrapped in a rich Persian shawl." This simile, too, was to find its way into "The Wonder Book." Monument Mountain presided daily over his willing moods, presenting itself always in some fresh guise, according to the seasons and weather. The same eminence was to make its presence felt through "The Wonder Book" and "Tanglewood Tales," for both collections were thoroughly the outgrowth of idyllic days and rambles from the lake shore to Bald Summit, the highest point of the rising ground on which he dwelt.

"The House of the Seven Gables," written wholly at Tanglewood but based upon memories of Salem, progressed

INFORMATION OBSCURED

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 9 - 1953

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Cir. (D 172,699)
This Clipping From
BOSTON, MASS.
Christian Science Monitor
AUG 22 1953

Thousands at Each Concert Reflect Value of Festival

By Jules Wolffers

Tanglewood, Mass.

It's the audience that rates the headlines this summer at Tanglewood in the Bay State's Berkshire Hills. There, in the vast reaches of the Shed and on the acres of lawns outside, one sees vivid proof that fine music in America has now become the possession of the many, rather than the prerogative of the privileged few.

It is a thrilling sight, these audiences of eight, ten, or fifteen thousand listeners. Some of them may applaud between movements, others may reach extremes of informal attire, but all—whether connoisseurs or amateurs—are united in a love of good music, and all are earnest and sincere listeners.

Henry Lee Higginson built better than he knew when he founded the Boston Symphony Orchestra. And perhaps the present custodians of the trust are also building better than they know. They are shaping a bit of America at the Berkshire Music Festival, an America in which the people are elevated to higher standards of promise and achievement.

What Symphony Offers

What does the Boston Symphony offer these thousands of vacationists and week end visitors? Let's consider the final three weeks of the six-week festival.

First, there is the Berkshire Music Center, the only school of its kind and scope run by a symphony orchestra anywhere in the world. Almost every day there were performances by ensembles, choral groups, and orchestras. Many of these young students may be among the élite of tomorrow's executants, conductors, and composers. For coaches they have the principals from the orchestra, together with renowned creative and re-creative artists. Often the students turn out work that would grace any concert platform in the country.

There is also the opera department under Boris Goldovsky with its record of noted Tanglewood opera productions. Within eight days (Aug. 3-11) the group gave Gluck's "The Drunkard Reformed," Debussy's "L'Enfant Prodigue," and Chabrier's "An Incomplete Education" — each having one act—climaxed by an expert and diverting production of "Richard the Lion-Hearted" by Grétry.

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The Boston Symphony maintained and sometimes exceeded its own standards of superlative performance. There were nine concerts, on Fridays, Saturdays, and Sundays. Charles Munch conducted six times, Pierre Monteux once, and Leonard Bernstein twice.

Mr. Munch devoted two concerts each to a single work — the Berlioz "Romeo and Juliet" Dramatic Symphony, and the Brahms "German" Requiem. For the rest the conductor gave verveful and clear readings of music by Beethoven, Mendelssohn, Copland, Ravel, Strauss, Milhaud, Lukas Foss, Schumann, Hindemith, and Wagner, with particularly felicitous results in Schubert's Symphony No. 5 and the "Unfinished," and a beautiful reading of Samuel Barber's poignant Adagio for Strings.

Tchaikovsky Program

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Other Bernstein offerings included works by Moussorgsky and Ravel. If the conductor sometimes got in the way of the music by his platform mannerisms, one still left the concerts convinced of his enormous conducting talent.

Splendid individual achievement marked a galaxy of soloists —Zino Francescatti, Lukas Foss (heard in his own revised and much improved Piano Concerto No. 2), Jorge Bolet, Jennie Tourel, Nicola Moscona, Gregor Piatigorsky, Lois Marshall, William Warfield, and Seymour Lipkin.

The choral sections were admirably done by the Berkshire Festival Chorus trained by Hugh Ross.

A record number of more than 180,000 persons attended the various events, with box-office receipts well over the $300,000 mark. And these figures, perhaps, sum up the whole story in neat and unmistakable terms.

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Cir. (D 196,041) (S 208,081)
This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
AUG 16 1953

B-MIKE

BY WILLIAM MOYES

REAL B. MIKE: So now they are yackety-yacking over the proposed sports center site at Vanport because of some odor being wafted in that direction from the stockyards. I would much rather watch and listen to Liberace than watch Gorgeous George and his curls or Hans Schnabel and Mr. Moto and friends parade their bald heads, hairy chests and fat, lardy physiques before the TV camera.—S. G., Hillsboro.

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Retired w/c health.

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MOYES: I agree with the gals in my neighborhood. The only difference is that Dave Levin is a real man and doesn't sound like a dying calf. Yep, I'm a gal. I suppose I'll have all the Liberace fans down my neck now.—Mrs. J. G. K., Portland.

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GOBEL is strictly a post-World War II comic. As the casual, slow-paced monologuist, he didn't don greasepaint until 1946 after spending 3½ years piloting B-26s. No flying jobs available when he got out, so Lt. Gobel turned to the old guitar he had been strumming since he was a kid. He sang hillbilly songs on an early morning radio show and worked a few night clubs. Gradually, the guitar playing and singing were reduced, and his own brand of comedy expanded.

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CATSKILL, N.Y.
EXAMINER
8/20/53

Players and Pipers . . .

by John and Betty Bagley

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The concert and season ended with Ravel's vivid choreographic poem, "La Valse." Composing in 1920, just after the war's end, the famous Frenchman wrote the waltz into this piece in as many moods as one can imagine, but below the glittering surface are the grimness and tension of a world in which victory at arms did not solve all problems. This music, as well as the elevation of spirit in the Schubert, affirmation of faith in Brahms' Requiem, and Chavez's celebration of a submerged but rising race, has significance for today.

Rolland Heermance will bring an evening of good music to Greene County on Tuesday, Sept. 1, when he directs the Catskill Valley Chorus in their sixth annual home concert at the Durham Central School. Guest artist for the evening will be Cynthia Britt Eddy, cellist, who has played at the Maverick concerts in Woodstock for several years. Sponsorship tickets, at a cost of $2. for four tickets, can be obtained in advance of the concerts from any member of the chorus, or patron tickets (two for $2.) will be available at the door.

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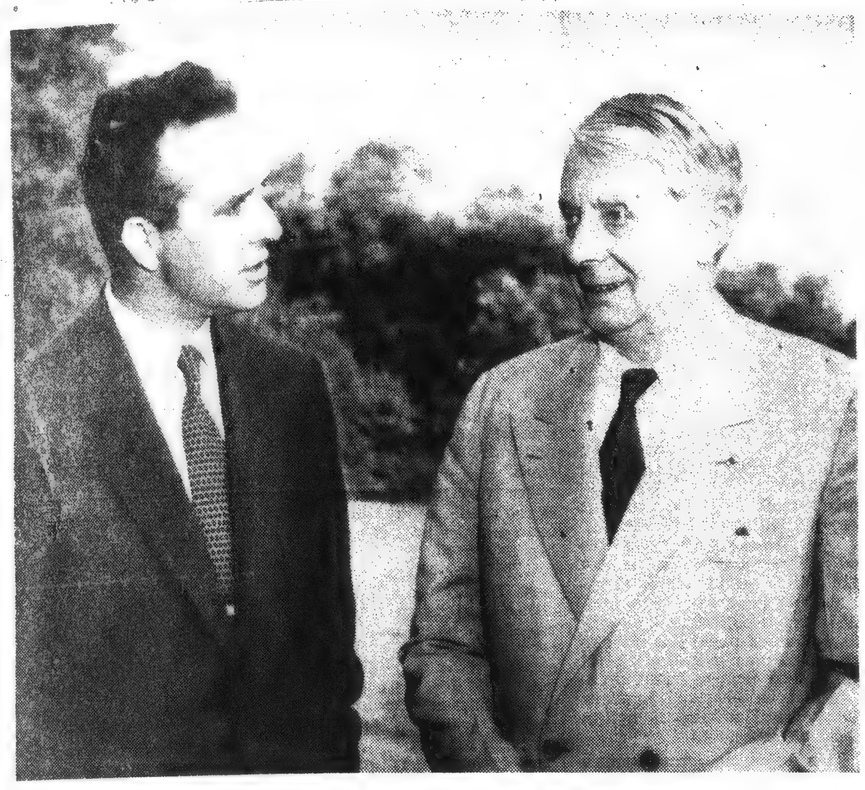
Snares 'Cap
Ruhe 2d in $57,500
Washington Feature

Barnsley 2, Bradford Rovers 1.
Brentford City 2, Chesterfield 0.
Darlington 0, Port Vale 3.
Gateshead 2, Chester 1.
Hartlepools United 0, Crewe Alexandra 0.
Mansfield Town 3, Halifax Town 1.
Rochdale 1, Accrington Stanley 0.
Southport 1, York City 1.
Southern Section
Bristol Rovers 1, Watford 3, Torquay United 1.
Northern Section

INFORMATION OBSCURED

Cir. (D 46,023) (S 174,898)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
AUG 9 - 1953



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EXAMINER
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Fresh from Snares 'Cap
Ruhe 2d in $57,500
Washington Feature

Herman Melville's epic "Moby Dick" hadn't been written at the time he was a regular visitor to Nathaniel Hawthorne's Berkshire retreat.

Dr. Ticknor. "The Wonder Book" was written between June 5 and mid-July, an unusual manifestation of Summer activity. He would read to the children each evening what he had written during the day. Julian and Una, who had some literary proclivity themselves, recognized themselves in Primrose

Days With Julian and Bunny: A Diary, by Nathaniel Hawthorne —privately printed.—Bunny was the pet rabbit.)

The man of letters would have liked to settle under a tree with a newly published and newly arrived novel of Thackeray, borrowed from his landlord, or to have mused uninterrupted, but Julian gave him little peace. Hawthorne laid down his book not too regretfully, for what is life without reproach, and under his lamp, he poured the lifeless printed page as compared with milk; breakfast followed. prepared by Mrs. Peters, the colored cook who came daily to take care of them, whose loyal attentiveness was concealed by a formal mien.

tied upon him, an imperious desire for a change of scene and climate.

"Oh, for an east wind with a breath of salt sea in it," he wrote. Perhaps the descendant of seafarers had remained too long inland. But he and the reading world were the richer for what

Southampton 4, Bristol City 2.
Southend United 3, Torquay United 1.
Watford 3, Norwich City 1.

Northern Section

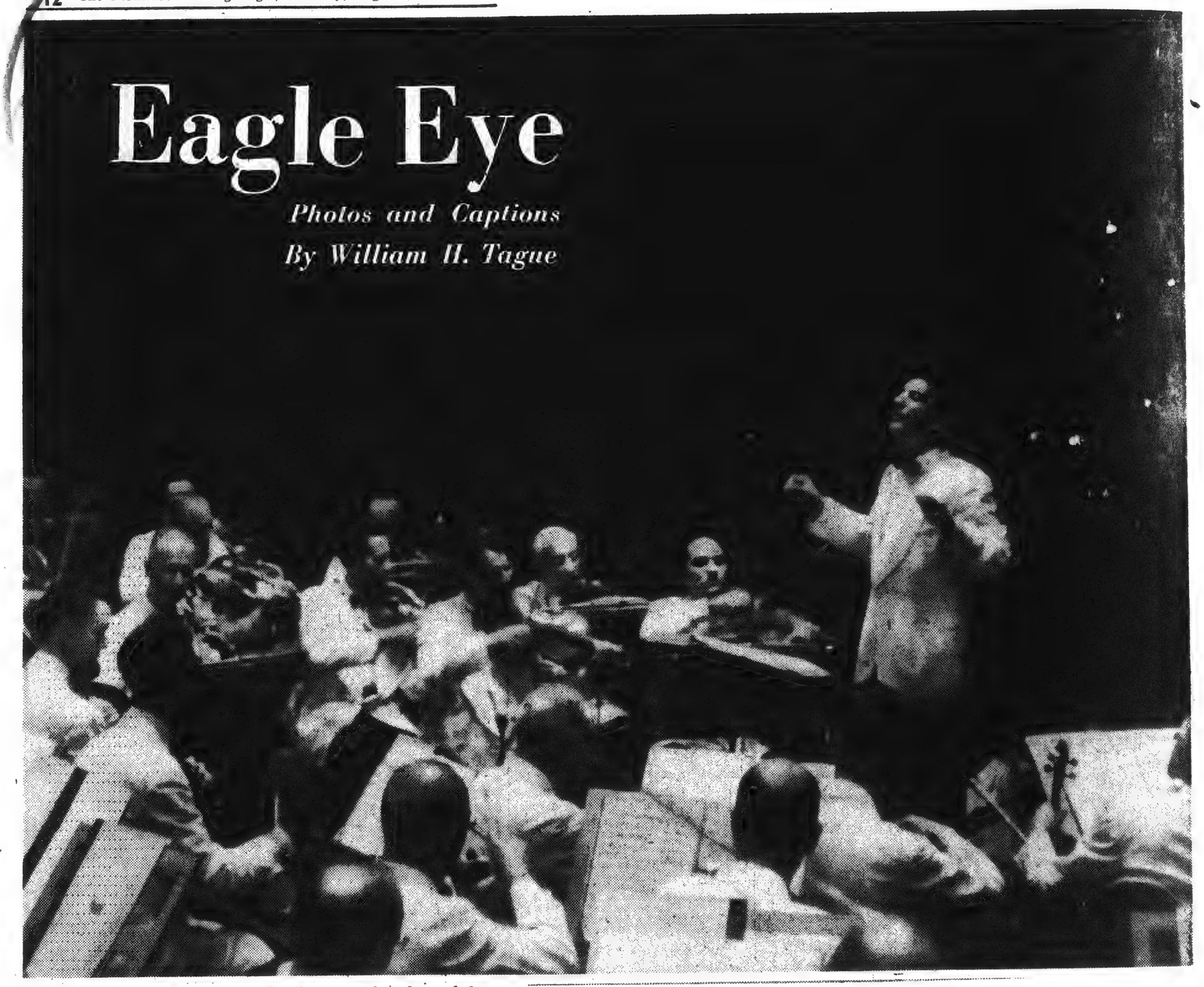
Barnsley 2, Bradford 1.
Barrow 2, Tranmere Rovers 1.
Brandford City 2, Chesterfield 0.
Darlington 2, Chester 1.
Hartlepools United 0, Crewe Alexandra 0.
Mansfield Town 3, Halifax Town 1.
Rochdale 1, Accrington Stanley 0.
Southport United 2, York City 0.

54

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 22 1953

Eagle Eye

Photos and Captions
By William H. Tague



CLIMAX: Leonard Bernstein doesn't just conduct, he explodes. Face raised in rapture, he leads Boston Symphony Orchestra toward final blast in Porgy and Bess, one of the last concerts before Tanglewood closed up shop last week end. This shot was taken under trying conditions through a knot hole at rear of the orchestra.

Cir. (D 643,985) (S 1,124,787)
This Clipping From
PHILADELPHIA, PA.
INQUIRER
AUG 24 1953

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 24 1953

Tanglewood Student 'Best Man Singer of '53'

McHenry Boatwright, 28-year-old baritone who studied at the Berkshire Music Center in the past season and sang leading roles in the Berkshire Festival and opera performances, Saturday night was named "The Best Man" singer of 1953 by a jury of musicians at the 24th annual Chicagoland Music Festival. Miss Trudie Tache, 24, soprano, won "The Best Woman" title.

Mr. Boatwright went directly from Tanglewood to Chicago at the close of the Berkshire Festival.

Cir. (D 78,153)
This Clipping From
SPRINGFIELD, MASS.
MORNING UNION
AUG 29 1953

Why Do Women Archers Shoot in Bare Feet?

Most women archers shoot in their barefeet, according to observations of our Roto photographer who took the pictures at the National Archery Tournament in Amherst which appear in the Rotogravure Section of tomorrow's Sunday Republican. He didn't find out why they do. Also in tomorrow's Roto are picture features of the terrible earthquake in Greece, behind the scenes glimpses at the recent Music Festival at Tanglewood, prize-winnig photos in the 12th annual Graflex Photo Cotest, plus others.

John Chapman

NEW YORK, Aug. 23.

THE summer theatrical experiences of this paid playgoer and devotee of the entertainment arts have been few, because of a vacation, and disappointing, because of—well, because. I have never been one to take a busman's holiday or a postman's day off and flitter about in the country theaters seeing packaged Pinzas and other attractions. The only two shows I wanted to see I was forced by time and circumstance to miss—Shirley Booth in "The Time of the Cuckoo" in Central City, Colo., and Wally Cox as Erwin, the greeting-card poet of "Three Men on a Horse," in Westport, Conn., and other way stations.

But I did catch Marilyn Monroe in three long minutes of "Gentleman Prefer Blondes." Since I couldn't see her at the time, I felt that my critical opinion was calm and unprejudiced—and very adverse. We were in a cabin in the Adirondacks with nobody near us but porcupines, and most of the time our battery radio would pick up only two stations—one in Plattsburg, N. Y., and the other quite unaccountably in Wheeling, W. Va. One day the Plattsburg platter-putter announced with the pride of a Ziegfeld that he was now going to offer Miss Monroe singing "Diamonds Are a Girl's Best Friend" from the movie of "GPBS."

* * *

IT WAS lucky that the Plattsburgh jockey had warned us that this was a record; otherwise I would have thought that Miss Monroe had took sick and would have begun to worry. This screen star may be built like a roller coaster and may have a happy smile, but when it comes to singing she is sadder than any of the hillbilly laments I heard from Wheeling.

"Diamonds Are a Girl's Best Friend" is a lively and amusing song, and Carol Channing gave it enormous bounce and humor in the stage version of the movie; Miss Monroe, in a small and sorrowful voice, made it a dirge. I think she is secretly anti-diamond, and that her singing was subversive.

* * *

AFTER having come down out of the Adirondacks we thirsted for culture so we charged up to Tanglewood, Mass., the magnificent Berkshire mountains property of the Boston Symphony Orchestra. Very often I had read of the summer festival of music given there each year; had read of the thousands who hear the week-end concerts in the big music shed and of the additional thousands who sit on acres and acres of lawn in front of the shed and hear the performance in the great outdoors. It was high time I went to this Lewisohn Stadium with grace, so we went.

Well, it was like Coney Island with French horns. Strewn on the greensward were sunbathers in a kaleidoscope of costumes. The older ones slept; the youthful ones necked with an indifference to propriety that would dismay a Jones Beach guard, and the babies roughhoused and scampered. Nobody in the big yard seemed to be listening to the music—but after all it was only a nice concert by the students' symphony orchestra under the direction of the eminent Carlos Chavez.

* * *

THE Broadway news for this week is slim but good. "Guys and Dolls," a splendid musical, returns to town after having spent most of the summer in Washington, D. C., and Rodgers and Hammerstein soon will bring "Oklahoma!" back.

Rodgers and Hammerstein, in their own quest for culture, have bought "Oklahoma!" from the Theater Guild. You wouldn't think it would be worth much, after all these years, but the boys are reported to be paving the Guild $860,000 for what's left of one of their two best shows. (The other one is "Carousel" and I never shall be able to decide which to put in first place.) It has been promised that "Oklahoma!" will be a carefully prepared production; and knowing R. and H., I don't doubt that it will be. When their newly acquired property arrives, they will have four splendid productions running in New York, the other three being "South Pacific," "The King and I" and "Me and Juliet."

Since the creators have acquired "Oklahoma!" they can tinker with it any way they want. I advise them not to change a word or a note of it—but urge them to drop the exclamation point from the title. It has fouled up typewriters and typesetters for years, because there is no sense in having an exclamation point in the middle of a sentence. I warn you, Dick and Oscar, that if you don't do this I am going to start calling you Rodgers and Hammerstein!

[55]

Cir. (D 151,320) (S 257,150)

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OKLAHOMAN

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[56]

TIGHT BINDING

Clr. (D 125,643) (S 37[illegible])

This Clipping From
BOSTON, MASS.
MORNING GLOBE

JUL 19 1953

Radio and Te

By ELIZABETH L. SU

It won't be long now. fred allen way he spells his name. allen is capitals." allen will return to televis program, "judge for yourself," beginni 18 at 10 pm over nbc and channel 4.

The new show will combine the use of panels, talent and audience participation which will enable Allen to fulfill a long-desired opportunity to talk to plain. He's an old hand at this gabbing business and wishes Aug. 18 would hurry up and come.

Last season Allen was scheduled to conduct "Two for the Money" in this Tuesday night spot but poor health forced him out. Herb Shriner was given the emcee chores instead. Shriner will move to Saturdays when he returns from vacation. Both shows are on for the same sponsor.

• • •

Ben Hogan, acclaimed the world's greatest golfer, and fresh from his smashing triumph in the British Open championship, will make a personal appearance on "Top Tunes on TV" Wednesday, July 22. Russ Hodges, famous sportscaster, will be on hand to interview Hogan as the gallant golfer will give his first TV account of his most triumphant golf match.

The entire program, over WNAC-TV at 7:45 p. m., will be revamped in order to present this special salute to Hogan as he personally gives his own account of the British Open. The latest films of Hogan in action on the tough Carnoustie course will be shown. Hogan is the first golfer ever to hold the United States and British Open championships and the United States Masters championship in the same year.

• • •

On Aug. 24 and 26, the Yankee Network announces exclusive addresses by Chief Justice Robert Jackson and Secretary John Foster Dulles to be given when the American Bar Ass'n holds its 1953 convention in Boston. The originating point will be the Hotel Statler and WNAC will make the talks available to the Mutual network from 8:30 to 10 p. m. on both days.

• • •

Bergen Evans, who has many followers because of his quick wit on the "Down You Go" telecasts, has another parlor quiz game ready for televising today. You will see it on Ch. 4 at 7:30 this evening under the title "Super Ghost." Viewers may remember the show from last year. It is based on the well known "ghost" game. Guest "ghoster" today will be a Chicago Alderman, Robert E. Merriam.

Home viewers will be invited to take part in the game and successful ones will share in the cash prizes.

• • •

Dorothy Collins is coming to town. And you will be amazed that this young TV singer is quite a comedienne. As viewers know, no one singer on the Hit Parade telecasts is given the spotlight. The whole program is a showcase of talent and hit tunes of the week are moved on and off with extreme rapidity. In production, the Hit Parade is one of the best, and the cameramen deserve many bows. This staff was behind the wonderful Ford anniversary telecast of last month.

Dorothy is going to show her fans what she can do when she makes an appearance at the Salisbury Frolics the week of July 26 through Aug. 1. In addition to singing some standard and popular songs, she is going to do some of her specialties. And you'll hold your sides when she acts out "Ma, He's Making Eyes at Me." The girl has acting talent you never dreamed was in her.

• • •

Smokey, the Wonder Horse, will lead a "helping hoof," instead of the usual "helping hand" when he appears on "Strike It Rich" Tuesday morning, July 28, at 11 on Ch. 7. Smokey will answer "yes" or "no" to questions by shaking his head. He will try to win up to $600 for a needy family unable to visit the show in person.

• • •

There is no dirth of concert music these warm Summer days. Another radio series begins today, the first in eight to from 4 to 5 p features the Hol certs with Bruno ing this first bro Harshaw, Met opera soprano, will sing today. Guest conductors will appear throughout.

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Sent radio Coverage.

CBS contacts most credits for this!

PORTSMOUTH, VA.
STAR

JUL 19 1953

BACKYARD MUSIC FESTIVALS

Charles Munch
Tanglewood

Bruno Walter
Salzburg

Malcolm Sargent
Edinburgh

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Clr. (D 106,391)

This Clipping From
GRAND RAPIDS, MICH.
PRESS

JUL 25 1953

Conducts Boston Symphony At Berkshire Music Festival

Boston Symphony orchestra, conducted by Charles Munch in the first of four broadcasts from the Berkshire festival in Tanglewood, Mass., is the American contribution to CBS World Music Festivals at 1:30 p. m. (WJEF-2:30). Strauss' "Divertimento," Ravels "Le Tombeau de Couperin," Prokofiev's "Classical Symphony" and Milhaud's "La Creation du Monde" will be played.

Barbara Stanwyck will be interviewed and will introduce the title song from her latest picture on the ABC Music Hall slated at 6:05 p. m. "How to Prepare for Retirement" will be discussed on Chicago Round Table on the 12:30 p. m. NBC program. "The Mona Lisa Murder" occupies the time of Dick Diamond on the CBS series at 6:30 p. m. (WJEF-7:30).

"The Young and Fair" will star Mildred Dunnock in the tale of a teacher's dilemma on TV Playhouse presentation offered at 8 p. m. on channels 7 and 6. Ernest Truex, Freddie Bartholomew and Jack Lemmon co-star in "Grand Cross of the Crescent" on Saturday's Medallion Theater at 9 p. m. on the same channels.

Interviews with ambassadors or foreign ministers of leading Latin-American nations will be heard on the new CBS series, Latin-American Story, set at 11 a. m. Sunday. Helen Claire takes the lead in "Kiss the Boys Goodbye" on NBC's Best Plays dramatization at 7:30 p. m. (WOOD-8:30).

Clr. (D 12,338)

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 21 1953

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The Sunday afternoon concert by members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first of four Sunday afternoon Festival performances to be heard on the air, as the only American event in the network's "World Music Festivals" program, which includes highlights from seven European summer festivals. The first portion of the program Tanglewood audiences will hear, from 2:30 to 4:00 p.m., EDT, will be heard on the air, with James Fassett, CBS radio director of music, as commentator.

Broadcast exigencies which make the change of location necessary will necessitate a prompt start of the program at 2:30 p.m.; also will preclude any interruption of the opening orchestral selection on each of the Sunday programs to seat late-comers. Seatholders are cautioned they cannot be seated until after the conclusion of the entire opening number: July 26, "Divertimento (after Couperin), Op. 86, by Richard Strauss runs 20 minutes; Aug. 2: Tchaikovsky's "Serenade for Strings" runs 25 minutes; Aug. 9: Schubert's "Symphony No. 5, in G-flat" runs 24 minutes; Aug. 16: Schubert's "Symphony in B minor (Unfinished)" runs 21 minutes.

Patrons holding seats for the Theatre-Concert Hall on Sunday will be admitted to the reserved seat locations in the Music Shed marked in red on their tickets. General admission seatholders will be seated in unreserved sections of the shed.

Clr. (D 94,036) (S 88,228)

This Clipping From
MIAMI, FLA.
NEWS

JUL 26 1953

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Clr. (D 58,911) (S 65,972)

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BINGHAMTON, N. Y.
PRESS

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This broadcast will mark the first time that the Boston Symphony has broadcast on CBS radio.

[57]

Clr. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
JUL 19 1953

Radio and Television

By ELIZABETH L. SULLIVAN

It won't be long now. fred allen . . . yes, that's the way he spells his name. allen is strictly for "no capitals." allen will return to television with a new program, "judge for yourself," beginning tuesday, aug 18 at 10 pm over nbc and channel 4.

The new show will combine the use of panels, talent and audience participation which will enable Allen to fulfill a long-desired opportunity to talk to plain. He's an old hand at this gabbing business and wishes Aug. 18 would hurry up and come.

Last season Allen was scheduled to conduct "Two for the Money" in this Tuesday night spot but poor health forced him out. Herb Shriner was given the emcee chores instead. Shriner will move to Saturdays when he returns from vacation. Both shows are on for the same sponsor.

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Home viewers will be invited to take part in the game and successful ones will share in the cash prizes.

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Dorothy Collins is coming to town. And you will be amazed that this young TV singer is quite a comedienne. As viewers know, no one singer on the Hit Parade telecasts is given the spotlight. The whole program is a showcase of talent and hit tunes of the week are moved on and off with extreme rapidity. In production, the Hit Parade is one of the best, and the cameramen deserve many bows. This staff was behind the wonderful Ford anniversary telecast of last month.

Dorothy is going to show her fans what she can do when she makes an appearance at the Salisbury Frolics the week of July 26 through Aug. 1. In addition to singing some standard and popular songs, she is going to do some of her specialties. And you'll hold your sides when she acts out "Ma, He's Making Eyes at Me." The girl has acting talent you never dreamed was in her.

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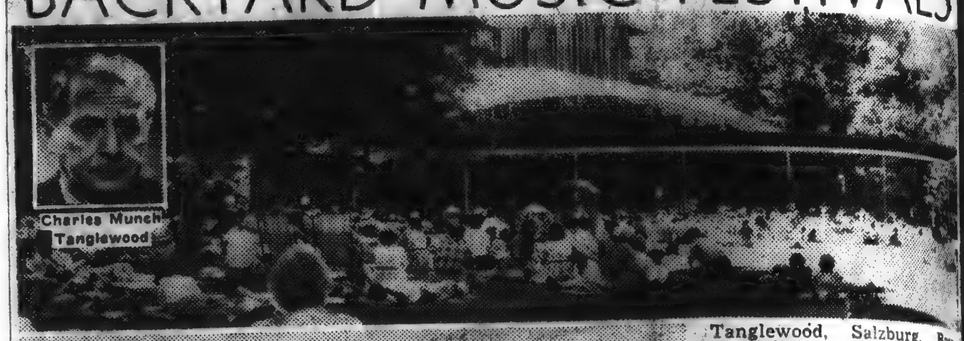
TIGHT BINDING

Clr. (D 125,983) (S 379,464)
This Clipping From
PORTSMOUTH, VA.
STAR
JUL 19 1953

BACKYARD MUSIC FESTIVALS



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MORNING GLOBE
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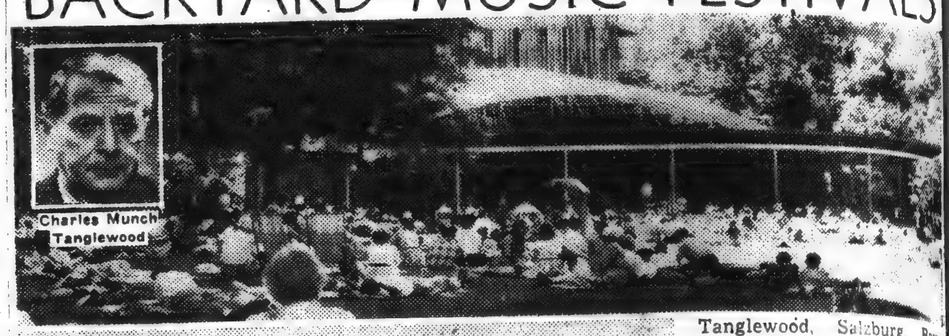
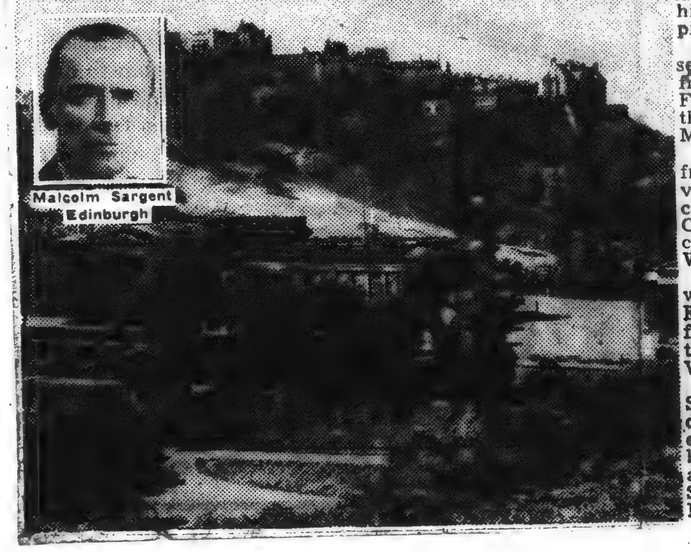
Cir. (D 23,710) (S 23,871)
This Clipping From
PORTSMOUTH, VA.
STAR
JUL 19 1953

BACKYARD MUSIC FESTIVALS





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JUL 25 1953

Conducts Boston Symphony At Berkshire Music Festival

Boston Symphony orchestra, conducted by Charles Munch in the first of four broadcasts from the Berkshire festival in Tanglewood, Mass., is the American contribution to CBS World Music Festivals at 1:30 p. m. (WJEF-2:30). Strauss' "Divertimento," Ravels "Le Tombeau de Couperin," Prokofiev's "Classical Symphony" and Milhaud's "La Creation du Monde" will be played.

Barbara Stanwyck will be interviewed and will introduce the title song from her latest picture on the ABC Music Hall slated at 6:05 p. m. "How to Prepare for Retirement" will be discussed on Chicago Round Table on the 12:30 p. m. NBC program. "The Mona Lisa Murder" occupies the time of Dick Diamond on the CBS series a 6:30 p. m. (WJEF-7:30).

"The Young and Fair" will star Mildred Dunnock in the tale of a teacher's dilemma on TV Playhouse presentation offered at 8 p. m. on channels 7 and 6. Ernest Truex, Freddie Bartholomew and Jack Lemmon co-star in "Grand Cross of the Crescent" on Saturday's Medallion Theater at 9 p. m. on the same channels.

Interviews with ambassadors or foreign ministers of leading Latin-American nations will be heard on the new CBS series, Latin-American Story, set at 11 a. m. Sunday. Helen Claire takes the lead in "Kiss the Boys Goodbye" on NBC's Best Plays dramatization at 7:30 p. m. (WOOD-8.30).

Cir. (D 12,338)
This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 21 1953

Festival Concert To Be Broadcast

Because next Sunday's (July ...) Berkshire Festival concert at Tanglewood will be broadcast nationally by CBS Radio, it will be in the Music Shed instead of Theatre-Concert Hall.

The Sunday afternoon concert members of the Boston Symphony Orchestra, Charles Munch conducting, will be the first Sunday afternoon [illegible] formances to be heard as the only American network's "World [illegible] program, which includes [illegible] from seven European festivals. The first portion of the program Tanglewood [illegible] hear, from 2:30 to 4:30 p. m. will be heard on the James Fassett, CBS [illegible] of music, as commentator.

Broadcast [illegible] make the change necessary will necessitate a start of the program [illegible] also will preclude admittance of the opening orchestral [illegible] on each of the Sunday [illegible] to seat late-comers. [illegible] are cautioned they cannot be seated until after the conclusion of the entire opening number, Richard Strauss' "Divertimento [illegible] Op. 86, by Richard Strauss; [illegible] minutes; Aug. 16, Mozart's "Serenade for [illegible] minutes; Aug. 9, Schubert's Symphony No. 5, [illegible] minutes; Aug. 23, [illegible] "Symphony [illegible] ished)" runs [illegible] minutes.

Patrons holding Theatre-Concert [illegible] will be admitted to [illegible] seat locations [illegible] marked in red. [illegible] General admission [illegible] be seated in the shed.

Cir. (D 94,036) (S 88,228)
This Clipping From
MIAMI, FLA.
NEWS
JUL 26 1953

Music Festival—(WGBS 9) — Charles Munch conducts Boston Symphony in program from Berkshire Festival in Tanglewood, Mass. Program opens with Richard Strauss' "Divertimento" (after Couperin). James Fassett, who has just returned from European festivals, commentator.

Cir. (D 58,911) (S 55,972)
This Clipping From
BINGHAMTON, N. Y.
PRESS
JUL 26 1953

Boston Symphony Starts Series of 4

Boston—Charles Munch will conduct the Boston Symphony Orchestra in the first of four "live" broadcasts from the Berkshire Festival in Tanglewood, Mass., on CBS radio's "World Music Festivals" today at 2:30 p. m.

This broadcast will mark the first time that the Boston Symphony has broadcast on CBS radio.

TIGHT BINDING INFORMATION OBSCURED

Cir. (D 97,494)
This Clipping From
NEW ORLEANS, LA.
STATES
JUL 25 1953

RADIO, TELEVISION NOTES

Latin American Story Bow

By BOB SUBLETTE

A series of half-hour broadcasts that should be of interest to New Orleanians, The Latin-American Story, will bow on WWL-CBS tomorrow morning at 11.

Bill Costello, CBS radio's White House correspondent, will have charge of the programs, interviewing ambassadors and foreign ministers of the leading Latin American countries.

Among the countries to be represented in discussions on the Sunday morning programs are Bolivia, Chile, Costa Rica, Cuba, Guatemala and Peru.

Another new series bowing on radio tomorrow is Call Me Freedom.

This will be a series presented on WSMB-ABC at 8:30 p. m. in association with the Freedoms Foundation at Valley Forge, Pa.

For the initial broadcast, the story of Charley Leong, a second-generation American of Chinese descent, and how he won a Freedoms Foundation award will be told.

The London Column series will continue on WSMB-ABC tomorrow night at 9:15. Music from The Eisteddford, an annual music festival held in Wales, will be aired.

Alistair Cooke is scheduled to return to this WSMB-ABC time spot on Aug. 9.

The first of four "live" broadcasts from the Berkshire Festival in Tanglewood, Mass., will be broadcast on World Music Festivals tomorrow at 1:30 p. m. on WWL-CBS.

Charles Munch will conduct the Boston Symphony orchestra in the music of the festival.

MRS. N. O. INTERVIEW

Mrs. Beverly LeBlanc Ard, Mrs. New Orleans of 1953, will be interviewed by Jack Dempsey on the latter's Off the Beaten Path program on WTPS tomorrow night at 7.

"What's Ahead for American Youth?" will be the question for the Answers for Americans program on WNOE-MBS tomorrow night at 8:30.

A guest speaker will be a young college honor graduate.

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The WDSU-TV video offerings tonight and tomorrow will include Hoagy Carmichael spotlighting Jerry Gray and his "band of today" at 7 tonight . . . "Seven Days to Noon," the feature movie tonight at 11:30 . . . The story of the Japanese attack on Pearl Harbor on Victory at Sea tomorrow afternoon at 3:30 . . . Ralph Meeker as host on Toast of the Town tomorrow afternoon at 4 and singing star Helen O'Connel, comedian Billy De Wolfe, and dancers Bambi Linn and Red Alexander on the Arthur Murray Party tomorrow night at 11.

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A Tarpon Rodeo Round-Up show, to be recorded tonight at Grand Isle, will be broadcast tomorrow at 12:15 p. m. on WDSU radio.

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Richard Diamond, Private Detective will tackle the "Mona Lisa Murder" tomorrow evening at 6:30 on WWL-CBS.

An art collector who favors "moderns" is killed. The butler, who favors only traditional academic art, is the chief suspect.

Dick Powell plays the title role.

The Shadow is confronted with a note that "three must die" on WNOE-MBS tomorrow afternoon at 4.

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Important tips on what to do in case of an accident while traveling will be given on the WSMB-ABC Vacationland, USA program tomorrow evening at 5:45. Charles Murphy, director of traffic engineering for the Automobile Association of America, will be heard on the show.

Cir. (D 60,162) (S 59,500)
This Clipping From
CHARLESTON, W. VA.
MAIL
JUL 26 1953

RADIO Spotlight

WCHS — Boston Symphony on World Music Festival, 2:30 p. m. . . . June Hutton visits Guy Lombardo, 7 p. m. . . . Robert Q. welcomes Helen O'Connell and Bob Eberly, 10 p. m.

WKNA — Tribute to Sigmund Romberg high spot of American Music Hall, 8:05 p. m. . . . Gen. Bonner Fellers, assistant chief of staff for operations and later for personnel under Gen. MacArthur in the Pacific during 1943 and 1944, to replace Paul Harvey, 10:45 p. m.

WTIP — Ceremonies marking opening of 100-bed addition to Charleston Memorial hospital, broadcast following Dodgers-Braves game.

WGKV — Isaac Stern, violinist, guest star on Hollywood Bowl Concerts, 4 p. m. . . . Chopin, Shostakovich and Gould works featured by Paul Strauss conducting NBC Summer Symphony, 5 p. m. . . . Singer Harry Bellafonte guest on Tony Martin Time, 8 p. m. . . . Helen Claire recreates stage role of Broadway production, "Kiss The Boys Goodbye," on Best Plays, 8:30 p. m.

Cir. (S 102,266)
This Clipping From
BRIDGEPORT, CONN.
HERALD
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Cir. (D 171,646)
This Clipping From
INDIANAPOLIS, IND.
NEWS
JUL 25

Boston Symphony to Play

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The broadcast marks the first time the orchestra has been heard on CBS-Radio, and Host James Fassett, who has returned from visiting the music festivals abroad, will be the commentator.

Munch will open the program with Richard Strauss' "Divertimento," after which he will play Ravel's interpretation of "Le Tombeau de Couperin." Milhaud's "La Creation du Monde" will close the program. The work for ballet depicts the creation of the world as interpreted by an aboriginal mind. Milhaud makes use of instrumentation and rhythms he had heard in Harlem, and offers here his first combination of serious music and jazz.

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Miss George will open the concert with Sigmund Romberg's "Desert Song" and follow with Harm's "Romance." Among other selections will be "Tu N'est Pas Beau" from Offenbach's "Perichole" and "Musetta's Waltz" from Puccini's "La Boheme." Miss George will close the program with a rendition of "The Italian Street Song." William will sing "Flower Song" from Carmen and "A Spirit Flower."

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(D 174,820) (S 210,343)
This Clipping From
BIRMINGHAM, ALA.
NEWS
JUL 26 1953

...kshire Music Festival—

...ig news on air waves is the return of Arthur Godfrey

radio and t-v

...e big news in radio and ...sion this week is the re... of Arthur Godfrey after an ...ce of almost two months ...ving an operation.

...frey will return to the Ar... Godfrey's Talent Scouts ... at 7:30 p.m. Monday on ... Station WAPI and at 6:30 ... on Channel 13. Beginning ...esday he will be seen on ... Arthur Godfrey and His ...ds" program at 6 p.m. on ...el 13. He will resume his ...ay through Friday "Arthur ...ey Time" daytime show ...ay, Aug. 3. (WAPI radio, 9 ... Monday through Friday, 8 ... Monday through Thurs... ...el 13, television.)

... will broadcast from his ... in Virginia, where he is ...ring from a hip operation. ... Little Godfreys" and other ...m participants will broadcast from the regular New York studios.

ON THE MBS-WILD Game of the Day Monday, Dizzy Dean goes to Cooperstown, N. Y., where he was recently "enshrined" to broadcast the annual Hall of Fame game from Doubleday Field between the Cincinnati Reds and the Chicago White Sox. Dizzy will be joined at the annual classic by Al Helfer and Gene Kirby. The Hall of Fame houses a collection of more than 3000 baseball souvenirs, including Babe Ruth's famous No. 3 uniform. It was at Cooperstown that the first game of baseball was played almost a century ago.

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An art collector who favors "moderns" is killed and CBS radio's "Richard Diamond, Private Detective, called into the case, discovers he has a butler who favors only traditional academic art, in the "Mona Lisa Murder" at 6:30 p.m. Sunday on Station WAPI.

"The Golden Empress" a musical romance based on the illfated reign of Carlotta and Maximilian in Mexico, will be "The Railroad Hour's" presentation at 7 p.m. Monday on Radio Station WBRC-NBC. Gordon MacRae and Dorothy Warenskjold star in this show.

Fans who like their entertainment with plenty of suspense will not want to miss Escape at 8:30 p.m. Sunday on Station WAPI.

Government geologists find a tale of terror in a weatherbeaten notebook lying in a crevice beside a small stream, in "The Notebook" by William J. Ratcliff at 8:30 p.m. on WAPI on the Escape show.

BASEBALL broadcasts of the Birmingham Barons are presented over WSGN-FM and WILD. The Barons will play a single game with Atlanta Sunday at 2:30 p.m., with Gabby Bell at the mike on WILD and at 2:15 with Bill Ward on WSGN-FM. The Barons will be on the road all the week, games in Memphis Monday through Wednesday, with the broadcasts beginning at 8 p.m. on WILD and at 7:45 p.m. on WAFM. A four-game series with Little Rock begins Thursday, broadcast time, 7:30 p.m., on WILD and 7:15 on WAFM.

An innocent remark made by Jerry North involved him and Pam North in somebody else's family affairs on CBS-WAPI Radio's Mr. and Mrs. North at 7:30 p.m. Tuesday.

Curvaceous Jane Russell, who is currently trying to prove that gentlemen go for brunets as much as blondes in the new film, "Gentlemen Prefer Blondes," will guest as "Lady Editor" on the Bob Hope Daytime Show over NBC-WBRC at 9:30 a.m. Monday through Friday. The programs are repeats of Miss Russell's visits to the comedian's 15-minute daytime show.

Film Star William Powell stars as David Burke, a gentleman with a way of turning a phrase, and a woman's head, in Robert Carson's romantic comedy "Father Comes Home," on WAPI-CBS at 7:30 p.m. Thursday.

Madeleine Carroll, who has starred in radio, movies and the theater, will be the featured guest on CBS-WAPI Radio's dramatic show at 8 p.m. Wednesday.

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TIGHT BINDING

INFORMATION OBSCURED

Cir. (D 97,494)
This Clipping From
NEW ORLEANS, LA.
STATES
JUL 25 1953

RADIO, TELEVISION NOTES

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By BOB SUBLETTE

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Cir. (D 60,162) (S 59,500)
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CHARLESTON, W. VA.
MAIL
JUL 26 1953

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Cir. (S 102,266)
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Cir. (D 171,646)
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(D 174,820) (S 210,343)
This Clipping From
BIRMINGHAM, ALA.
NEWS
1953

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radio and t-v

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"The Golden Empress" a musical romance based on the ill-fated reign of Carlotta and Maximilian in Mexico, will be "The Railroad Hour's" presentation at 7 p.m. Monday on Radio Station WBRC-NBC. Gordon MacRae and Dorothy Warenskjold star in this show.

Fans who like their entertainment with plenty of suspense will not want to miss Escape at 8:30 p.m. Sunday on Station WAPI.

Government geologists find a tale of terror in a weatherbeaten notebook lying in a crevice beside a small stream, in "The Notebook" by William J. Ratcliff at 8:30 p.m. on WAPI on the Escape show.

BASEBALL broadcasts of the Birmingham Barons are presented over WSGN-FM and WILD. The Barons will play a single game with Atlanta Sunday at 2:30 p.m., with Gabby Bell at the mike on WILD and at 2:15 with Bill Ward on WSGN-FM. The Barons will be on the road all the week, games in Memphis Monday through Wednesday, with the broadcasts beginning at 8 p.m. on WILD and at 7:45 p.m. on WAFM. A four-game series with Little Rock begins Thursday, broadcast time, 7:30 p.m., on WILD and 7:15 on WAFM.

An innocent remark made by Jerry North involved him and Pam North in somebody else's family affairs on CBS-WAPI Radio's Mr. and Mrs. North at 7:30 p.m. Tuesday.

Curvaceous Jane Russell, who is currently trying to prove that gentlemen go for brunets as much as blondes in the new film, "Gentlemen Prefer Blondes," will guest as "Lady Editor" on the Bob Hope Daytime Show over NBC-WBRC at 9:30 a.m. Monday through Friday. The programs are repeats of Miss Russell's visits to the comedian's 15-minute daytime show.

Film Star William Powell stars as David Burke, a gentleman with a way of turning a phrase, and a woman's head, in Robert Carson's romantic comedy "Father Comes Home," on WAPI-CBS at 7:30 p.m. Thursday.

Madeleine Carroll, who has starred in radio, movies and the theater, will be the featured guest on CBS-WAPI Radio's dramatic show at 8 p.m. Wednesday.

TIGHT BINDING

INFORMATION OBSCURED

Cir. (D 97,494)
This Clipping From
NEW ORLEANS, LA.
STATES
JUL 25 1953

RADIO, TELEVISION NOTES

Latin American Story Bow

By BOB SUBLETTE

A series of half-hour broadcasts that should be of interest to New Orleanians, The Latin-American Story, will bow on WWL-CBS tomorrow morning at 11.

Bill Costello, CBS radio's White House correspondent, will have charge of the programs, interviewing ambassadors and foreign ministers of the leading Latin American countries.

Among the countries to be represented in discussions on the Sunday morning programs are Bolivia, Chile, Costa Rica, Cuba, Guatemala and Peru.

Another new series bowing on radio tomorrow is Call Me Freedom

This will be a series presented on WSMB-ABC at 8:30 p. m. in association with the Freedoms Foundation at Valley Forge, Pa.

For the initial broadcast, the story of Charley Leong, a second-generation American of Chinese descent, and how he won a Freedoms Foundation award will be told.

The London Column series will continue on WSMB-ABC tomorrow night at 9:15. Music from The Eisteddford, an annual music festival held in Wales, will be aired.

Alistair Cooke is scheduled to return to this WSMB-ABC time spot on Aug. 9.

The first of four "live" broadcasts from the Berkshire Festival in Tanglewood, Mass., will be broadcast on World Music Festivals tomorrow at 1:30 p. m. on WWL-CBS.

Charles Munch will conduct the Boston Symphony orchestra in the music of the festival.

MRS. N. O. INTERVIEW

Mrs. Beverly LeBlanc Ard, Mrs. New Orleans of 1953, will be interviewed by Jack Dempsey on the latter's Off the Beaten Path program on WTPS tomorrow night at 7.

"What's Ahead for American Youth?" will be the question for the Answers for Americans program on WNOE-MBS tomorrow night at 8:30.

A guest speaker will be a young college honor graduate.

TELEVISION OFFERINGS

The WDSU-TV video offerings tonight and tomorrow will include Hoagy Carmichael spotlighting Jerry Gray and his "band of today" at 7 tonight . . . "Seven Days to Noon," the feature movie tonight at 11:30 . . . The story of the Japanese attack on Pearl Harbor on Victory at Sea tomorrow afternoon at 3:30 . . . Ralph Meeker as host on Toast of the Town tomorrow afternoon at 4 and singing star Helen O'Connel, comedian Billy De Wolfe, and dancers Bambi Linn and Red Alexander on the Arthur Murray Party tomorrow night at 11.

PELS VS. BEARS

WTPS will air the games between the New Orleans Pelicans and the Mobile Bears tonight at 8 and tomorrow afternoon at 3. Ted Andrews will be at the mike.

Bill Brengel will broadcast the results of the Tarpon Rodeo from Grand Isle tonight at 8:30 on WWL.

A Tarpon Rodeo Round-Up show, to be recorded tonight at Grand Isle, will be broadcast tomorrow at 12:15 p. m. on WDSU radio.

MYSTERY OFFERINGS

Richard Diamond, Private Detective will tackle the "Mona Lisa Murder" tomorrow evening at 6:30 on WWL-CBS.

An art collector who favors "moderns" is killed. The butler, who favors only traditional academic art, is the chief suspect.

Dick Powell plays the title role.

The Shadow is confronted with a note that "three must die" on WNOE-MBS tomorrow afternoon at 4.

VACATIONLAND, USA

Important tips on what to do in case of an accident while traveling will be given on the WSMB-ABC Vacationland, USA program tomorrow evening at 5:45. Charles Murphy, director of traffic engineering for the Automobile Association of America, will be heard on the show.

Cir. (D 60,162) (S 59,500)
This Clipping From
CHARLESTON, W. VA.
MAIL
JUL 26 1953

RADIO Spotlight

WCHS — Boston Symphony on World Music Festival, 2:30 p. m. . . . June Hutton visits Guy Lombardo, 7 p. m. . . . Robert Q. welcomes Helen O'Connell and Bob Eberly, 10 p. m.

WKNA — Tribute to Sigmund Romberg high spot of American Music Hall, 8:05 p. m. . . . Gen. Bonner Fellers, assistant chief of staff for operations and later for personnel under Gen. MacArthur in the Pacific during 1943 and 1944, to replace Paul Harvey, 10:45 p. m.

WTIP — Ceremonies marking opening of 100-bed addition to Charleston Memorial hospital, broadcast following Dodgers-Braves game.

WGKV — Isaac Stern, violinist, guest star on Hollywood Bowl Concerts, 4 p. m. . . . Chopin, Shostakovich and Gould works featured by Paul Strauss conducting NBC Summer Symphony, 5 p. m. . . . Singer Harry Bellafonte guest on Tony Martin Time, 8 p. m. . . . Helen Claire recreates stage role of Broadway production, "Kiss The Boys Goodbye," on Best Plays, 8:30 p. m.

Cir. (S 102,266)
This Clipping From
BRIDGEPORT, CONN.
HERALD
JUL 26 1953

NORMAN COUSINS of Norwalk, editor of The Saturday Review of Literature, has chosen Albert Schweitzer's "Out of My Life and Thought" as the book to be discussed on CBS' "Invitation to Learning" at 11:35 A. M. today . . . The annual major league Hall of Fame game from Doubleday Field, Cooperstown, N. Y., baseball's birthplace, between the Cincinnati Reds and Chicago White Sox will be Mutualized at 1:45 P. M. tomorrow with Dizzy Dean, Al Helfer and Gene Kirby at the mikes . . . Dean will have his name inscribed tomorrow on the Cooperstown museum's honor roll of all-time baseball greats . . . Van Johnson stars in "The Old man's Bride" at 8:30 Thursday night on CBS . . . The story of America is being done in song, based on Julius Mattfeld's book, "Variety Music Cavalcade," at 1 weekdays on WMGM . . . "Hawthorne—TBA" at 7 Saturdays on NBC, the new series with Jim Hawthorne, West Coast comic, and Robert Armbruster's orchestra, is described as a "low-pressure type comedy in the Chicago style," and the term "TBA" is used because it means "to be announced," the most popular listing in radio programs, which figures that "Hawthorne TBA" will be that much more popular.

THIS SUNDAY and the three coming Sundays at 2:30 CBS presents the famous Berkshire Music Festival at Tanglewood, Mass.; the concerts, to be done in entirety for 90 minutes, will be played by the Boston Orchestra Sunday, when the conductor will under Charles Munch, except next be Pierre Monteux; James Fassett will be the commentator . . . Today's concert includes R. Strauss, Ravel, Prokofieff and Milhaud . . . The NBC Hollywood Bowl concert at 4 today will be conducted by Izler Solomon and will star as soloist the violin virtuoso Isaac Stern, who has a date next Friday night with the Connecticut Pops at Fairfield University Field . . . It's all set for Arturo Toscanini to return to the NBC podium for his 16th season next November . . . Mildred Miller, the mezzo-soprana, will be on the NBC "Telephone Hour" at 9 Monday night . . . "The Glenn Miller Story" is being filmed at Universal with June Allyson as the great bandleader's wife Helen and June (and Dick Powell's) son, Richard Powell, Jr., 2½, as Glenn's son Stevie.

Cir. (D 171,646)
This Clipping From
INDIANAPOLIS, IND.
NEWS
JUL 2

Boston Symphony to Play

Charles Munch will conduct the Boston Symphony Orchestra in the first of four "live" broadcasts from the Berkshire Festival in Tanglewood, Mass., on World Music Festivals tomorrow afternoon at 1:30 o'clock on WFBM-CBS.

The broadcast marks the first time the orchestra has been heard on CBS-Radio, and Host James Fassett, who has returned from visiting the music festivals abroad, will be the commentator.

Munch will open the program with Richard Strauss' "Divertimento," after which he will play Ravel's interpretation of "Le Tombeau de Couperin." Milhaud's "La Creation du Monde" will close the program. The work for ballet depicts the creation of the world as interpreted by an aboriginal mind. Milhaud makes use of instrumentation and rhythms he had heard in Harlem, and offers here his first combination of serious music and jazz.

On WIRE-NBC tomorrow afternoon at 3 o'clock the hour-long concerts from the Hollywood Bowl will again be heard. Isaac Stern will be guest violinist and Tyler Solomon conducts the Hollywood Bowl Orchestra.

Following at 4 o'clock on WIRE-NBC, Conductor Paul Strauss will open his second concert with the NBC Summer Symphony with the "American Salute" by Morton Gould. Also on the program will be Shostakovitch's "Symphony No. 1" and "Chopiniana," an orchestral arrangement of several Chopin selections made by Rogal Lewitsky.

* * *

Tonight on WIBC-Mutual, Soprano Helen George returns for her second appearance as featured guest on Chicago Theater of the Air, heard at 8 o'clock. Tenor Earl William will be the "career performer."

Miss George will open the concert with Sigmund Romberg's "Desert Song" and follow with Harm's "Romance." Among other selections will be "Tu N'est Pas Beau" from Offenbach's "Perichole" and "Musetta's Waltz" from Puccini's "La Boheme." Miss George will close the program with a rendition of "The Italian Street Song." William will sing "Flower Song" from Carmen and "A Spirit Flower."

* * *

Popular music is featured on radio tomorrow night when Ballad Singer Harry Bellafonte visits the Tony Martin Show at 7 o'clock on WIRE-NBC. Bellafonte's "Suzanne" and "Matilda, Matilda," will be heard. Martin will spin his recordings of "Dimino," "April in Portugal," and "Begin the Beguine."

At 6 oclock on WFBM-CBS, the music of Guy Lombardo is heard and star of the week will Songstress June Hutton. At 30 o'clock on WFBM-CBS, Helen O'Connell and Bob Eberly will share the guest spotlight on Robert Q. Lewis' Waxworks program.

* * *

On TV tonight, Hoagy Carmichael will spotlight Jerry Gray and his "band of today" on Saturday Night Revue at 8 o'clock on WTTV. Others on the show will be Gayla Peevey, Paul Gilbert, Bobby Sargent and Gary Morton. Star-host Carmichael will appear in a "composer's corner" sketch.

D 174,820) (S 210,343)
This Clipping From
RMINGHAM, ALA.
NEWS
UL 26 1953

kshire Music Festival—

ig news on air waves is the return of A

radio and t-

big news in radio and sion this week is the re- f Arthur Godfrey after an e of almost two months ing an operation.

frey will return to the Ar- Godfrey's Talent Scouts at 7:30 p.m. Monday on Station WAPI and at 6:30 n Channel 13. Beginning sday he will be seen on Arthur Godfrey and His s" program at 6 p.m. on el 13. He will resume his y through Friday "Arthur y Time" daytime show v. Aug. 3. (WAPI radio, 9 Monday through Friday, 8 Monday through Thurs- el 13, television.)

will broadcast from his in Virginia, where he is ing from a hip operation. ittle Godfreys" and other n participants will broad-

cast from the regular New York studios.

ON THE MBS-WILD Game of the Day Monday, Dizzy Dean goes to Cooperstown, N. Y., where he was recently "enshrined" to broadcast the annual Hall of Fame game from Doubleday Field between the Cincinnati Reds and the Chicago White Sox. Dizzy will be joined at the annual classic by Al Helfer and Gene Kirby. The Hall of Fame houses a collection of more than 3000 baseball souvenirs, including Babe Ruth's famous No. 3 uniform. It was at Cooperstown that the first game of baseball was played almost a century ago.

The other Games of the Day heard at 1 p.m. on WILD include: Tuesday, Brooklyn-Chicago; Wednesday, Cleveland-New York; Thursday, Giants-Milwaukee, and Friday, Browns-Yankees.

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oners—Tablets

Cir. (D 194,114) (S 293,426)
This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL
JUL 26 1953

MUSIC ON THE AIR THIS WEEK

By ANGELA PREIS

CHARLES MUNCH conducts the Boston Symphony Orchestra in the first of four broadcasts from the Berkshire Festival at Tanglewood. The program includes Divertimento after Couperin by Richard Strauss, Ravel's Le Tombeau de Couperin, Prokofieff's Classical Symphony and Milhaud's La Creation du Monde, WHAS 2:30 today.

SUNDAY

Moods for Sunday: Variations on A Theme of Haydn by Brahms and Symphony No. 1 by Sibelius. WHAS 6 a.m.

This Morning's Music: Liszt's Piano Concerto No. 2 and Dvorak's Symphony No. 1, repeated daily. WFPL 7 a.m.

George Crook, organ recital: Prelude to The Blessed Damozel by Debussy, Prelude and Interlude by Guilmant, Andante Religioso by Thome, July by Howard, Old Kishwaukee River by Harmer and Cherubs at Play by McCollin. WAVE 7:05 a.m.

Wiley College Choir sings Behold The Star by Dawson, Tchaikovsky's Seraphic Song and the Hallelujah Chorus by Handel. WKLO 9:30 a.m.

Masterworks From France: Chabrier's L'Ile Hereuse, Neere, Tyndaris and d'Une Prison by Hahn and Trio for Violin, Viola and Cello by Francaix, repeated daily. WFPL 1 p.m.

Robert Whitney presents The Roman Carnival Overture by Berlioz, La Mer by Debussy and Harry Janos Suite by Kodaly. WHAS 1:30 p.m.

World Music Festivals: Boston Symphony from Berkshire Festival, program given above. WHAS 2:30 p.m.

Masterworks of Music: Donizetti's The Daughter of The Regiment, repeated daily. WFPL 2:30 p.m.

Good Music Hour: Introduction and Rondo by Saint-Saens, Sarasate's Zigeunerweisen and Beethoven's Piano Concerto No. 5. WKYW 3:30 p.m.

Contemporary Music: All-Hindemith program, Sonata in D for Violin and Piano, Quartet No. 3 and Kleine Kammermusik, repeated daily. WFPL 5 p.m.

Serious Music: Much Ado About Nothing Suite by Khrennikov, Prokofieff's Concerto No. 2 for Violin, Rachmaninoff's Suite No. 2 for Two Pianos, Moussorgsky's Ten Songs, Five Novelettes by Glezounov, Le Coq d'Or Suite by Rimski-Korsakov and Tchaikovsky's Symphony No. 5, repeated nightly. WFPL 7 p.m.

MONDAY

Good Music Hour: Bizet's Carmen, concluded. WKYW 1 p.m.

Jerome Hines sings Il Lacerato Spirito from Verdi's Simon Boccanegra and Granada by Lara. WAVE, WAVE-TV 7:30 p.m.

Mildred Miller sings Mendelssohn's On Wings of Song, Mein Madel Hat Einen Rosemund by Brahms, Bless This House by Brahe and Adieu Forets from Tchaikovsky's Joan of Arc. WAVE, 8 p.m.

Music In The Night: Ein Heldenleben by Richard Strauss. WAVE, 9 p.m.

TUESDAY

Good Music Hour: Grand Canyon Suite by Grofe. WKYW, 1 p.m.

Music In The Night: La Mer by Debussy. WAVE, 9:30 p.m.

WEDNESDAY

Good Music Hour: Early Italian music by Palestrina and Gabrieli. WKYW, 1 p.m.

Music In The Night: Acceleration Waltz by Strauss, Grieg's Piano Concerte in A minor, Afternoon of A Faun and Clair de Lune by Debussy. WAVE, 9 p.m.

THURSDAY

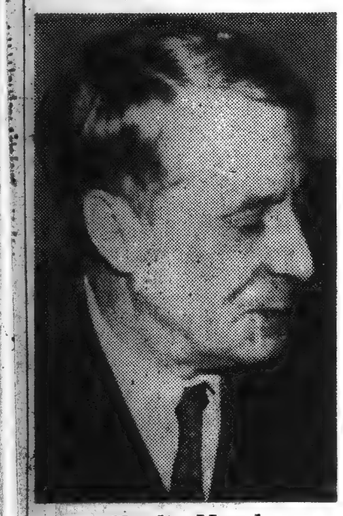
Good Music Hour: Schubert's Symphony No. 8. WKYW, 1 p.m.

Music In The Night: Brahms's Hungarian Dance No. 6 and Ballet Russe by Shostakovich. WAVE, 9:15 p.m.

FRIDAY

Good Music Hour: Excerpts from La Boheme. WKYW, 1 p.m.

Music In The Night: Wine, Women and Song by Strauss and Romeo and Juliet by Berlioz. WAVE, 9 p.m.



Charles Munch
Berkshire conductor

East Africa Food Shortage Likely

Kampala, Uganda, July 25 (AP) —Many parts of British East Africa—particularly Kenya, already torn by Mau Mau violence —face a serious food shortage because of drought, Commerce Commissioner M. A. Maybury announced.

Cir. (D 102,261) (S 105,826)
This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
JUL 26 1953

Pick of the Week's Listening

ARTHUR GODFREY returns to his Talent Scout show at 8:30 p. m. Monday on WNOX. He will be heard from his home in Virginia and the performers, scouts and music will be broadcast, as usual, from New York. Godfrey will resume his Arthur Godfrey Time, Mondays, through Fridays, at 10 a. m. Aug. 3 on WNOX.

Godfrey

* * *

THIS WEEK on Family Skeleton program, Mercedes McCambridge, as Sara Ann Spence, is asked by her bridegroom to marry another man. Sara finds herself facing arrest by the Canadian Mounted Police, at 7:30 p. m. Monday through Friday on WNOX.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in the first of four broadcasts from the Berkshire Festival in Tanglewood, Mass., at 2:30 p. m. today, WNOX. The program will include Richard Strauss' Divertimento, the Prokofiev Classical Sympohny and Milhaud's La Creation du Monde.

* * *

MEMORIES of Grace Moore will be broadcast by WNOX at 6:30 p. m. Tuesday. The program will include many of the songs Miss Moore sang. Wednesday night WNOX will broadcast the world premiere of "So This Is Love," by tape recording from 9:30 to 10:30. The broadcast will include interviews with celebrities, music on the street as well as in Tennessee Theater, introductions of stars from the stage, and other events leading up to the showing of the film.

* * *

THE PREMIERE ceremonies preceding the showing of "So This Is Love" will be broadcast by WROL from the stage of Tennessee Theater from 8 to 9 p. m. Wednesday. Mayor George Dempster will introduce Gov. Frank Clement, who in turn will introduce Dr. C. E. Brehm and Kathryn Grayson and other visiting Hollywood personalities.

* * *

SEVEN KNOXVILLIANS will be heard by a nation-wide audience when winners of WROL's talent contest winners compete with talent from three other cities for a place in the national finals. The seven to be heard over WROL at 7 p. m. Saturday, are Gayle Wolfe, soprano; Frank Cox, pianist; Q. Elizabeth Gresham, soprano; Sally Zapter, vocalist, and three who tied for the fifth-round winner. These are Glenn Russell, violinist, and a piano duo, Laura Rainwater and Robert Jenkins. The latter two are from Sevierville.

* * *

THREE Grace Moore scholarship winners will be heard on Al Cory's Back in Your Own Back Yard program at 3:45 p. m. today on WROL. Ramona Perez will sing My Curly Headed Baby; Margaret Ann Kesterson, Ciribiribin and Barbara Lynn Brown, One Night of Love.

* * *

AN ADDRESS by Governor Frank Clement will be heard Thursday at 9:30 p. m. on WROL. The governor will speak on the TVA crisis.

* * *

MAYOR George Dempster will answer questions phoned in by listeners when he is heard Friday at 9 p. m. on WROL.

* * *

SENATORS William F. Knowland (R., Calif.) and A. S. Mike Monroney (D., Okla.) will discuss the record of the 83rd Congress on American Forum of the Air at 10:35 p. m. Monday on WROL.

* * *

TWO PROGRAMS on the Grace Moore story will be heard on WKGN at 9:05 p. m. Monday and Tuesday. Personalities connected with the premiere of "So This Is Love" will be interviewed.

* * *

GUESTS on the Meet Mrs. Moore program will be Mrs. Jorge Rodriguez, a newcomer to Knoxville at 11 a. m. Tuesday, WBIR, and Miss Sarah Waller, president of Quota Club, at 11 a. m. Wednesday.

* * *

A SERIES of stories based on incidents from the files of Freedoms Foundation at Valley Forge will begin on WBIR at 9:30 p. m. today. The central figure story has been a recipient Freedoms Foundation A

* * *

THE SINGING VALLEY a series about life in Gre will present an annual fe in Wales, on WBIR at 1 today, WBIR.

Drama and Mystery

TODAY: 7:30 p. m. Mona Lisa Murder, with Dick Powell, WNOX.

8:30 p. m.—Kiss the Boys Goodbye, with Helen Claire, WKGN.

9:30 p. m.—The Notebook, WNOX.

MONDAY: 8:30 p. m.—The Automaton, WKGN.

9 p. m.—The Final Day of Gen. Ketchum, WNOX.

WEDNESDAY: 8:30 p. m.—Heroes, with Jean Hersholt, WNOX.

9 p. m.—My Favorite Wife, with Madeleine Carroll, WNOX.

9:05 p. m.—Hop, Skip and Jump, with Audrey Totter, WKGN.

THURSDAY: 8:30 p. m.—Father Came Home, with William Powell, WNOX.

9:30 p. m.—The Girl I Tried To Love, with Cathy and Elliott Lewis, WNOX.

"Is Our International Propaganda Effective" will be subject for Northwestern University Reviewing Stand, to be heard on WKGN at 7 p. m. today.

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 31 1953

RADIO, and a little TV

By FREDERICK L. RUSHTON

A 10-episode teen-age romance, starring stage and screen actress Rosemary Rice, will begin on WTAG today at 12.15 noon.

The male lead will be played by Michael O'Day. . . . Both actors, now in their early twenties, are veterans of a decade of dramatic experience, and have been featured together on the FBI in Peace and War. . . . Miss Rice is regularly heard as Babby in Brighter Day and O'Day is a member of radio's "Let's Pretend" repertory company. . . . That bottle which television's Garry Moore dropped into Long Island Sound just off Mattituck was found by 8-year-old Paul Rau who promptly brought it to the New York studios and claimed the reward of $100. . . . Young Rau reported he found it about 80 feet from the spot where Moore dropped it. . . . Marlene Dietrich, whose "Time for Love" series resumes Sept. 3, is planning a trip to Paris this Fall to make a motion picture. . . . Right now she is making a number of advance transcriptions to clear the way for her Paris sojourn.

ROSEMARY RICE

In and Out of the Studios: The Boston Symphony Orchestra has selected an all-Tchaikovsky program for its second broadcast Sunday at 2.30 p. m. via WTAG and CBS network direct from the Berkshire Festival at Tanglewood, Mass. . . . The orchestra will be conducted by Pierre Monteux. . . . Robert Trout is back in the U. S. after a tour of Spain where he attended the famous Pamplona fiesta. . . . Forrest Lewis, currently heard as the mystery man Ecles on Family Skeleton, played a total of 68 different characterizations on the former radio serial, "I Love a Mystery." . . . Barbara Britton, co-star of Mr. and Mrs. North detective dramas, now visiting in New York, will ask the jackpot question of the day as guest on John Reed King's quiz-studded program on WTAG's Give and Take tomorrow at 11:30 a. m.

By the way: For the third time the other night we watched a repeat of Candid Camera's "Talking Postoffice Box" and for the third time found it uproariously funny. . . . Produced by the adept Allen Funt, Candid Camera is one of television's top laugh-producers and we have often wondered why it does not receive more, and more sponsor enthusiasm.

Cir. (D 8,721)
This Clipping From
GLENS FALLS, N. Y.
TIMES
JUL 23 1953

First 90 Minutes of Tanglewood Concert Will Be Broadcast

LENOX, Mass., July 23—Sunday afternoon's Berkshire Festival concert at Tanglewood will be held in the large Music Shed, instead of in the smaller Theater-Concert Hall as originally scheduled, because the first 90 minutes of the concert will be broadcast by the Columbia Broadcasting System in its World Music Festivals series.

The part of the program to be played by members of the Boston Symphony Orchestra under Charles Munch which goes on the air includes Richard Strauss' Divertimento, Op. 86; Ravel's "Le Tombeau de Couperin," Prokofiev's Classical Symphony and Milhaud's "Le Creation du Monde." Lukas Foss' "Parable of Death" will follow. The concert begins at 2:30.

[59]

Cir. (D 194,114) (S 293,426)
This Clipping From
LOUISVILLE, KY.
COURIER-JOURNAL

MUSIC ON THE AIR THIS WEEK

By ANGELA PREIS

CHARLES MUNCH conducts the Boston Symphony Orchestra in the first of four broadcasts from the Berkshire Festival at Tanglewood. The program includes Divertimento after Couperin by Richard Strauss, Ravel's Le Tombeau de Couperin, Prokofieff's Classical Symphony and Milhaud's La Creation du Monde, WHAS 2:30 today.

SUNDAY

Moods for Sunday: Variations on A Theme of Haydn by Brahms and Symphony No. 1 by Sibelius. WHAS 6 a.m.

This Morning's Music: Liszt's Piano Concerto No. 2 and Dvorak's Symphony No. 1, repeated daily. WFPL 7 a.m.

George Crook, organ recital: Prelude to The Blessed Damozel by Debussy, Prelude and Interlude by Guilmant, Andante Religioso by Thome, July by Howard, Old Kishwaukee River by Harmer and Cherubs at Play by McCollin. WAVE 7:05 a.m.

Wiley College Choir sings Behold The Star by Dawson, Tchaikovsky's Seraphic Song and the Hallelujah Chorus by Handel. WKLO 9:30 a.m.

Masterworks From France: Chabrier's L'Ile Hereuse, Neere, Tyndaris and d'Une Prison by Hahn and Trio for Violin, Viola and Cello by Francaix, repeated daily. WFPL 1 p.m.

Robert Whitney presents The Roman Carnival Overture by Berlioz, La Mer by Debussy and Harry Janos Suite by Kodaly. WHAS 1:30 p.m.

World Music Festivals: Boston Symphony from Berkshire Festival, program given above. WHAS 2:30 p.m.

Masterworks of Music: Donizetti's The Daughter of The Regiment, repeated daily. WFPL 2:30 p.m.

Good Music Hour: Introduction and Rondo by Saint-Saens, Sarasate's Zigeunerweisen and Beethoven's Piano Concerto No. 5. WKYW 3:30 p.m.

Contemporary Music: All-Hindemith program, Sonata in D for Violin and Piano, Quartet No. 3 and Kleine Kammermusik, repeated daily. WFPL 5 p.m.

Serious Music: Much Ado About Nothing Suite by Khrennikov, Prokofieff's Concerto No. 2 for Violin, Rachmaninoff's Suite No. 2 for Two Pianos, Moussorgsky's Ten Songs, Five Novelettes by Glazounov, Le Coq d'Or Suite by Rimski-Korsakov and Tchaikovsky's Symphony No. 5, repeated nightly. WFPL 7 p.m.

Charles Munch
Berkshire conductor

MONDAY

Good Music Hour: Bizet's Carmen, concluded. WKYW 1 p.m.

Jerome Hines sings Il Lacerato Spirito from Verdi's Simon Boccanegra and Granada by Lara. WAVE, WAVE-TV 7:30 p.m.

Mildred Miller sings Mendelssohn's On Wings of Song, Mein Madel Hat Einen Rosemund by Brahms, Bless This House by Brahe and Adieu Forets from Tchaikovsky's Joan of Arc. WAVE, 8 p.m.

Music In The Night: Ein Heldenleben by Richard Strauss. WAVE, 9 p.m.

TUESDAY

Good Music Hour: Grand Canyon Suite by Grofe. WKYW, 1 p.m.

Music In The Night: La Mer by Debussy. WAVE, 9:30 p.m.

WEDNESDAY

Good Music Hour: Early Italian music by Palestrina and Gabrielli. WKYW, 1 p.m.

Music In The Night: Acceleration Waltz by Strauss, Grieg's Piano Concerto in A minor, Afternoon of A Faun and Clair de Lune by Debussy. WAVE, 9 p.m.

THURSDAY

Good Music Hour: Schubert's Symphony No. 8. WKYW, 1 p.m.

Music In The Night: Brahms's Hungarian Dance No. 6 and Ballet Russe by Shostakovich. WAVE, 9:15 p.m.

FRIDAY

Good Music Hour: Excerpts from La Boheme. WKYW, 1 p.m.

Music In The Night: Wine, Women and Song by Strauss and Romeo and Juliet by Berlioz. WAVE, 9 p.m.

East Africa Food Shortage Likely

Kampala, Uganda, July 25 (AP) —Many parts of British East Africa—particularly Kenya, already torn by Mau Mau violence —face a serious food shortage because of drought, Commerce Commissioner M. A. Maybury announced.

Cir. (D 102,261) (S 105,826)
This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
JUL 26 1953

Pick of the Week's Listening

ARTHUR GODFREY returns to his Talent Scout show at 8:30 p. m. Monday on WNOX. He will be heard from his home in Virginia and the performers, scouts and music will be broadcast, as usual, from New York. Godfrey will resume his Arthur Godfrey Time, Mondays, through Fridays, at 10 a. m. Aug. 3 on WNOX.

Godfrey

* * *

THIS WEEK on Family Skeleton program, Mercedes McCambridge, as Sara Ann Spence, is asked by her bridegroom to marry another man. Sara finds herself facing arrest by the Canadian Mounted Police, at 7:30 p. m. Monday through Friday on WNOX.

* * *

CHARLES MUNCH will conduct the Boston Symphony Orchestra in the first of four broadcasts from the Berkshire Festival in Tanglewood, Mass., at 2:30 p. m. today, WNOX. The program will include Richard Strauss' Divertimento, the Prokofiev Classical Sympohny and Milhaud's La Creation du Monde.

* * *

MEMORIES of Grace Moore will be broadcast by WNOX at 6:30 p. m. Tuesday. The program will include many of the songs Miss Moore sang. Wednesday night WNOX will broadcast the world premiere of "So This Is Love," by tape recording from 9:30 to 10:30. The broadcast will include interviews with celebrities, music on the street as well as in Tennessee Theater, introductions of stars from the stage, and other events leading up to the showing of the film.

* * *

THE PREMIERE ceremonies preceding the showing of "So This Is Love" will be broadcast by WROL from the stage of Tennessee Theater from 8 to 9 p. m. Wednesday. Mayor George Dempster will introduce Gov. Frank Clement, who in turn will introduce Dr. C. E. Brehm and Kathryn Grayson and other visiting Hollywood personalities.

* * *

SEVEN KNOXVILLIANS will be heard by a nation-wide audience when winners of WROL's talent contest winners compete with talent from three other cities for a place in the national finals. The seven to be heard over WROL at 7 p. m. Saturday, are Gayle Wolfe, soprano; Frank Cox, pianist; Q. Elizabeth Gresham, soprano; Sally Carter, vocalist, and three who tied for the fifth-round winner. These are Glenn Russell, violinist, and a piano duo, Laura Rainwater and Robert Jenkins. The latter two are from Sevierville.

* * *

THREE Grace Moore scholarship winners will be heard on Al Cory's Back in Your Own Back Yard program at 3:45 p. m. today on WROL. Ramona Perez will sing My Curly Headed Baby; Margaret Ann Kesterson, Ciribiribin and Barbara Lynn Brown, One Night of Love.

* * *

AN ADDRESS by Governor Frank Clement will be heard Thursday at 9:30 p. m. on WROL. The governor will speak on the TVA crisis.

* * *

MAYOR George Dempster will answer questions phoned in by listeners when he is heard Friday at 9 p. m. on WROL.

* * *

SENATORS William F. Knowland (R., Calif.) and A. S. Mike Monroney (D., Okla.) will discuss the record of the 83rd Congress on

Drama and Mystery

TODAY: 7:30 p. m. Mona Lisa Murder, with Dick Powell, WNOX.

8:30 p. m.—Kiss the Boys Goodbye, with Helen Claire, WKGN.

9:30 p. m.—The Notebook, WNOX.

MONDAY: 8:30 p. m.—The Automaton, WKGN.

9 p. m.—The Final Day of Gen. Ketchum, WNOX.

WEDNESDAY: 8:30 p. m.—Heroes, with Jean Hersholt, WNOX.

9 p. m.—My Favorite Wife, with Madeleine Carroll, WNOX.

9:05 p. m.—Hop, Skip and Jump, with Audrey Totter, WKGN.

THURSDAY: 8:30 p. m.—Father Came Home, with William Powell, WNOX.

9:30 p. m.—The Girl I Tried To Love, with Cathy and Elliott Lewis, WNOX.

American Forum of the Air at 10:35 p. m. Monday on WROL.

* * *

TWO PROGRAMS on the Grace Moore story will be heard on WKGN at 9:05 p. m. Monday and Tuesday. Personalities connected with the premiere of "So This Is Love" will be interviewed.

* * *

GUESTS on the Meet Mrs. Moore program will be Mrs. Jorge Rodriguez, a newcomer to Knoxville at 11 a. m. Tuesday, WBIR, and Miss Sarah Waller, president of Quota Club, at 11 a. m. Wednesday.

* * *

A SERIES of stories based on incidents from the files of Freedoms Foundation at Valley Forge will begin on WBIR at 9:30 p. m. today. The central figu story has been a recip Freedoms Foundation A

* * *

THE SINGING VALLI a series about life in Gre will present an annual fe in Wales, on WBIR at 1 today, WBIR.

"Is Our International Propaganda Effective" will be subject for Northwestern University Reviewing Stand, to be heard on WKGN at 7 p. m. today.

Cir. (D 8,721)
This Clipping From
GLENS FALLS, N. Y.
TIMES
JUL 23 1953

First 90 Minutes of Tanglewood Concert Will Be Broadcast

LENOX, Mass., July 23—Sunday afternoon's Berkshire Festival concert at Tanglewood will be held in the large Music Shed, instead of in the smaller Theater-Concert Hall as originally scheduled, because the first 90 minutes of the concert will be broadcast by the Columbia Broadcasting System in its World Music Festivals series.

The part of the program to be played by members of the Boston Symphony Orchestra under Charles Munch which goes on the air includes Richard Strauss' Divertimento, Op. 86; Ravel's "Le Tombeau de Couperin," Prokofiev's Classical Symphony and Milhaud's "Le Creation du Monde." Lukas Foss' "Parable of Death" will follow. The concert begins at 2:30.

Cir. (D 52,771) (S 102,494)
This Clipping From
WORCESTER, MASS.
TELEGRAM
JUL 31 1953

RADIO, and a little TV

By FREDERICK L. RUSHTON

A 10-episode teen-age romance, starring stage and screen actress Rosemary Rice, will begin on WTAG today at 12:15 noon.

The male lead will be played by Michael O'Day. . . . Both actors, now in their early twenties, are veterans of a decade of dramatic experience, and have been featured together on the FBI in Peace and War. . . . Miss Rice is regularly heard as Babby in Brighter Day and O'Day is a member of radio's "Let's Pretend" repertory company. . . . That bottle which television's Garry Moore dropped into Long Island Sound just off Mattituck was found by 8-year-old Paul Rau who promptly brought it to the New York studios and claimed the reward of $100. . . . Young Rau reported he found it about 80 feet from the spot where Moore dropped it. . . . Marlene Dietrich, whose "Time for Love" series resumes Sept. 3, is planning a trip to Paris this Fall to make a motion picture. . . . Right now she is making a number of advance transcriptions to clear the way for her Paris sojourn.

ROSEMARY RICE

In and Out of the Studios: The Boston Symphony Orchestra has selected an all-Tchaikovsky program for its second broadcast Sunday at 2.30 p. m. via WTAG and CBS network direct from the Berkshire Festival at Tanglewood, Mass. . . . The orchestra will be conducted by Pierre Monteux. . . . Robert Trout is back in the U. S. after a tour of Spain where he attended the famous Pamplona fiesta. . . . Forrest Lewis, currently heard as the mystery man Ecles on Family Skeleton, played a total of 68 different characterizations on the former radio serial, "I Love a Mystery" . . . Barbara Britton, co-star of Mr. and Mrs North detective dramas, now visiting in New York, will ask the jackpot question of the day as guest on John Reed Kings quiz-stu program on WTAG's Give a Take tomorrow at 11.30 a. m.

By the way: For the third time the other night we watched a repeat of Candid Camera's "Talking Postoffice Box" and for the third time found it uproariously funny. . . . Produced by the inept Allen Funt, Candid Camera is one of television's top laugh-producers and we have often wondered why it does not receive more, sponsor enthusiasm.

Cir. (D 106,4
This Clipping F
TAMPA, FLA.
TRIBUNE
JUL 26 1953

Radio Roundup

Boston Sy
Strauss, Ra

By PHIL BARNEY
Tribune Staff Writer

CHARLES MUNCH will cond
the Boston Symphony Orchestra
the first of four live broadca
from the Berkshire Festival
Tanglewood, Mass., on Wo
Music Festivals this afterno
(WDAE—2:30 o'clock).

His selections are Divertimen
by Richard Strauss; Le Tombe
de Couperin, by Ravel; Prokofie
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Chopin works.

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Column tonight (WSU
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will serve as Lady Edit
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WLAK—10:30 o'clock).
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Hour presentation t
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HANDL CONDUCT
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with Frank Glaze
Stravinsky's Firebi

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Arthur Godfrey Tale
gram tomorrow nig
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his home in Vi

102,879) (S 95,953)
Clipping From
ORLEANS, LA.
ITEM
26 1953

Of Radi
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TIGHT BINDING

INFORMATION OBSCURED

Cir. (D 106,476) (S 121,932)

This Clipping From
TAMPA, FLA.
TRIBUNE

JUL 26 1953

Radio Roundup—

Boston Symphony To Present Strauss, Ravel Works Today

By PHIL BARNEY
Tribune Staff Writer

CHARLES MUNCH will conduct Boston Symphony Orchestra in first of four live broadcasts the Berkshire Festival in glewood, Mass., on World ic Festivals this afternoon DAE—2:30 o'clock).

s selections are Divertimento, Richard Strauss; Le Tombeau Couperin, by Ravel; Prokofief's sical Symphony and La Cre- n du Monde, by Milhaud.

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ne Russell, who is currently g to prove that gentlemen go brunettes as much as blondes e new film Gentlemen Prefer des, will serve as Lady Editor the week on the Bob Hope Day- Show beginning tomorrow LA—WLAK—10:30 o'clock).

e original musical romance, Golden Empress, based on the ted reign of Carlotta and milian in Mexico, will be the oad Hour presentation to- ow night (WFLA—WLAK—8 ck), starring Gordon MacRae Dorothy Warenskjold.

rome Hines, Metropolitan Op- basso, is guest artist on the e of Firestone tomorrow night LA—8:30 o'clock), singing the Il Lacerato Spirito from m Boccanegra, by Verdi, Rom- 's Stouthearted Men and Lara's ada.

* * *

ALTER HANDL CONDUCTS Chautauqua Symphony Orches- tomorrow night (WSUN—8:30 ck) in Concertato for Orches- by Mennin, Concertstuck for o and Orchestra by Weber, eake for Piano and Orchestra Strauss, with Frank Glazer, ist, and Stravinsky's Firebird e.

thur Godfrey is expected to re- to the Arthur Godfrey Talent ts program tomorrow night AE—8:30 o'clock). He will

A POSER FOR J-J—Moderator Jack Barry, top, and his Juvenile Jury panel, seldom at a loss for words, seem puzzled as they ponder a poser sent in by a listener to their Sunday night broadcast on WFLA. Juvenile Jury members are, center, left to right, Mia-Lan Rogoff, 7; Ronnie Mullozo, 9; Laura Mangels, 7, and bottom, left to right, Douglas Stewart, 5, and Joe Ward, 6.

and Sarasate's Introduction and Tarantelle.

Paul Lavalle will lead Band of America tomorrow night (WFLA —WLAK—9:30 o'clock) in Under the Double Eagle March by J. F. Wagner; Arthur Pryor's The Blue Bells of Scotland, Manhattan Beach March by Sousa, and March and Procession of Bacchus by Delibes.

A May-December romance takes a sinister turn on the Mr. and Mrs. North program Tuesday night (WDAE—8:30 o'clock).

Madeleine Carroll will be guest star in a radio adaptation of the comedy My Favorite Wife on Playhouse on Broadway Wednesday night (WDAE—9 o'clock).

In The Adventures of the Scarlet Pimpernel Wednesday night (WFLA—WLAK—10 o'clock) one of the most valuable leaders of the league is kidnaped.

Paul Olefsky, cellist, will be soloist with the Grant Park Symphony Orchestra of Chicago, conducted by Thor Johnson, Wednesday night and Sarasate's Introduction and Tarantelle.

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Paul Olefsky, cellist, will be soloist with the Grant Park Symphony Orchestra of Chicago, conducted by Thor Johnson, Wednesday night and the Saint-Saens Concerto in A Minor.

* * *

WILLIAM POWELL will portray a playboy who has been enjoying himself in Europe for 20 years, in Father Came Home, on the Theater broadcast Thursday night (WDAE—8:30 o'clock).

A courier carrying $50,000 for an espionage ring is murdered and the money missing in the case on Counterspy Thursday night (WFLA —WLAK—9:30 o'clock).

Examples of the dramatic artistry of one of the world's foremost living actors, Alec Guinness, will be brought to radio listeners and preserved for posterity on the broadcast of Time Capsule Thursday (WSUN—9:30 o'clock).

Guinness and other performers will be heard in excerpts from Richard III and All's Well That Ends Well, as they are being presented in the current Shakespearean festival in Stratford, Ont. Also on Thursday's program will be Thomas Hay-

Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

JUL 26 1953

ews Of Radio And Television

Hall Of Fame' Ball Game On Air Monday

BY TED LIUZZA

noe-Mutual's "Game of the broadcast on Monday will ight the annual Major ue Hall of Fame game from leday Field, Cooperstown, ., the home of the great ican pastime.

rticipating in this year's ex- ion classic be the Cin- nati Reds the Chica- White Sox, will take field on the of base- historic um.

time is for 11:45 . Sports- rs Al Hel- Dizzy Dean Gene Kirby will be on hand ll the plays and provide background and statistics. n, selected by the nation's and sports writers for Hall me honors, will have his inscribed that day on the um's honor roll of all-time ll greats.

Hall of Fame houses a tion of more than 3000 ll souvenirs including uni-

Ted Liuzza

Isle Tarpon Rodeo will be broadcast at 12:15 p. m. Sunday over WDSU.

Mothers and fathers take heed. Your youths ask the kind of questions from which radio discussion programs can be made, and WNOE-MBS' "Answers for Americans" at 8:30 p. m. Sunday will show it.

This particular broadcast was arranged because of the increasing amount of mailed-in questions the program is receiving from young people. The subject is to be "What's Ahead for American Youth."

Singer Harry Belfonte, a young newcomer to the recording field, will be a guest on "Tony Martin Time" at 7 p. m. Sunday over WDSU-NBC, when Tony spins some of his new RCA-Victor recordings.

MUSIC SUNDAY—High point on Sunday's radio music sced ule:

WWL-CBS, 1:30 p. m., Worl Music Festival, featuring th Boston Symphony Orchestr from the Berkshire Festival i Tanglewood, Mass.

WTIX, 2:05 p. m., Music of th

Grand Isle Tarpon Rodeo and a late news summary will be aired at 9:15 . . . GE Theater presents a comedy, "Hired Mother," at 10:30 . . . Singing star Helen O'Connell, dancers Bambi Linn and Rod Alexander and comedian Billy de Wolfe will guest star on "The Arthur Murray Party at 11. Miss O'Connell will double as hostess for this show in place of Kathryn Murray.

[60]

This Clipping From
DALLAS, TEX.
NEWS
JUL 26 1953

Radio-TV Music This Week

Looking Ahead With "Burleske"

Walter Hendl's Chautauqua Symphony Orchestra concert Monday (7:30 p.m., WBAP-570) will include a performance of Richard Strauss' "Burleske" for Piano and Orchestra. Hendl has programmed the same work for his 1953-54 Dallas Symphony season with Soloist Donna O'Steen, this year's G. B. Dealey Memorial Award winner.

Hendl's Chautauqua soloist will be Frank Glazer, who will also be heard in the Weber Konzertstueck in F Minor for Piano and Orchestra. The concert will conclude with a Suite from Stravinsky's "L'Oiseau de Feu," the 1919 version.

CBS' World Music Festival will originate from the Berkshire Center at Tanglewood Sunday (KRLD, 2:30 p.m.) with Charles Munch conducting the Boston Symphony Orchestra. Paul Strauss will conduct the NBC Summer Symphony at 4 p.m. Sunday over WBAP-820 in works of Morton Gould, Shostakovitch and Chopin.

Jerome Hines, basso guest on the Voice of Firestone Monday (WFAA-820 and WFAA-TV, 7:30 p.m.), will sing "Stouthearted Men" from Romberg's "New Moon," the next State Fair Musical. Mildred Miller, the Metropolitan mezzo-soprano, will be heard on the Telephone Hour at 8 p.m. Monday over WFAA-820.

The WRR-FM Sunday music fare will include Honegger's "King David" (2:30 p.m.), Villa-Lobos' Choros No. 7 (5:05 p.m.), Venetian motets (5:30 p.m.) and Schubert's Symphony No. 2 in B Flat Major (6:05 p.m.).

SUNDAY

WORLD MUSIC FESTIVAL: KRLD (CBS), 2:30 p.m. Boston Symphony Orchestra, conducted by Charles Munch. From the Berkshire Festival in Tanglewood, Mass.
Divertimento After Couperin.....Strauss
Le Tombeau de Couperin.....Ravel
"Classical" Symphony in D Major.....
.....Prokofiev
La Creation du Monde.....Milhaud
PIANO PLAYHOUSE: WFAA-FM (ABC), 3:30 p.m. Louis Ferrante and Louis Teicher, duopianists, and guests.
NBC SUMMER SYMPHONY: WBAP-820 (NBC), 4 p.m. Paul Strauss, conducting.
American Salute.....Gould
Symphony No. 1.....Shostakovitch
Chopiniana.....Chopin-Lewitsky

Cir. (S 34,946)

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR

JUL 26 1953

TODAY'S RADIO PROGRAMS

Propaganda Topic

By B. M. SHEPHERDSON
Radio-TV Editor, Sunday Journal-Star

One of the most controversial subjects of the day, "Is Our International Propaganda Effective?" will be the topic on Northwestern university "Reviewing Stand" (WIRL) at 10:30 this morning and (WGN) at 2:30 this afternoon.

Speakers will be Edward W. Barrett, former assistant secretary of state, whose book, "Truth Is Our Weapon," has just been published, Prof. Martin J. Maloney of the radio and television department, N. U. school of speech, and James N. Tull, former chief of the information division, United States civil service administration in the Ryukyu islands.

• • •

CHARLES MUNCH WILL conduct the Boston Symphony orchestra in the first of four broadcasts from the Berkshire Festival in Tanglewood, Mass., on "World Music Festivals" (WMBD) at 1:30 this afternoon. The program will open with Richard Strauss' "Divertimento" (after Couperin), a work for small orchestra which Strauss based on a suite of small pieces for harpsichord by the French composer, Francois Couperin. Ravel's interpretation of the same composer follows in "Le Tombeau de Couperin."

Munch will then conduct the Prokofiev "Classical" symphony in which the radical Prokofiev follows the regular harmonic forms. The work reflects little of the modern complication of his other works. Milhaud's "La Creation du Mone" will close the concert. This work for ballet had its premiere in Paris in 1923. The ballet depicts the creation of the world as interpreted by an aboriginal mind. It makes use of instrumentation and rhythms Milhaud had heard in Harlem and offers his first combination of serious music and jazz.

• • •

"HOW TO PREPARE FOR Retirement" will be the subject of University of Chicago "Round Table" (WMAQ) at 12:30 this afternoon. Speakers, Robert L. B. Roessle, adviser on employe development, employee relations department, Standard Oil Co. of N.J., Charles E. Odell, chief of employee counseling, bureau of employment security, United States department of labor, and Mrs. Elizabeth Breckenridge, executive secretary, Illinois committee on aging.

Aly Ripaa El Ansary of the department of cultural relations in the Egyptian ministry of education, will be a guest of Mrs. Louise Leonard Wright on "It's a Small World" (WMAQ) at 11:15 this morning.

TIGHT BINDING

INFORMATION OBSCURED

8,721)

...pping From
...ALLS, N. Y.
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...hire Festival con-
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Propa-
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...ittle TV
...RUSHTON

..., starring stage and screen
... on WTAG today at 12.15

...SEMARY RICE

...l, "I Love a Mystery."
...ra Britton, co-star on
...Mrs. North detective
...ow visiting in New
... ask the jackpot ques-
...he day as guest on
...ed King's quiz-stunt
... on WTAG's Give and
...norrow at 11:30 a. m.

...e way: For the third
... other night we watched
...t of Candid Camera's
...g Postoffice Box" and
...e third time found it
...lously funny. . . . Pro-
... by the adept Allen Funt,
...d Camera is one of tele-
...s top laugh-producers and
...ave often wondered why
...es not receive more, spon-
...nthusiasm.

Cir. (D 106,476) (S 121,932)

This Clipping From
TAMPA, FLA.
TRIBUNE

JUL 26 1953

Radio Roundup—

...oston Symphony To Present ...trauss, Ravel Works Today

★ ★ ★ ★ ★ ★ ★ ★ ★ ★

By PHIL BARNEY
Tribune Staff Writer

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...rome Hines, Metropolitan Op... basso, is guest artist on the ...e of Firestone tomorrow night ...LA—8:30 o'clock), singing the ... Il Lacerato Spirito from ...on Boccanegra, by Verdi. Rom... 's Stouthearted Men and Lara's ...nada.

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...ALTER HANDL CONDUCTS ...Chautauqua Symphony Orches... tomorrow night (WSUN—8:30 ...ock) in Concertato for Orches... by Mennin, Concertstuck for ...o and Orchestra by Weber, ...eske for Piano and Orchestra ... Strauss, with Frank Glazer, ...ist, and Stravinsky's Firebird ...e.

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A POSER FOR J-J—Moderator Jack Barry, top, and his Juvenile Jury panel, seldom at a loss for words, seem puzzled as they ponder a poser sent in by a listener to their Sunday night broadcast on WFLA. Juvenile Jury members are, center, left to right, Mia-Lan Rogoff, 7; Ronnie Mullozo, 9; Laura Mangels, 7, and bottom, left to right, Douglas Stewart, 5, and Joe Ward, 6.

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Cir. (D 102,879) (S 95,953)

This Clipping From
NEW ORLEANS, LA.
ITEM

JUL 23 1953

...ews Of Radio And Television

...Hall Of Fame' Ball Game On Air Monday

BY TED LIUZZA

...noe-Mutual's "Game of the ... broadcast on Monday will ...light the annual Major ...ue Hall of Fame game from ...bleday Field, Cooperstown, ..., the home of the great ...rican pastime.

...rticipating in this year's ex...ion classic ... be the Cin... nati Reds ... the Chica... White Sox, ... will take ...field on the ... of base... historic ...um.

... time is ... for 11:45 ...n. Sports... ...rs Al Hel... Dizzy Dean ... Gene Kirby will be on hand ...all the plays and provide ... background and statistics. ...an, selected by the nation's ... and sports writers for Hall ...ame honors, will have his ... inscribed that day on the ...um's honor roll of all-time ...ball greats.

...e Hall of Fame houses a ...ction of more than 3000 ...ball souvenirs, including uni... of famous players, fro...

Ted Liuzza

Isle Tarpon Rodeo will be broadcast at 12:15 p. m. Sunday over WDSU.

Mothers and fathers take heed. Your youths ask the kind of questions from which radio discussion programs can be made, and WNOE-MBS' "Answers for Americans" at 8:30 p. m. Sunday will show it.

This particular broadcast was arranged because of the increasing amount of mailed-in questions the program is receiving from young people. The subject is to be "What's Ahead for American Youth."

Singer Harry Belfonte, a young newcomer to the recording field, will be a guest on "Tony Martin Time" at 7 p. m. Sunday over WDSU-NBC, when Tony spins some of his new RCA-Victor recordings.

MUSIC SUNDAY—High point on Sunday's radio music sched...ule:

WWL-CBS, 1:30 p. m., World Music Festival, featuring the Boston Symphony Orchestra from the Berkshire Festival in Tanglewood, Mass.

WTIX, 2:05 p. m., Music of the Grand Isle Tarpon Rodeo and a late news summary will be aired at 9:15 . . . GE Theater presents a comedy, "Hired Mother," at 10:30 . . . Singing star Helen O'Connell, dancers Bambi Linn and Rod Alexander and comedian Billy de Wolfe will guest star on "The Arthur Murray Party at 11. Miss O'Connell will double as hostess for this show in place of Kathryn Murray.

[60]

This Clipping From
DALLAS, TEX.
NEWS

JUL 26 1953

Radio-TV Music This Week

Looking Ahead With "Burleske"

Walter Hendl's Chautauqua Symphony Orchestra concert Monday (7:30 p.m., WBAP-570) will include a performance of Richard Strauss' "Burleske" for Piano and Orchestra. Hendl has programmed the same work for his 1953-54 Dallas Symphony season with Soloist Donna O'Steen, this year's G. B. Dealey Memorial Award winner.

Hendl's Chautauqua soloist will be Frank Glazer, who will also be heard in the Weber Konzertstueck in F Minor for Piano and Orchestra. The concert will conclude with a Suite from Stravinsky's "L'Oiseau de Feu," the 1919 version.

CBS' World Music Festival will originate from the Berkshire Center at Tanglewood Sunday (KRLD, 2:30 p.m.) with Charles Munch conducting the Boston Symphony Orchestra. Paul Strauss will conduct the NBC Summer Symphony at 4 p.m. Sunday over WBAP-820 in works of Morton Gould, Shostakovitch and Chopin.

Jerome Hines, basso guest on the Voice of Firestone Monday (WFAA-820 and WFAA-TV, 7:30 p.m.), will sing "Stouthearted Men" from Romberg's "New Moon," the next State Fair Musical. Mildred Miller, the Metropolitan mezzo-soprano, will be heard on the Telephone Hour at 8 p.m. Monday over WFAA-820.

The WRR-FM Sunday music fare will include Honegger's "King David" (2:30 p.m.), Villa-Lobos' Choros No. 7 (5:05 p.m.), Venetian motets (5:30 p.m.) and Schubert's Symphony No. 2 in B Flat Major (6:05 p.m.).

SUNDAY

WORLD MUSIC FESTIVAL: KRLD (CBS), 2:30 p.m. Boston Symphony Orchestra, conducted by Charles Munch. From the Berkshire Festival in Tanglewood, Mass.
Divertimento After Couperin.....Strauss
Le Tombeau de Couperin.....Ravel
"Classical" Symphony in D Major.....Prokofiev
La Creation du Monde.....Milhaud
PIANO PLAYHOUSE: WFAA-570 (ABC), 3:30 p.m. Louis Ferrante and Louis Teicher, duopianists, and guests.
NBC SUMMER SYMPHONY: WBAP-820 (NBC), 4 p.m. Paul Strauss, conducting.
American Salute.....Gould
Symphony No. 1.....Shostakovitch
Chopiniana.....Chopin-Lewitsky

Cir. (S 34,946)

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR

JUL 26 1953

TODAY'S RADIO PROGRAMS

Propaganda Topic

By R. M. SHEPHERDSON
Radio-TV Editor, Sunday Journal-Star

One of the most controversial subjects of the day, "Is Our International Propaganda Effective?" will be the topic on Northwestern university "Reviewing Stand" (WIRL) at 10:30 this morning and (WGN) at 2:30 this afternoon.

Speakers will be Edward W. Barrett, former assistant secretary of state, whose book, "Truth Is Our Weapon," has just been published, Prof. Martin J. Maloney of the radio and television department, N. U. school of speech, and James N. Tull, former chief of the information division, United States civil service administration in the Ryukyu islands.

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Munch will then conduct the Prokofiev "Classical" symphony in which the radical Prokofiev follows the regular harmonic forms. The work reflects little of the modern complication of his other works. Milhaud's "La Creation du Mone" will close the concert. This work for ballet had its premiere in Paris in 1923. The ballet depicts the creation of the world as interpreted by an aboriginal mind. It makes use of instrumentation and rhythms Milhaud had heard in Harlem and offers his first combination of serious music and jazz.

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"HOW TO PREPARE FOR Retirement" will be the subject of University of Chicago "Round Table" (WMAQ) at 12:30 this afternoon. Speakers, Robert L. B. Roessle, adviser on employe development, employee relations department, Standard Oil Co. of N.J.; Charles E. Odell, chief of employee counseling, bureau of employment security, United States department of labor, and Mrs. Elizabeth Breckenridge, executive secretary, Illinois committee on aging.

Aly Ripaa El Ansary of the department of cultural relations in the Egyptian ministry of education, will be a guest of Mrs. Louise Leonard Wright on "It's a Small World" (WMAQ) at 11:15 this morning.

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TIGHT BINDING

INFORMATION OBSCURED

D 8,721)

pping From
ALLS, N. Y.
MES

3 1953

utes of od Concert Broadcast

July 23—Sunday shire Festival con- ood will be held in Shed, instead of in ter-Concert Hall as uled, because the of the concert will by the Columbia stem in its World eries.

he program to be ers of the Boston stra under Charles es on the air in- rauss' Divertimen- s "Le Tombeau de iev's Classical lhaud's "Le Crea- Lukas Foss' "Par- l follow. The con- D.

Propa- subject sity Re- ard on

a little TV RUSHTON

starring stage and screen on WTAG today at 12.15

ROSEMARY RICE

o serial, "I Love a Myst y." Barbara Britton, co-star on and Mrs. North detective now visiting in New will ask the jackpot ques- of the day as guest on Reed King's quiz-stunts on WTAG's Give and tomorrow at 11:30 a. m.

the way: For the third he other night we watched eat of Candid Camera's ng Postoffice Box" and he third time found it riously funny. . . . Pro- by the adept Allen Funt, d Camera is one of tele- n's top laugh-producers and have often wondered why es not receive more spon- enthusiasm.

Cir. (D 106,476) (S 121,932)

This Clipping From
TAMPA, FLA.
TRIBUNE

JUL 26 1953

Radio Roundup—

oston Symphony To Present trauss, Ravel Works Today

By PHIL BARNEY
Tribune Staff Writer

HARLES MUNCH will conduct Boston Symphony Orchestra in first of four live broadcasts the Berkshire Festival in lewood, Mass., on World c Festivals this afternoon AE—2:30 o'clock).

s selections are Divertimento, Richard Strauss: Le Tombeau Couperin, by Ravel; Prokofiel's sical Symphony and La Cre- du Monde, by Milhaud.

ul Strauss is to conduct the Summer Symphony in his sec- concert this afternoon (WFLA LAK—5 o'clock), opening with d's American Salute, followed mphony No. 1 of Shostakovich Chopiniana, orchestral ar- ement by Rogal Lewitsky of al Chopin works.

elen Claire, who created the of Cindy Lou, artful South- charmer, in the Broadway duction of Kiss the Boys dbye, will play the same part he Best Plays radio adapta- tonight (WFLA—WLAK— o'clock).

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And Television

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WTIX, 2:05 p. m., Music of th

[60]

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DALLAS, TEX.
NEWS
JUL 26 1953

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Symphony No. 1.....Shostakovitch
Chopiniana.....Chopin-Lewitzky

Cir. (S 34,946)

This Clipping From
PEORIA, ILL.
SUNDAY JOURNAL STAR
JUL 26 1953

TODAY'S RADIO PROGRAMS

Propaganda Topic

By R. M. SHEPHERDSON
Radio-TV Editor, Sunday Journal-Star

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Aly Ripaa El Ansary of the department of cultural relations in the Egyptian ministry of education, will be a guest of Mrs. Louise Leonard Wright on "It's a Small World" (WMAQ) at 11:15 this morning.

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Cir. (D 143,029)
This Clipping From
CLEVELAND, OHIO NEWS
AUG 1 - 1953

WEEKEND RADIO

Gene Autry Moves After 14 Years

Gene Autry and his Melody Ranch Gang in their 14th year of broadcasting hit the radio trail at a new day and time beginning Sunday at 6 p. m. over WGAR. The Autry show has been heard over the CBS network weekly since Jan. 7, 1940, interrupted only by Autry's wartime service with the Army Air Transport Service from 1942 to 1945.

Long a radio cowboy favorite, Autry is a real life cowboy from Tioga, Tex. Encouraged by the late Will Rogers to continue his singing and guitar strumming, he became America's first singing cowboy movie and radio star.

Autry will be "Back in the Saddle Again" with his half-hour format of comedy, music and drama. He is aided by comedian Pat Buttram, the Cass County Boys and the Bluejeans. "Broadway is My Beat," starring Larry Thor, moves into the former Autry spot at 8 p. m. Saturday over WGAR.

Putt-by-Putt Story

Golf enthusiasts will want to listen to the broadcasts of the All-American and World Championship Golf Tournaments on WHK at 7 p. m. Sunday. Sportscaster Harry Wismer will be on the greens and fairways of the Tam O'Shanter Country Club in Chicago to give a putt-by-putt description.

The musical merry-go-round has a brass ring for everyone, whatever the taste may be. Followers of the classics can hear Phillipine-born soprano Diane Moncado in her "career performance" debut over WHK at 10 p. m. Saturday. Mrs. Moncado, wife of guerilla General Hilario Moncado, sings the "One Fine Day" aria from Puccini's "Madame Butterfly" with the Theater of the Air summertime concert orchestra. Baritone William Shriner is also featured on the program.

Sunday's classics are highlighted by the second Berkshire Music Festival broadcast from Tanglewood, Mass., over WGAR at 2:30 p. m. Pierre Monteux conducts the all-Tchaikovsky program.

Summer Symphony

Robert Lawrence is guest conductor of the Summer Symphony Orchestra, WTAM at 5 p. m. Sunday. His selections include Ravel's "Mother Goose" suite and Mozart's Symphony No. 39 in E Flat. This is Lawrence's first appearance with the orchestra.

Met Opera's Jean Madeira, contralto, and tenor Robert Rounseville of the New York City Opera are the featured artists of "Summer in St. Louis," WGAR at 6:30 p. m. Miss Madeira will sing selections from "Carmen." Rounseville offers "Be My Love" and "Then You'll Remember Me" for his portion of the program.

BUSY BEE—Jean Gillespie is a favorite on CBS Radio's "Theater Of Today," "Guiding Light" and "Grand Central Station." What's more, she appears in TV shows now and then.

Cir. (D 261,218)
This Clipping From
BUFFALO, N. Y. NEWS
AUG 1 - 1953

Bernstein, Winning Orator, On Radio Sunday Night

By RAY FINCH

JOEL M. BERNSTEIN of Buffalo, national winner of the American Legion's annual oratorical contest, will address a nation-wide radio audience Sunday night on "The Constitution." The youthful speaker will take the place of vacationing ABC commentator Paul Harvey. His address will be heard locally on WKBW at 11 o'clock.

Bernstein, son of Mr. and Mrs. Harold Bernstein of 151 Hamlin Rd., won the national speaking competition together with a college scholarship last April 20. The program will originate in Chicago, where the local youth also is scheduled to make an address on television. The telecast will not be carried locally.

Joel Bernstein

On his daily afternoon commentary, heard on WKBW at 1:15, Harvey is being replaced by Gunnar Back, well-known reporter and commentator. Harvey returns to the air Aug. 16.

Hear and There

Pierre Monteux conducts the Boston Symphony Orchestra in an all-Tchaikovsky program on WGR Sunday evening at 9:30. The broadcast was recorded at the Berkshire Festival at Tanglewood, Mass. . . . Vice President Nixon's address before the Veterans of Foreign Wars convention in Milwaukee will be a WKBW feature Monday afternoon at 1:30 . . . In observance of the eighth anniversary of the bombing of Hiroshima, a devotional program recorded on the Japanese site will be broadcast by WBEN at 9:45 tomorrow morning.

The Sauter-Finnegan Orchestra, fastest-rising band in America, will be heard from the Blue Note in Chicago on WBEN at 12:05 tonight.

After several years as a Saturday evening program, the Gene Autry show is being shifted to Sunday evenings on CBS. WGR, however, will record the program and continue to broadcast it Saturday nights, skipping tonight's show.

Margaret Phillips, well-known for her appearances in TV drama, is co-starred with Paul McGrath in the Best Plays adaptation of "There's Always Juliet" on WBEN Sunday evening at 8:30.

TONIGHT'S FIGHT

There'll be no love lost in the City of Brotherly Love tonight when two whirlwind Philadelphia fighters, Percy Basset and Bolden Abrams, meet in a 10-round featherweight bout to be telecast from the Met Stadium, Philadelphia, at 9 over WXEL.

For Early Birds

For early morning risers, WG presents the Renfro Valley A All-Day Sing at 8:30 a. m. Sunday. Thousands from all over the country gather in the Kentucky Appalachians for this unique American folk song fest. Beginning about midnight the first Saturday in August the singing of hymns and folk songs continues until late Sunday afternoon.

Cleveland's new 50-piece Municipal Band is aired for the first time over WGAR at 4:30 p. m. Sunday. Directed by Milton W. Foy, the program includes Strauss' "Tales of the Vienna Woods" and Elgar's "Pomp and Circumstance."

John Van Druten's 'There's Always Juliet" is the Best Plays production Sunday at 8:30 p. m. on WTAM. Margaret Phillips and Paul McGrath portray the English girl and American architect who fall in love over a cup of tea.

New Quiz Show

"How's the Family" quiz show makes its radio bow over WHK at 9:30 p. m. Sunday. Emcee Marshall Kent asks questions based on family situations suggested by listeners. The finalists participate in a two-minute sketch about home life and the best actor gets a chance at the jackpot prize.

The children have a treat in store Sunday at 12:30 p. m. when WGAR's Fairytale Theater dramatizes "The Trumpeter of Krakow."

Judy Tillman, substituting for vacationing Joan Miller, acts as narrator. The cast includes Jim Crankshaw, Alan Howes, Herb Schmitt, William Wright and Nora Pollock.

Cir. (D 196,041) (S 208,081)
This Clipping From
PORTLAND, ORE. OREGON JOURNAL
AUG 2 1953

B-MIKE

BY WILLIAM MOYES

MOYES: Sure feel sorry for W. Y., poor young wife her side, but would she trade places with us? No, she puts up with one man, we with dozens—and thank God we don't have to be bothered with them except when we are working.—Virginia N., Portland.

★ ★ ★

MOYES:—Why the heck did KOIN have to put Robert Q's Waxworks on at such an outrageous hour as 10:30—and on Sundays, too? I used to listen to it at 8:30 in the middle of the week. Why did they have to change it?—P. A. F.

★ ★ ★

PIERRE MONTEUX will conduct the Boston Symphony Orchestra in an all-Tchaikovsky program in the second of four broadcasts over KNX-CBS Radio from the Berkshire Festival at Tanglewood, Mass., on KOIN at 10:30 a. m.

Monteux has selected two Tchaikovsky works, the "Serenade for Strings in C" and the "Symphony No. 5 in E minor." James Fassett is commentator.

★ ★ ★

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TV PROGRAMS—Boy Scout Jamboree, 1 p. m. . . . Theatre at 5, "The Wine of St. Albans." . . . Studio One at 7, "Shadow of a Man." . . . TV Theatre at 8, "The Cipher," . . . Texas Rasslin' at 11:15 with Dizzy Davis vs. Duke Keomuka.

Journal

Cir. (D 102,261) (S 105,826)
This Clipping From
KNOXVILLE, TENN. NEWS-SENTINEL
AUG 2 - 1953

Pick of the Week's Listening

WALTER ABEL, the visiting movie star who canceled a plane reservation to stay in Knoxville Friday and appear on a program in behalf of retarded children, will be heard on the WNOX Forum Tuesday at 10 p. m.

Cliff Allen is moderator for the radio station and other guests are Dr. S. A. Webster, chief clinical psychologist at Eastern State Hospital; Mrs. Lillian Pedigo, supervisor of special education for Knox County Schools; Ted Ballard, also of the County School system; and Mrs. Dorothea Forester, president of the Knox County Council for Retarded Children. The program was taped before Mr. Abel, who came for the premiere of the Grace Moore movie, left the city.

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AN ALL-Tschaikowsky program will be the offering of Pierre Monteux who conducts the second of the summer series from the Berkshire Festival of the Boston Symphony. The WNOX program at 2:30 will bring Serenade for Strings and the Symphony No. 5 in E Minor.

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AT 9 P. M. tomorrow WBIR will carry Vice President Richard Nixon's speech to the 54th Annual Encampment of Veterans of Foreign Wars.

* * *

GUESTS OF Mrs. Ellie Moore and WBIR Monday at 11 a. m. will be Boy Scouts Hal Clements, Ralph Smith and Tom Hodge who will report on their trip to the Jamboree in California.

* * *

THE USUAL NBC Monday night music lineup will bring the following stars to WROL:

Baritone Thomas L. Thomas at 8:30; pianist Grant Johanneson at 9 playing the Liszt arrangement of Schubert's Wanderer Fantasy and several Chopin selections.

Paul LaValle's band will give the foremost service songs a rehearing at 9:30.

[61]

Cir. (D 143,029)
This Clipping From
CLEVELAND, OHIO
NEWS
AUG 1 - 1953

WEEKEND RADIO

Gene Autry Moves After 14 Years

Gene Autry and his Melody Ranch Gang in their 14th year of broadcasting hit the radio trail at a new day and time beginning Sunday at 6 p. m. over WGAR. The Autry show has been heard over the CBS network weekly since Jan. 7, 1940, interrupted only by Autry's wartime service with the Army Air Transport Service from 1942 to 1945.

Long a radio cowboy favorite, Autry is a real life cowboy from Tioga, Tex. Encouraged by the late Will Rogers to continue his singing and guitar strumming, he became America's first singing cowboy movie and radio star.

Autry will be "Back in the Saddle Again" with his half-hour format of comedy, music and drama. He is aided by comedian Pat Buttram, the Cass County Boys and the Bluejeans. "Broadway is My Beat," starring Larry Thor, moves into the former Autry spot at 8 p. m. Saturday over WGAR.

Putt-by-Putt Story

Golf enthusiasts will want to listen to the broadcasts of the All-American and World Championship Golf Tournaments on WHK at 7 p. m. Sunday. Sportscaster Harry Wismer will be on the greens and fairways of the Tam O'Shanter Country Club in Chicago to give a putt-by-putt description.

The musical merry-go-round has a brass ring for everyone, whatever the taste may be. Followers of the classics can hear Phillipine-born soprano Diane Moncado in her "career performance" debut over WHK at 10 p. m. Saturday. Mrs. Moncado, wife of guerilla General Hilario Moncado, sings the "One Fine Day" aria from Puccini's "Madame Butterfly" with the Theater of the Air summertime concert orchestra. Baritone William Shriner is also featured on the program.

Sunday's classics are highlighted by the second Berkshire Music Festival broadcast from Tanglewood, Mass., over WGAR at 2:30 p. m. Pierre Monteux conducts the all-Tchaikovsky program.

Summer Symphony

Robert Lawrence is guest conductor of the Summer Symphony Orchestra, WTAM at 5 p. m. Sunday. His selections include Ravel's "Mother Goose" suite and Mozart's Symphony No. 39 in E Flat. This is Lawrence's first appearance with the orchestra.

Met Opera's Jean Madeira, contralto, and tenor Robert Rounseville of the New York City Opera are the featured artists of "Summer in St. Louis," WGAR at 6:30 p. m. Miss Madeira will sing selections from "Carmen." Rounseville offers "Be My Love" and "Then You'll Remember Me" for his portion of the program.

BUSY BEE—Jean Gillespie is a favorite on CBS Radio's "Theater Of Today," "Guiding Light" and "Grand Central Station." What's more, she appears in TV shows now and then.

Cir. (D 281,218)
This Clipping From
BUFFALO, N. Y.
NEWS
AUG 1 - 1953

Bernstein, Winning Orator, On Radio Sunday Night

By RAY FINCH

JOEL M. BERNSTEIN of Buffalo, national winner of the American Legion's annual oratorical contest, will address a nation-wide radio audience Sunday night on "The Constitution." The youthful speaker will take the place of vacationing ABC commentator Paul Harvey. His address will be heard locally on WKBW at 11 o'clock.

Bernstein, son of Mr. and Mrs. Harold Bernstein of 151 Hamlin Rd., won the national speaking competition together with a college scholarship last April 20. The program will originate in Chicago, where the local youth also is scheduled to make an address on television. The telecast will not be carried locally.

Joel Bernstein

On his daily afternoon commentary, heard on WKBW at 1:15, Harvey is being replaced by Gunnar Back, well-known reporter and commentator. Harvey returns to the air Aug. 16.

Hear and There

Pierre Monteux conducts the Boston Symphony Orchestra in an all-Tchaikovsky program on WGAR Sunday evening at 9:30. The Best [illegible] at 8:30

cast was recorded at the Berkshire Festival at Tanglewood, Mass. . . . Vice President Nixon's address before the Veterans of Foreign Wars convention in Milwaukee will be a WKBW feature Monday afternoon at 1:30 . . . In observance of the eighth anniversary of the bombing of Hiroshima, a devotional program recorded on the Japanese site will be broadcast by WBEN at 9:45 tomorrow morning.

The Sauter-Finnegan Orchestra, fastest-rising band in America, will be heard from the Blue Note in Chicago on WBEN at 12:05 tonight.

After several years as a Saturday evening program, the Gene Autry show is being shifted to Sunday evenings on CBS. WGR, however, will record the program and continue to broadcast it Saturday nights, skipping tonight's show.

Margaret Phillips, well-known for her appearances in TV drama, is co-starred with Paul McGrath in the Best Plays adaptation of "There's Always Juliet" on WBEN [illegible] at 8:30

TONIGHT'S FIGHT

There'll be no love lost in the City of Brotherly Love tonight when two whirlwind Philadelphia fighters, Percy Basset and Bolden Abrams, meet in a 10-round featherweight bout to be telecast from the Met Stadium, Philadelphia, at 9 over WXEL.

For Early Birds

For early morning risers, WG presents the Renfro Valley A All-Day Sing at 8:30 a. m. Sunday. Thousands from all over the country gather in the Kentucky Appalachians for this unique American folk song fest. Beginning about midnight the first Saturday in August the singing of hymns and folk songs continues until late Sunday afternoon.

Cleveland's new 50-piece Municipal Band is aired for the first time over WGAR at 4:30 p. m. Sunday. Directed by Milton W. Foy, the program includes Strauss' "Tales of the Vienna Woods" and Elgar's "Pomp and Circumstance."

John Van Druten's 'There's Always Juliet" is the Best Plays production Sunday at 8:30 p. m. on WTAM. Margaret Phillips and Paul McGrath portray the English girl and American architect who fall in love over a cup of tea.

New Quiz Show

"How's the Family" quiz show makes its radio bow over WHK at 9:30 p. m. Sunday. Emcee Marshall Kent asks questions based on family situations suggested by listeners. The finalists participate in a two-minute sketch about home life and the best actor gets a chance at the jackpot prize.

The children have a treat in store Sunday at 12:30 p. m. when WGAR's Fairytale Theater dramatizes "The Trumpeter of Krakow."

Judy Tillman, substituting for vacationing Joan Miller, acts as narrator. The cast includes Jim Crankshaw, Alan Howes, Herb Schmitt, William Wright and Nora Pollock.

Cir. (D 196,041) (S 208,081)
This Clipping From
PORTLAND, ORE.
OREGON JOURNAL
AUG 2 1953

B-MIKE

BY WILLIAM MOYES

MOYES: Sure feel sorry for W. Y.. poor young wife her side, but would she trade places with us? No, she puts up with one man, we with dozens—and thank God we don't have to be bothered with them except when we are working.—Virginia N., Portland.

★ ★ ★

MOYES:—Why the heck did KOIN have to put Robert Q's Waxworks on at such an outrageous hour as 10:30—and on Sundays, too? I used to listen to it at 8:30 in the middle of the week. Why did they have to change it?—P. A. F.

★ ★ ★

PIERRE MONTEUX will conduct the Boston Symphony Orchestra in an all-Tchaikovsky program in the second of four broadcasts over KNX-CBS Radio from the Berkshire Festival at Tanglewood, Mass., on KOIN at 10:30 a. m.

Monteux has selected two Tchaikovsky works, the "Serenade for Strings in C" and the "Symphony No. 5 in E minor." James Fassett is commentator.

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Journal

Cir. (D 102,261) (S 105,826)
This Clipping From
KNOXVILLE, TENN.
NEWS-SENTINEL
AUG 2 - 1953

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This Clipping From
DALLAS, TEX.
NEWS
AUG 9 1953

Radio-TV M

Kilgore Soloist

Van Cliburn, 1952 winner of G. B. Dealey Memorial Award, [illegible] be soloist with Wa[illegible] the Chautauqua Sy[illegible]hestra at 7:30 p.m. M[illegible] WBAP-820.

[illegible] will play the Tchaikov[illegible]n B Flat Minor for Pi[illegible]estra. A native of [illegible] was heard last sea[illegible] Dallas Symphony, He[illegible] as a part of his Dea[illegible]

Korsakov's "Sched[illegible] make up the orchest[illegible] the weekly broadc[illegible] Chautauqua Institute

MILLER'S "Borodi[illegible] Viola and Orchest[illegible] on the Sunday broa[illegible] NBC Summer Sy[illegible] composer conductin[illegible] on WBAP-820. Carlo[illegible] be soloist.

[illegible]ranos will take ov[illegible]al programs Monda[illegible]e Conner will be hear[illegible]e of Firestone at 7:[illegible] WFAA-820, and on th[illegible] one-half hour later[illegible]son will be the Tele[illegible]soloist. At 7 p.m., Dor[illegible]kjold stars with Gor[illegible] on the Railroad Hour[illegible]20.

[illegible]regor Piatigorsky and [illegible]asquale will be heard

TIGHT BINDING

INFORMATION OBSCURED

Clr. (D 76,911) (S 132,777)
This Clipping From
TULSA, OKLA. WORLD
AUG 2 1953

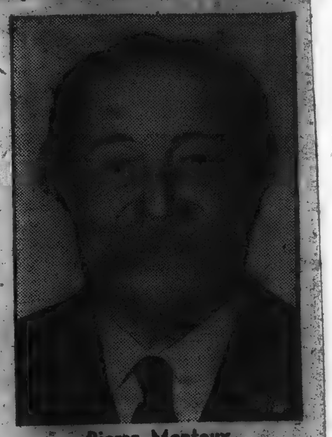
Music On the Air

Summer Music Festival

An all-Tchaikovsky program will be conducted by Pierre Monteux in the second of four broadcasts by the [illegible] Symphony orchestra from the Berkshire festival at Tanglewood, Mass., on the Summer Music Festival at 1:30 p. m. Sunday over CBS and KTUL.

Monteux will open the program with the Tchaikovsky Serenade for String Orchestra in C major. This work was one of Tchaikovsky's own favorite compositions, and he conducted it many times, including performances in 1891 in New York and Baltimore.

James Fassett, producer and music commentator, will interview some of the important musical figures connected with the festival and offer a word and sound picture of some of the daily activities at the festival school.



Pierre Monteux

American Music Hall

Hit songs by Harry Warren that have kept America singing and dancing for years will be used on the ABC Radio "American Music Hall," broadcast over KRMG on Sunday at 6:05 p. m.

"Lullaby of Broadway," "I Only Have Eyes for You," "Forty-Second Street" and "I'll String Along With You" will get star billing on the two-hour musical show.

NBC Summer Symphony

Robert Lawrence will direct the NBC Summer Symphony orchestra in the concert at 4 p. m. Sunday over KVOO. This will be Lawrence's first appearance as director of the NBC musicians.

Lawrence was critic, writer and teacher before turning his complete attention to conducting. He conducted largely for ballet and until last season was director of the Phoenix (Ariz.) Symphony orchestra. He also has conducted in many European countries.

The program will open with Hector Berlioz' "Beatrice and Benedict" overture. The Symphony No. 39 in E-Flat major by Mozart will follow. For the second half of the program Lawrence has chosen the suite from Ravel's ballet "Mother Goose" and Offenbach's infectiously gay overture to "La Belle Helene."

Chautauqua Symphony

Excerpts from Richard Wagner's comic opera "Die Meistersinger" will highlight the Chautauqua Symphony orchestra broadcast at 7:30 p. m. Monday over KRMG.

Among the other musical presentations will be the overture to "Russlan and Ludmilla" and Tchaikovsky's Concerto for Violin and Orchestra in D major with Mischa Mischakoff as violin soloist.

The hour and a half musical also includes Strauss' tone poem, [illegible] opus 20.

[illegible] Hour

[illegible] immortal works of [illegible] Mendelssohn's "Elijah" inspiration for Lawrence's original romance. [illegible] of Song," starring [illegible]acRae and Dorothy [illegible] the Railroad Hour [illegible] Telephone Hour broadcast at 8 p. m. Monday over NBC and KVOO. He will feature three numbers, assisted by Donald Voorhees and the Bell Telephone orchestra.

For his major work, Johannesen has chosen the brilliant final part of Fantasy in C major, also known as "The Wandered." Originally composed by Schubert for piano solo, the music so intrigued Franz Liszt that he rewrote the score for piano and orchestra—the form in which it will be performed on this program.

Johannesen also will play two of Chopin's most famous compositions. The first one will be the familiar "Berceuse," or "Cradle Song" and the second will be the vibrant "Revolutionary Etude."

Voorhees and the orchestra will highlight the concert with "Hungarian Dance" from the Suite entitled, "Ruralia Hungarica," written by the contemporary Hungarian composer, Ernest Dohanyi. This suite is based on old folk melodies of Hungary.

The orchestra will open the program with a medley of songs written some years ago by Fritz Kreisler from the musical comedy, "Apple Blossoms."

Enchanted Hour

Two Dvorak compositions are to be featured by the Enchanted Hour at 7:30 p. m. over Mutual and KAKC. Henry Weber conducts the orchestra for Dvorak's "Furiant" and "Schatz Waltzes." Soloist Raymond Sharp will be heard singing Malette's "David and Goliath" plus three other selections.

This Clipping From
HOUSTON, TEX. CHRONICLE
AUG 2 1953

Radio Starbeams

Gene Autry Show On Sunday Now

Cowboy Gene Autry is moving his Melody Ranch gang into the schedule tonight.

For 14 years, Autry and his bunch have been regular features on the coast-to-coast airways, and for the past couple of years they've held down a Saturday night spot on the network.

But starting today, they'll take up permanent residence at 8:30 p.m. on CBS-KTRH.

It was on his radio show that Autry introduced some of the tunes that were later top hits in the nation—"Rudolph, the Red-Nosed Reindeer," "Peter Cottontail," and his theme, "Back in the Saddle Again."

Along with the cowboy star will be Comedian Pat Buttram, the Cass County Boys and the Bluejeans.

* * *

A series of five broadcasts featuring music written for and inspired by the Catholic church will be presented, starting today, on the Catholic Hour, 1 p.m., NBC-KPRC.

The series marks the fiftieth anniversary of the "Motu Proprio" on sacred music by Pope Pius X, which set down principles regarding sacred music for formal liturgical ceremonies of the church.

Among the choral groups to be heard are the Sistine Chapel choir, directed by Msgr. Dominic Bartolucci; the Welsh Chorale, and the Trappist Monks choir of Cistercian Abbey in France.

* * *

Latin American Story: Bill Costello interviews Fernando Berckemeyer, Peruvian ambassador; 11 a.m., CBS-KTRH.

* * *

Game of the Day: Chicago at Washington in the American League; 1 p.m., MBS-KTHT.

* * *

World Music Festival: Pierre Monteaux conducts the Boston Symphony Orchestra in an all-Tchaikovsky program, including his Serenade for String Orchestra in C major, and Symphony No. 5 in E minor; 1:30 p.m., CBS-KTRH.

* * *

Best Plays: Margaret Phillips and Paul McGrath in "There's Always Juliet," the love story of an American architect and an English girl; 7:30 p.m., NBC-KPRC.

* * *

Barrie Craig: A beautiful woman's eagerness to confess to a murder arouses Barrie's suspicion in "The Golden Bullet," 9 p.m., NBC-KPRC.

* * *

Robert Q. Lewis Waxworks: Composer Richard Rodgers visits with Robert Q.; 10:30 p.m., CBS-KTRH.

Clr. (S 22,515)
This Clipping From
WILMINGTON, DEL. STAR
AUG 2 - 1953

Music Festival Program Again At Tanglewood

Pierre Monteux will conduct the Boston Symphony Orchestra in the second of four broadcasts from the Berkshire Festival at Tanglewood, Mass., on "World Music Festivals" over CBS Radio today.

Soprano Elaine Malbin will be soloist on "The Music Room," and will present songs in English, Spanish and Italian.

Jean Madeira and Robert Rounseville will be soloists under the baton of Edwin MacArthur in excerpts from Bizet's "Carmen" and other operatic arias on "Summer in St. Louis," now heard on Sunday afternoons.

Details of CBS Radio music programs follow:

TODAY

9:00-9:15 a. m.—"The Music Room"—Elaine Malbin, soprano soloist.
Lilliyay ..... Warlock
Coplas de cero dulce ..... Obradors
Senza Mama, mio caro bambino, from "Suor Angelica" ..... Puccini
Sometimes I Feel Like a Motherless Child ..... Trad.
9:30-10:00 a. m.—E. Power Biggs Organ Program (from Busch-Reisinger Museum, Cambridge, Mass., via WEEI, Boston):
Pastorial in C major ..... Zipoli
Suite of Three ..... Bach
Sinfonia to Cantata No. 104
Chorale prelude, "All Glory Be to God"
Sinfonia to Cantata No. 156
Concerto No. 3 in G major ..... Soler
11:00-11:30 a. m.—Salt Lake Tabernacle Choir and Organ Program. J. Spencer Cornwall, conductor. Alexander Schreiner, organist. Via KSL, Salt Lake City.
Give Unto the Meek ..... Mozart
Save Us, Oh Lord ..... Matthews
Sing to the Lord ..... Pitoni
Come, Thou Fount ..... Wyeth-Cornwall
Hallelujah, from "Mount of Olives" ..... Beethoven
Organ: Tuba Tune ..... Lang
Night ..... Jenkins
Jesus, Savior, Pilot Me ..... Gould
2:30-4:00 p. m.—"World Music Festivals"—Pierre Monteux conducts the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Mass. James Fassett, music commentator.
Serenade for Strings in C major ..... Tchaikovsky
Symphony No. 5 in E minor ..... Tchaikovsky
6:30-7:00 p. m.—"Summer in St. Louis"—Jean Madeira, soprano, and Robert Rounseville, tenor, with St. Louis Opera Orchestra conducted by Edwin MacArthur. Via KMOX, St. Louis.
Strike Up the Band ..... Gershwin
A Wonderful Guy ..... Rodgers
Habanera and Seguidilla, from "Carmen" ..... Bizet
I Whistle a Happy Tune ..... Rodgers
Then You'll Remember Me, from "The Bohemian Girl" ..... Balfe

WEDNESDAY

12:00-12:30 p. m.—Grant Park Symphony Orchestra, from Chicago, Mr. Maurice Abravanel, conductor, Louis Kaufman, violin soloist. Via WBBM, Chicago.
Overture to "Oberon" ..... Weber
Concerto for Violin and Orchestra in E minor ..... Mendelssohn
Emperor Waltz ..... Strauss
Overture to "La Gazza Ladra" ..... Rossini

This Clipping From
DALLAS, TEX. NEWS
AUG 9 1953

Radio-TV Music This Week

gore Soloist

n Ciburn, 1952 winner of the . Dealey Memorial Award in s, will be soloist with Walter ll and the Chautauqua Sym- y Orchestra at 7:30 p.m. Mon- over WBAP-820.

iburn will play the Tchaikovsky erto in B Flat Minor for Piano Orchestra. A native of Kil- , he was heard last season the Dallas Symphony, Hendl ducting, as a part of his Dealey .

nsky-Korsakov's "Scheherae- " will make up the orchestral ion of the weekly broadcast the Chautauqua Institute in York.

ANK MILLER'S "Bordin" asy for Viola and Orchestra be heard on the Sunday broad- of the NBC Summer Sym- y, the composer conducting, p.m. on WBAP-820. Carlton ey will be soloist.

est sopranos will take over musical programs Monday Nadine Conner will be heard e Voice of Firestone at 7:30 over WFAA-820, and on the station one-half hour later, ara Gibson will be the Tele- Hour soloist. At 7 p.m., Dor- Warenskjold stars with Gor- MacRae on the Railroad Hour WFAA-820.

LIST Gregor Piatigorsky and de Pasquale will be soloists in Richard Strauss' "Don Quixote" with the Boston Symphony Orchestra in a broadcast from the Berkshire Festival at 2:30 p.m. Sunday on KRLD. Charles Munch will conduct.

SUNDAY

WORLD MUSIC FESTIVAL: KRLD (CBS), 2:30 p.m. Boston Symphony Orchestra, conducted by Charles Munch; Gregor Piatigorsky, cello; Joseph de Pasquale, viola. From the Berkshire Festival at Tanglewood, Mass.
Symphony No. 5 in B Flat Major..... Schubert
Adagio for Strings..... Barber
Don Quixote..... Strauss

NBC-TV RECITAL HALL: WBAP-TV (NBC), 3 p.m. Duo-pianists Arthur Gold and Robert Fizdale
Variations on a Theme of Beethoven..... Saint-Saens
L'Embarquement Pour Cythere..Poulenc
Prasidna from "Scaramouche"..Milhaud
Pour une la Nuit Soit Propice, from [illegible]
[illegible] Antique Epigraphs".....Debussy

PIANO PLAYHOUSE: WFAA 570 (ABC), 5:30 p.m. Duo-pianists Ferrante and Teicher and guests

NBC SUMMER SYMPHONY: WBAP 820 (NBC), 4 p.m. Frank Miller, conducting. Carlton Cooley, viola.
Overture to "Der Fliegende Hollaender".....Wagner
"Bordin" Fantasy for Viola and Orchestra.....Miller
Symphony No. 3 in A Minor ("Scottish").....Mendelssohn

220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

Denver, Colo.
Post
8/2/53

Monteux Conducts

An all-Tschaikowsky program will be conducted by Pierre Monteux in the second of four broadcasts by the Boston Symphony orchestra from the Berkshire Festival at Tanglewood, Mass., on CBS Radio's World Music Festivals Sunday (KLZ, 12:30 p. m.).

Clr. (1,706,593)
This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
AUG 3 - 1953

Program Preview

For the week starting Friday, July 31. Times are E.D.T., subject to change.

RADIO

Invitation to Learning (Sun. 11:35 a.m., CBS). Discussion of Katherine Mansfield's stories, with Author James Michener.

World Music Festivals (Sun. 2:30 p.m., CBS). Berkshire Festival; Pierre Monteux conducting Tchaikovsky.

Summer in St. Louis (Sun. 6:30 p.m., CBS). Music from *Carmen*.

Best Plays (Sun. 8:30 p.m., NBC). Margaret Phillips and Paul McGrath in *There's Always Juliet*.

TELEVISION

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Clr. (D 294,747)
This Clipping From
CLEVELAND, OHIO PRESS
AUG 1 - 1953

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TIGHT BINDING

INFORMATION OBSCURED

Circ. (D 76,911) (S 132,777)
This Clipping From
TULSA, OKLA.
WORLD
AUG 2 1953

Music On the Air

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Monteux will open the program with the Tchaikovsky Serenade for String Orchestra in C major. This work was one of Tchaikovsky's own favorite compositions, and he conducted it many times, including performances in 1891 in New York and Baltimore.

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Pierre Monteux

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Lawrence was critic, writer and teacher before turning his complete attention to conducting. He conducted largely for ballet and until last season was director of the Phoenix (Ariz.) Symphony orchestra. He also has conducted in many European countries.

The program will open with Hector Berlioz' "Beatrice and Benedict" overture. The Symphony No. 39 in E-Flat major by Mozart will follow. For the second half of the program Lawrence has chosen the suite from Ravel's ballet "Mother Goose" and Offenbach's infectiously gay overture to "La Belle Helene."

Chautauqua Symphony

Excerpts from Richard Wagner's comic opera "Die Meistersinger" will highlight the Chautauqua Symphony orchestra broadcast at 7:30 p. m. Monday over KRMG.

Among the other musical presentations will be the overture to "Russian and Ludmilla" and Tchaikovsky's Concerto for Violin and Orchestra in D major with Mischa Mischakoff as violin soloist.

The hour and a half musical also includes Strauss' tone poem, "Don Juan," opus 20.

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MacRae's solos are the title number, "On Wings of Song," "Must I Then?" "It is Enough," from "Elijah" and "Spring Song," in which Miss Warenskjold joins in for the obbligato. Her solo is "I Would That My Love." In duet the artists sing "The Wedding March," "On Wings of Song" and "Shepherds Song."

The Carmen Dragon orchestra and the Norman Luboff chorus are featured in excerpts from "Midsummer's Night Dream" and "Elijah," respectively.

The story has composer Felix Mendelssohn, played by MacRae, making a deathbed promise to his father to write a musical monument to him. While he is searching in vain for the proper text, Felix meets and marries lovely Cecile, played by Miss Warenskjold. She is a constant inspiration to him.

At the age of 36, Mendelssohn is discouraged and feels drained of ideas. Nowhere he travels can he find what he seeks. But at last, the great composer realizes

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Johannesen also will play two of Chopin's most famous compositions. The first one will be the familiar "Berceuse," or "Cradle Song" and the second will be the vibrant "Revolutionary Etude."

Voorhees and the orchestra will highlight the concert with "Hungarian Dance" from the Suite entitled, "Ruralia Hungarica," written by the contemporary Hungarian composer, Ernest Dohanyi. This suite is based on old folk melodies of Hungary.

The orchestra will open the program with a medley of songs written some years ago by Fritz Kreisler from the musical comedy, "Apple Blossoms."

Enchanted Hour

Two Dvorak compositions are to be featured by the Enchanted Hour at 7:30 p. m. over Mutual and KAKC. Henry Weber conducts the orchestra for Dvorak's "Furiant" and "Schatz Waltzes." Soloist Raymond Sharp will be heard singing Malotte's "David and Goliath" plus three other selections.

Circ. (D 185,208) (S 207,800)
This Clipping From
HOUSTON, TEX.
CHRONICLE
AUG 2 1953

Radio Starbeams

Gene Autry Show On Sunday Now

Cowboy Gene Autry is moving his Melody Ranch gang into the schedule tonight.

For 14 years, Autry and his bunch have been regular features on the coast-to-coast airways, and for the past couple of years they've held down a Saturday night spot on the network.

But starting today, they'll take up permanent residence at 8:30 p.m. on CBS-KTRH.

It was on his radio show that Autry introduced some of the tunes that were later top hits in the nation—"Rudolph, the Red-Nosed Reindeer," "Peter Cottontail," and his theme, "Back in the Saddle Again."

Along with the cowboy star will be Comedian Pat Buttram, the Cass County Boys and the Bluejeans.

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A series of five broadcasts featuring music written for and inspired by the Catholic church will be presented, starting today, on the Catholic Hour, 1 p.m., NBC-KPRC.

The series marks the fiftieth anniversary of the "Motu Proprio" on sacred music by Pope Pius X, which set down principles regarding sacred music for formal liturgical ceremonies of the church.

Among the choral groups to be heard are the Sistine Chapel choir, directed by Msgr. Dominic Bartolucci; the Welsh Chorale, and the Trappist Monks choir of Cistercian Abbey in France.

* * *

Latin American Story: Bill Costello interviews Fernando Berckemeyer, Peruvian ambassador; 11 a.m., CBS-KTRH.

* * *

Game of the Day: Chicago at Washington in the American League; 1 p.m., MBS-KTHT.

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World Music Festival: Pierre Monteaux conducts the Boston Symphony Orchestra in an all-Tchaikovsky program, including his Serenade for String Orchestra in C major, and Symphony No. 5 in E minor; 1:30 p.m., CBS-KTRH.

* * *

Best Plays: Margaret Phillips and Paul McGrath in "There's Always Juliet," the love story of an American architect and an English girl; 7:30 p.m., NBC-KPRC.

* * *

Barrie Craig: A beautiful woman's eagerness to confess to a murder arouses Barrie's suspicion in "The Golden Bullet," 9 p.m., NBC-KPRC.

* * *

Robert Q. Lewis Waxworks: Composer Richard Rodgers visits with Robert Q.; 10:30 p.m., CBS-KTRH.

Cir. (S 22,515)
This Clipping From
WILMINGTON, DEL.
STAR
AUG 2 - 1953

Music Festival Program Again At Tanglewood

Pierre Monteux will conduct the Boston Symphony Orchestra in the second of four broadcasts from the Berkshire Festival at Tanglewood, Mass., on "World Music Festivals" over CBS Radio today.

Soprano Elaine Malbin will be soloist on "The Music Room," and will present songs in English, Spanish and Italian.

Jean Madeira and Robert Rounseville will be soloists under the baton of Edwin MacArthur in excerpts from Bizet's "Carmen" and other operatic arias on "Summer in St. Louis," now heard on Sunday afternoons.

Details of CBS Radio music programs follow:

TODAY

9:00-9:15 a. m.—"The Music Room"—Elaine Malbin, soprano soloist.
Lilliyay ..... Warlock
Coplas de curo dulce ..... Obradors
Senze Mama, mio caro bambino, from "Suor Angelica" ..... Puccini
Sometimes I Feel Like a Motherless Child ..... Trad.
9:30-10:00 a. m.—E. Power Biggs Organ Program (from Busch-Reisinger Museum, Cambridge, Mass., via WEEI, Boston).
Pastoral in C major ..... Zipoli
Suite of Three ..... Bach
Sinfonia to Cantata No. 106
Chorale prelude, "All Glory Be to God"
Sinfonia to Cantata No. 156
Concerto No. 3 in G major ..... Soler
11:00-11:30 a. m.—Salt Lake Tabernacle Choir and Organ Program. J. Spencer Cornwall, conductor. Alexander Schreiner, organist. Via KSL, Salt Lake City.
Give Unto the Meek ..... Mozart
Save Us, Oh Lord ..... Matthews
Sing to the Lord ..... Pitoni
Come, Thou Fount ..... Wyeth-Cornwall
Hallelujah, from "Mount of Olives" ..... Beethoven
Organ: Tuba Tune ..... Lang
Night ..... Jenkins
Jesus, Savior, Pilot Me ..... Gould
2:30-4:00 p. m.—"World Music Festivals"—Pierre Monteux conducts the Boston Symphony Orchestra at the Berkshire Festival, Tanglewood, Mass. James Fassett, music commentator.
Serenade for Strings in C major ..... Tchaikovsky
Symphony No. 5 in E minor ..... Tchaikovsky
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Strike Up the Band ..... Gershwin
A Wonderful Guy ..... Rodgers
Habanera and Seguidilla from "Carmen" ..... Bizet
I Whistle a Happy Tune ..... Rodgers
Then You'll Remember Me, from "The Bohemian Girl" ..... Balfe

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10:00-11:00 p. m.—Grant Park Symphony Orchestra, from Chicago, Ill. Maurice Abravanel, conductor. Louis Kaufman, violin soloist. Via WBBM, Chicago.
Overture to "Oberon" ..... Weber
Concerto for Violin and Orchestra in E minor ..... Mendelssohn
Emperor Waltz ..... Strauss
Overture to "La Gazza Ladra" ..... Rossini

220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860
Denver, Colo.
Post
8/2/53

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Cir. (1,706,593)
This Clipping From
TIME MAGAZINE
CHICAGO, ILL.
AUG 3 - 1953

Program Preview

For the week starting Friday, July 31. Times are E.D.T., subject to change.

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TIGHT BINDING

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Sometimes I Feel Like a Motherless Child ..... Trad.
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Sinfonia to Cantata No. 106
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Concerto for Violin and Orchestra in E minor ..... Mendelssohn
Emperor Waltz ..... Strauss
Overture to "La Gazza Ladra" ..... Rossini

(D 299,461) (S 516,479)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
AUG 16 19

Berkshire Festival on WGAR Program

Charles Munch will conduct the Boston Symphony Orchestra on the World Music Festivals program from the Berkshire Music Festival at Tanglewood, Mass., over WGAR at 3:30 today.

The orchestra offers the Schubert Symphony No. 8 in B minor (unfinished), three works by Richard Wagner, the Prelude and Love Death from "Tristan and Isolde," "A Siegfried Idyl" and excerpts from Act III of "Die Meistersinger."

This Clipping From
MEMPHIS, TENN.
PRESS-SCIMITAR
AUG 8 - 1953

Sen. Karl E. Mundt

"Should Congressional Investigating Committees Be Merged?" The proposal for a merger will be discussed on the American Forum of the Air tomorrow by Sen. Karl E. Mundt (Rep., S. D.) and Rep Emanuel Cellar (Dem., N. Y.). The program will be on WMCT television at 3:30 p.m. and on WMC radio at 6:30 p.m. Sen. Mundt is a member of the Senate Appropriations Committee and the Government Operations Committee. Rep. Cellar is a member of the House Judiciary Committee.

Radio Tonight

6:30—Six acts from Memphis are heard on the Hot Talent USA program on WMC and the NBC network, with the Memphians competing against talent in Tulsa, Okla., Mankato, Minn. and Peoria, Ill. The Memphis segment originates from the Malco Theater at 5:30 p.m. and is fed to the network an hour later. Local talent participating includes Pat Walker, tenor; Mary Louise Repult, lyric soprano; Harry Dice, baritone; Beri Ol'swanger and the Ol' Swingers, consisting of Nell Sharp, Nita Nance and Betty Huffman; Mrs. Rhey Wilson, the "Aunt Bazey" of the Juniper Junction program on WMC and WMCT, and The Three Bops, composed of Paul Pritchartt, Peter Norfleet and Dr. William Long.

Winner on the theater stage earlier will receive a $100 savings bond. A jury in New York selects the winning city to send its top talent to New York for the finals next month. Final winners there will be given a trip to Hollywood and auditions for a job.

7:00—Nicholas Montsarrat, author of "The Cruel Sea," is a guest on Twenty Questions, WHBQ.

8:30—Cowboy Copas and Martha Carson are featured on Grand Ole Opry, WMC.

11:35 — Theodore Roosevelt III tells his philosophy of life on This I Believe, WREC.

T-V Specials—WMCT

6:00—Sammy Kaye begins his new television show at this time with Felicia Saunders as vocalist on the opening program.

7:00—David Rose and his orchestra are spotlighted on Saturday Night Revue by Hoagy Carmichael, host and star.

Radio Tomorrow

9:00—Rev. Noel Smith, editor of the Baptist Bible Tribune, will speak on "The One and Only Gospel," Church of the Air, WREC. . . . Methodist Bishop Arthur J. Moore of Atlanta will speak on "Giving Life the Right Drive," National Radio Pulpit, WMC. . . . Gene Lockhart in "I Ought to Go Home Now," Hour of St. Francis, WHHM. This drama tells of one man's struggle to answer the question, "Can I take a drink, or do I have to leave it alone?"

9:30—Dr. Norman Vincent Peale will tell his listeners about "Getting Rid of Your Unhappy Thoughts," Art of Living, WMC. An article by Dr. Peale appears in The Press-Scimitar every Monday.

10:30—Gerald Moore will play a Handel sonata and Frank Froba a popular classic on Piano Tones, WHBQ.

11:30—"Egypt and the Destiny of the People of Israel" will be discussed by Maurice Samuel, author, and Prof. Mark Van Doren, poet, on Words We Live By, WMC.

12:30—Mr. President will thwart a scheme to corner the gold market in a story called "Black Friday," WMPS.

1:30—Gregor Piatigorsky will be cello soloist and Joseph de Pasquale viola soloist in Richard Strauss' "Don Quixote" with the Boston Symphony Orchestra on World Music Festivals, WREC. Charles Munch will conduct. The program will begin with Schubert's Symphony No. 5 in B flat major and follow with the Adagio for Strings by Samuel Barber, contemporary American composer.

3:30—Dinah Shore will be grand marshal of the parade at the Soap Box Derby in Akron, Ohio, WMC.

4:00—The NBC Summer Symphony Orchestra, conducted by Frank Miller's "Borodin Fantasy for Viola and Orchestra," with Carlton Cooley as soloist, WMC. Other works on the program will be Wagner's overture to "The Flying Dutchman" and Mendelssohn's "Scotch" Symphony.

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BRUNO COMEAU
SOUS-CHEF DE L'INFORMATION - CITY EDITOR
LE DROIT - OTTAWA
TELEPHONE 3-4061 4-0970

ROIT, OTTAWA, LE J[illegible] 6 AOUT 1953

Radio-Cinéma

de Lion" de Grétry

Voici les programmes pour la fin de semaine prochaine à Berkshire:

Vendredi, le 7 août, 8 h. 30 p.m. — CHARLES MUNCH

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Solistes:
Jennie Tourel, Nicola Moscona, John McCollum et le Berkshire Festival Chorus

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Koussevitzky Memorial Concert

Prélude à "Khovanstchina" — Moussorgsky

"Shéhérazade" pour Soprano et Orchestre — Ravel

Soliste: Jennie Tourel

Symphonie No. 2 ("Resurrection") — Mahler

Solistes: Jennie Tourel, Theresa Green et le Berkshire Festival Chorus

Dimanche, le 9 août. 2 h. 30 p.m. — CHARLES MUNCH

Symphonie No. 5, en Si bémolle — Schubert

Adagio pour Strings — Barber

"Don Quichotte" (avec solo de violoncelle. — Strauss

Solistes: Grégor Piatigorsky et Joseph De Pasquale.

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Cir. (D 88,446) ($ 127,157)
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VINDICATOR
AUG 20 1953

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(D 299,461) (S 516,479)
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"Richard Coeur de Lion" de Grétry

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(By The Associated Press)

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Cir. (D 99,199)
This Clipping From
RICHMOND, VA.
NEWS-LEADER

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The Federal Communications Commission has announced plans to approve the new compatible color television system which also can be received in black and white. No date has been set for the start of regular commercial operations.

Cir. (D 180,472)
This Clipping From
CINCINNATI, OHIO
TIMES-STAR
AUG 20 1953

NBC Sets Date For TV in Color Across Country

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[63]

TIGHT BINDING

INFORMATION OBSCURED

Cir. (D 104,936) (S 165,81)
This Clipping From
NASHVILLE, TENN.
MORNING TENNESSEAN
1953

adio and TV Roundup

Most Folks Have A Television Set

Over Half of U. S. Families Reported To Be Owners; Stations on Increase

y JANE CARTER

A new television set is delivered to a home somewhere in the United States on the average of every six seconds—and the habits of the family receiving it are turned topsy turvy.

Credited with making the greatest impact on the American home since the invention of the automobile, TV is still expanding at a rapid rate.

Miss Carter

And TV is already in 55 per cent of the nation's homes and available to about 80 per cent of the nation's population, according to Wayne Oliver of the Associated Press.

More than 60 new stations are scheduled to go on the air by the end of the year.

Locally WSIX and WLAC, recently granted permits by the Federal Communications Commission, hope to be in this group, beginning telecasting by November.

TV's greatest effect to date has been on the family's living habits, particularly when the set is new.

Let Other Things Go

When WSM-TV began broadcasting three years ago, Nashvillians reported they "just let things go and watched TV." There were fewer trips to the neighborhood movie, the radio was moved from the living room and the TV set occupied the place of honor. Books and magazines were left unread, dishwashing put off until morning—and the family activities generally revolved around the TV set.

As the family gets used to its set things follow a more normal pattern. Still TV has its effects on the family and industry, as well. However, results have not been as drastic as some expected.

While evening radio listening has taken a severe downswing because of TV, its daytime programming has met the challenge successfully, Oliver says. The total business of all radio stations has continued to increase with the number of sets across the country estimated at 110,000,000, against the 65,000,000 six years ago.

Reading Is Stimulated

Some critics have said TV will result in a nation of illiterates because it discourages reading. However, the American Library association reports that after the novelty begins to fade, TV sends many persons to libraries for books on subjects they have seen on television.

The movie industry has felt television's impact. Attendance is estimated to have declined from 90,000,000 persons per week in 1946 to 45,000,000 last year. But there has been an upswing this year that may have brought the total back to around 54,000,000.

Coming Attractions

United Nations General assembly broadcasts begin tomorrow at 2:30 p.m. over WSM-TV. They are scheduled for one week only, Monday through Friday . . . GI musicians in Korea presented on Horace Heidt's the American Way (Thursday, 9 p.m., WLAC). . . . "What Have We Learned From Korea?" is discussion topic on America's Town Meeting (Tuesday, 8 p.m., WSIX). . . "A Smuggler's Secret" scheduled on The Shadow (today, 4:30 p.m., WMAK). . . . Same station's Chicago Theater of the Air (today, 8 p.m.,) features Wilhelm Silber, who spent most of his youth in concentration camps, in his radio debut.

Peter Lorre stars in "The Night Has a Thousand Eyes" on Playhouse on Broadway (Wednesday 9 p.m., WLAC). . . Robert Montgomery Players tomorrow, 7:30 p.m., WSM-TV) staging "Pierce 3101", melodrama of a man who contrives an almost perfect crime against his wife . . . Charles Munch conducting the Boston Symphony orchestra in a program of Wagner and Schubert on World Music Festivals (today, 1:30 p.m., WLAC) . . . Alistair Cooke reports on his recent 10,000 mile trip across the country (today, 9:15 p.m., WSIX) . . . Vincent Youman's music, "Tea For Two," "Time on My Hands" and "The Carioca" scheduled on American Music Hall (today, 6:05 p.m., WSIX).

Montgomery

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Column has received an advertisement from "Audience Representatives, Inc.," a new television service. The pamphlet instructs listeners to call a New York phone number if on any given evening they find they will be unable to see one of their favorite television programs. The service says it will "supply a trained substitute who will watch your TV program for you. The following day your representative will file a complete report listing his reactions in detail—the number of times he laughed, cried or applauded for you."

Now we can all stop watching TV. And when anyone asks how you enjoyed such-and-such a program, just pull out your Audience Representative's account. The reaction will probably be startling but at least your friend won't ask

Cir. (D 192,402) (S 241,691)
This Clipping From
MEMPHIS, TENN.
COMMERCIAL APPEAL
AUG 20 1953

BLACK, WHITE VERSION OF COLOR TV PENDING

Home Sets Won't Pick Up All Of Planned NBS Tests

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Cir. (D 33,690)
This Clipping From
YONKERS, N. Y.
HERALD STATESMAN
AUG 20 1953

RADIO

WFAS 123 or 1230 — WFAS FM 103 9 mc

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WNBC	660	WCBS	880	WMGM	1050
WOR	710	WMCA	570	WQXR	1560

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8:50—WABC Revolutionary War drama, "Lafayette in America."
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WABC—John Conte
5:30-WFAS—Song Shop
WNBC—Lorenzo Jones
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5:45-WNBC—Doctor's Wife
5:55-WFAS—Newscast
WCBS—This I Believe
WOR—Cecil Brown
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WNBC—News
WOR—News, Liye Van
WABC—Geo. H. Combs
WCBS—Allan Jackson
6:15-WFAS—Dinner Concert
WOR—Dorothy & Dick
WCBS—Curt Massey
WABC—Bob Sherwood
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10:35-WOR—Shop Shop
WCBS—Cedric Adams
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10:45-WNBC—Beardsley Ruml
10:55-WABC—News
WOR—Sports
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WCBS—News
WOR—News, Lyle Van
WNBC—News
11:15-WCBS—Galen Drake
WOR—Kyle MacDonnell
WNBC—Skitch Henderson
WABC—Virginia Graham
11:30-WCBS—Music
12:00-WCBS—News; Music
WNBC—News; Music
WABC—Birdland
WOR—News; Music

Cir. (D 151,320) (S 257,150)
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OKLAHOMAN
AUG 20 1953

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HERALD STATESMAN

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WFAS 123 or 1230 — WFAS FM 103 9 mc

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By JANE CARTER

A new television set is delivered in a home somewhere in the United States on the average of every six seconds and the habits of the family receiving it are turned topsy turvy.

Credited with making the greatest impact on the American home since the invention of the automobile, TV is still expanding at a rapid rate.

Miss Carter

And TV is already in 55 per cent of the nation's homes and available to about 80 per cent of the nation's population, according to Wayne Oliver of the Associated Press.

More than 60 new stations are scheduled to go on the air by the end of the year.

Locally WSIX and WLAC, recently granted permits by the Federal Communications Commission, hope to be in this group, beginning telecasting by November.

TV's greatest effect to date has been on the family's living habits, particularly when the set is new.

Let Other Things Go

When WSM-TV began broadcasting three years ago, Nashvillians reported they "just let things go and watched TV." There were fewer trips to the neighborhood movie, the radio was moved from the living room and the TV set occupied the place of honor. Books and magazines were left unread, dishwashing put off until morning—and the family activities generally revolved around the TV set.

As the family gets used to its set things follow a more normal pattern. Still TV has its effects on the family and industry, as well. However, results have not been as drastic as some expected.

While evening radio listening has taken a severe downswing because of TV, its daytime programming has met the challenge successfully, Oliver says. The total business of all radio stations has continued to increase with the number of sets across the country estimated at 110,000,000, against the 65,000,000 six years ago.

Reading Is Stimulated

Some critics have said TV will result in a nation of illiterates because it discourages reading. However, the American Library association reports that after the novelty begins to fade, TV sends many persons to libraries for books on subjects they have seen on television.

The movie industry has felt television's impact. Attendance is estimated to have declined from 90,000,000 persons per week in 1946-47 to 45,000,000 last year. But Chester Bahn of Film Daily says there has been an upswing this year that may have brought the total back to around 54,000,000.

Coming Attractions

United Nations General assembly broadcasts begin tomorrow at 2:30 p.m. over **WSM-TV.** They are scheduled for one week only, Monday through Friday . . . GI musicians in Korea presented on Horace Heidt's the American Way (Thursday, 9 p.m., **WLAC**). . . "What Have We Learned From Korea?" is discussion topic on America's Town Meeting (Tuesday, 8 p.m., **WSIX**). . . "A Smuggler's Secret" scheduled on The Shadow (today, 4:30 p.m., **WMAK**). . . . Same station's Chicago Theater of the Air (today, 8 p.m.,) features **Wilhelm Silber,** who spent most of his youth in concentration camps, in his radio debut.

Montgomery

Peter Lorre stars in "The Night Has a Thousand Eyes" on Playhouse on Broadway (Wednesday 9 p.m., **WLAC**). . . **Robert Montgomery Players** tomorrow 7:30 p.m., WSM-TV) staging "Pierce 3101", melodrama of a man who contrives an almost perfect crime against his wife . . . **Charles Munch** conducting the Boston Symphony orchestra in a program of Wagner and Schubert on World Music Festivals (today, 1:30 p.m., WLAC) . . . **Alistair Cooke** reports on his recent 10,000 mile trip across the country (today, 5:15 p.m., WSIX) . . . **Vincent Youman's** music, "Tea For Two," "Time on My Hands" and "The Carioca" scheduled on American Music Hall (today, 6:05 p.m., WSIX).

A New TV Service

Column has received an advertisement from "Audience Representatives, Inc.," a new television service. The pamphlet instructs listeners to call a New York phone number if on any given evening they find they will be unable to see one of their favorite television programs. The service says it will "supply a trained substitute who will watch your TV program for you. The following day your representative will file a complete report listing his reactions in detail—the number of times he laughed, cried or applauded for you."

Now we can all stop watching TV. And when anyone asks how you enjoyed such-and-such a program, just pull out your Audience Representative's account. The reaction will probably be startling but at least your friend won't ask

Cir. (D 33,690)
This Clipping From
YONKERS, N. Y.
HERALD STATESMAN
AUG 20 1953

RADIO

WFAS 123 or 1230 — WFAS FM 103 9 mc

WFAS	1230	WABC	770	WINS	1010
WNBC	660	WCBS	880	WMGM	1050
WOR	710	WMCA	570	WQXR	1560

AM and FM PROGRAMS broadcast simultaneously Monday through Saturday 7:00 A.M. to 10:00 P.M.—SUNDAYS 9:00 A.M. to 9:0[0] P.M. NEWS SCHEDULE (Mondays thru Saturdays) 7:00, 7:45, 8:5[5], 9:55, 10:55, 11:55 A.M., 12:45, 1:55, 2:55, 3:55, 4:45, 5:55, 6:55, 7:5[5], 8:45 P.M. Sundays 9:55, 11:55 A.M., 12:55, 1:55, 4:55, 6:55 P.M.

8:30—WCBS "Spring Over Brooklyn," with Alan Young.
8:30—WABC Revolutionary War drama, "Lafayette in America."
9:00—WNBC "Case of the Juror's Jeopardy," mystery drama.
9:30—WABC Madame Olga Koussevitzky, head of the Berkshire Music Center, and others.
10:45—WCBS Beardsley Ruml, economist, discusses idea for future Federal budget.

Friday:
3:00—WABC U.N. session.

TODAY

4:45-WFAS—Newscast
WNBC—Woman In My House
5:00-WFAS—Sports Page
WNBC—Plain Bill
WOR—The B-Bar-B
WCBS—News
WABC—Big Jon & Sparkie
5:05-WCBS—John H. Faulk
5:15-WFAS—Cocktail Time
WNBC—Front Page Farrell
WABC—John Conte
5:30-WFAS—Song Shop
WNBC—Lorenzo Jones
WOR—Keynote Ranch
5:45-WNBC—Doctor's Wife
5:55-WFAS—Newscast
WCBS—This I Believe
WOR—Cecil Brown
6:00-WFAS—Today in Sports
WNBC—News
WOR—News, Liye Van
WABC—Geo. H. Combs
WCBS—Allan Jackson
6:15-WFAS—Dinner Concert
WOR—Dorothy & Dick
WCBS—Curt Massey
WABC—Bob Sherwood
WNBC—Sports, Bill
6:25-WNBC—Herb Sheldon
6:30-WFAS—Dinner Concert
WOR—News
WCBS—You and the World
WNBC—Tex and Jinx
6:45-WOR—Sports
WCBS—Lowell Thomas
WNBC—News
6:55-WFAS—Newscast
7:00-WFAS—Dinner Concert
WNBC—Serenade
WOR—Fulton Lewis Jr.
WABC—Headline Edition
WCBS—Family Skeleton
7:15-WOR—Henry Gladstone
WABC—Elmer Davis
WCBS—Johnny Mercer
7:20-WOR—Answer Man
7:30-WFAS—Serenade
WNBC—News
WOR—Gabriel Heatter
WABC—Space Rangers
7:45-WOR—Tittus Moody
WNBC—One Man's
WCBS—E. R. Murrow
7:55-WFAS—Newscast
WABC—News
8:00-WFAS—Music
WNBC—Roy Rogers
WCBS—Meet Millie
WOR—Official Detective
WABC—City By-Line
8:15-WABC—Serenade Room
8:30-WFAS—Sports Page
WNBC—Father Knows Best
WOR—Adventurer
WCBS—Theater
WABC—Heritage
8:45-WFAS—Newscast
9:00-WFAS—Rendezvous
WOR—News
WABC—Mike Malloy
WCBS—Romance
WNBC—Counter Spy
9:05-WOR—Rod & Gun Club
9:30-WNBC—Eddie Cantor
WCBS—On Stage
WOR—Eugenie Baird
WABC—Time Capsule
9:55-WFAS—Newscast
WNBC—Judy Canova
WOR—Frank Edwards
WABC—News
WCBS—Horace Heidt
10:15-WOR—Newsreel
WABC—Geo. H. Combs
10:30-WNBC—News
WOR—Weather
WCBS—News
10:35-WOR—Shop Shop
WCBS—Cedric Adams
WNBC—Jane Pickens
10:45-WNBC—Beardsley Ruml
10:55-WABC—News
WOR—Sports
11:00-WABC—News
WCBS—News
WOR—News, Lyle Van
WNBC—News
11:15-WCBS—Gaien Drake
WOR—Kyle MacDonnell
WNBC—Skitch Henderson
WABC—Virginia Graham
11:30-WCBS—Music
12:00-WCBS—News; Music
WNBC—News; Music
WABC—Birdland
WOR—News; Music

Cir. (D 151,320) (S 257,150)
This Clipping From
OKLAHOMA CITY, OKLA.
OKLAHOMAN
AUG 20 1953

Color on TV Won't Cause Much Sparkle

NEW YORK, Aug. 19—(AP)—Starting August 30, television viewers throughout the country will be able to see a black and white version of the proposed new compatible color television.

Radio Corp. of America and the National Broadcasting Co. will network a number of programs in color, although they can be received only in black and white by the public.

An NBC spokesman disclosed Wednesday that since last June several programs, including Howdy Doody, Bob and Ray, Gabby Hayes and Meet the Veep, had gone out in color. However, less than a half dozen stations were equipped to pass along the color portions of the signals.

The Columbia Broadcasting system has announced plans to do similar network color telecasts on an experimental authorization from the federal communications commission starting sometime in September.

The FCC has announced it proposes to authorize the new color method on compatible standards, that would permit existing sets to receive color telecasts in black and white, but has set no date for the start of regular commercial operations.

The new series of NBC tests will start with Kukla Fran and Ollie and their forthcoming telecast with the Boston symphony.

RCA and NBC have been making tests of network transmissions of compatible color since 1950, and viewers here and in several other cities have seen occasional color telecasts—as black and white—for several months.

Cir. (D 95,436) (S 101,540)
This Clipping From
NORFOLK, VA.
VIRGINIAN-PILOT
AUG 21 1953

NBC to Beam Color-TV Shows All Over Nation

New York, Aug. 20 (AP)—The National Broadcasting Company plans to broadcast color television to all parts of the country starting August 30, but the public will be able to get the shows only in black and white.

An NBC spokesman said a number of programs have been broadcast in color since June but they were not relayed in color across the nation. Less than half a dozen stations were equipped to pass along the color portions of the signals.

The spokesman said yesterday Radio Corporation of America and NBS will network a number of programs in color by the end of the month.

Since June programs including Howdy Doody, Bob and Ray, Gabby Hayes and Meet the Veep have gone out in color and have been seen by set owners in black and white. The new series of NBC tests is to start with Kukla, Fran and Ollie in a telecast with the Boston Symphony.

The Columbia Broadcasting System has announced plans to do similar network color telecasts on an experimental basis, starting sometime in September.

The Federal Communications Commission has announced it plans to approve the new compatible color television system which also can be received in black and white, but has set no date for the start of regular commercial operations.

MI...
COMMERCIAL ...
AUG 20 1953

BLACK, WHITE VERSION OF COLOR TV PENDING

Home Sets Won't Pick Up All Of Planned NBS Tests

NEW YORK, Aug. 19. . . (AP)—Starting Aug. 30, television viewers throughout the country will be able to see a black and white version of the proposed new compatible color television.

Radio Corp. of America and its National Broadcasting Co. will network a number of programs in color, although they can be received only in black and white by the public.

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The new series of NBC tests will start with Kukla Fran and Ollie and their forthcoming telecast with the Boston Symphony.

Cir. (D 250,095)
This Clipping From
ATLANTA, GA.
JOURNAL
AUG 20 1953

Color TV Telecasts Black, White for Public

NEW YORK, Aug. 20—(AP)—The National Broadcasting Co., plans to broadcast color television to all parts of the country starting Aug. 30, but the public will be able to get the shows only in black and white.

An NBC spokesman said a number of programs have been broadcast in color since June but they were not relayed in color across the nation. Less than half a dozen stations were equipped to pass along the color portions of the signals.

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* * *

SINCE JUNE programs including Howdy Doody, Bob and Ray, Gabby Hayes and Meet the Veep have gone out in color and have been seen by set owners in black and white. The new series of NBC tests is to start with Kukla, Fran and Ollie in a telecast with the Boston Symphony.

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[64]

Many Works Introduced To Tanglewood Audiences

Music by Lukas Foss, Carlos Chavez, Richard Strauss, Sibelius and Berlioz Heard for First Time; Activities in Various Departments Show Increase

Lenox, Aug. 22—The Berkshire Music Festival of 1953 concluded with triumphant notes for the Boston Symphony Orchestra and its musical director Charles Munch. The 16th season of the Festival saw many performance and attendence records shattered. Many great works and as many great artists and soloists were featured at Tanglewood.

Over all, 170,175 attended performances at this year's Festival. The nine major concerts in the music shed drew a record 91,800. The more intimate six "small concerts" of Bach, Mozart and Haydn in the Theater-Concert Hall were attended by 26,150. "Tanglewood On Parade" was enjoyed by 8400, while 43,825 attended student concerts and operas.

Works Introduced

In six weeks, from July 11 through Aug. 16, the Festival concert attendance totalled 117,950, as compared with 104,875 in 1952; 112,650 in 1951; 113,300 in 1950, a record year when the late Serge Koussevitzky conducted his last performances with the orchestra he headed for 25 years.

On the musical side, Mr. Munch, who has pioneered in introducing so much music, included in the Festival programs a number of works which the Boston Symphony Orchestra had never performed before, among them Bach's Cantata No. 28, with chorus and soloists, which Hugh Ross conducted; Mozart's Divertimento in D, for Strings (K. 136); Haydn's Theresa Mass, with chorus and soloists which Mr. Ross led; Darius Milhaud's "La Creation du Monde."

New to Tanglewood audiences were the following: Lukas Foss' cantata, "A Parable of Death," which had its New England premiere, with Vera Zorina narrating, and with tenor solo and chorus; Richard Strauss' Divertimento (after Couperin); Lukas Foss' revised Piano Concerto No. 2, in its first Eastern performance; the complete dramatic symphony, "Romeo and Juliet" of Berlioz, with Jennie Tourel, Nicola Moscona, John McCollum as soloists and the Festival chorus; Sibelius Symphony No. 4 in A minor, and the "Sinfonia India" of Carlos Chavez, by the Mexican composer-conductor who was the Berkshire Music Center's guest teacher of composition this summer.

Friends Increase

Of particular gratification to the Boston Symphony Orchestra management has been the notable increase in interest in the concerts and demonstrations by each of the school's five departments. These are open to all who contribute to the Society of Friends of the Berkshire Music Center, and their generous contributions from all over the country have helped meet the expenses of the school. Fifty-four such performances have been given during the six-week period, July 10-Aug. 16, as against 38 in 1952.

Membership in the Friends has jumped from 3900 last year to 5472 this season, with receipts from contributions this year totaling $27,637.40 as against $22,647.80 last year. Thirty-five per cent of the Friends are from Berkshire County, which means that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students. Attendance at Friends' concerts in 1953 totaled 43,825, compared to 34,400 in 1952; an increase of 9425.

School activities have been many and varied. Under the direction of Hugh Ross the choral section performed in six Festival concerts. The opera department under Boris Goldovsky, performed one major work. Gretry's 18th-century French opera-comique, "Richard the Lion-Hearted," and three rarely-heard one-act operas, and for "Tanglewood On Parade" its associate division gave the premiere of Jan Meyerowitz's one-acter, "Bad Boys in School."

Other Activities

Composers' forums, with Aaron Copland, Carlos Chavez or Irving Fine of the faculty as moderator, were held weekly for the performance and discussion of students' compositions; chamber music concerts, William Kroll supervising, were given each Sunday morning, and this year overflowed to extra Monday afternoon concerts. The student orchestra, under Leonard Bernstein's direction, gave six programs in the Music Shed, in which a cross-section of orchestra repertoire was performed, from Beethoven to Prokofieff.

The Tanglewood Study Group, under Ingolf Dahl, investigated a vast amount of old music and performed in class concerts, including the premiere at "Tanglewood On Parade" of a new cantata by Allen Sapp, written on commission especially for this group. Extra attractions in 1953 were three chamber music concerts donated by Mrs. Elizabeth Sprague Coolidge, two organ recitals by E. Power Briggs, and lectures, "Aspects of Music" by faculty members and visitors.

Musician Relaxes

Joseph de Pasquale and his wife pictured relaxing after the Berkshire Festival at Sarank near Tanglewood. The viola soloist of the Boston Symphony Orchestra is shown using his 153-year-old instrument to entertain his daughters, left to right, Elisa, 1½; and Sandra, three. Mrs. de Pasquale is the neice of the late Serge Kousivitzky. The viola which he holds is a Jo Baptiste Cerruti model made in Cremona, Italy in 1800.

Millbrook Round Table

MILLBROOK, NEW YORK, THURSDAY, AUGUST 20, 1953

OUR AIM FACTS

VOL. XXXXIX, NO. 19

The Berkshire Festival Ends Most Successful Season of 16-year History

The Boston Symphony Orchestra, its Music Director, Charles Munch, conducting, closed the 16th Berkshire Festival, the fourteenth since the Boston Symphony participated, in the hills of Western Massachusetts Sunday afternoon, with a program devoted to the symphonic works of Schubert, Wagner and Ravel.

Remarking that the season has been the most successful for the orchestra and its music school, the Berkshire Music Center, manager George E. Judd listed as causes for gratification "the increasing awareness of music patrons of the Berkshire Festival's accessibility from Connecticut, Hudson and Mohawk valleys by expressway, state highway, bus, train, airplane; the accoustical marvels of the 6,000-seat Music Shed and the 1,152-seat Theatre-Concert Hall with their open sides which permit music lovers to overflow onto the lawns of the Tanglewood estate so that no one need be turned away; the stimulating and varied programs; the excellent press and national radio coverage by a major network; the high standard of students enrolled in the school for its eleventh season; and the favorable Berkshire weather."

In six weeks, from July 11 thru August 16, the Festival concert attendance totalled 117,950, as compared with 104,875 in 1952; 112,650 in 1951; 113,300 in 1950, a record year when the late Serge Koussevitzky conducted his last performances with the orchestra he headed for 25 years.

The Festival early began upsetting records. Preliminary concerts by the chamber section of the Boston Symphony Orchestra, programs devoted to Bach, Mozart and Haydn in the small-capacity Theatre-Concert Hall attracted a total of 26,150 persons. An average attendance of 4,360 persons attended each performance this year, which means that more than 3,000 persons per concert have sat on the Tanglewood lawns under the stars or under the sun to listen to music that, until just a few years ago, could have been classified as only for special tastes. So popular, indeed, have these "small" concerts proved that the orchestra management is faced with the problem of whether or not to move them next season entirely to the large-capacity Music Shed.

The Music Shed series (July 31-August 16) saw three week ends of three concerts each. The opening performance, July 31, attracted 10,300 persons, the largest first night in the Festival's history; despite rain threats the first Sunday afternoon program, conducted by Pierre Monteux on August 2, drew 9,900, for a new record: the weekend's total 31,000 set a new high for the opening weekend. Series B (August 7-9) witnessed a near record 11,400 persons on August 8 when Leonard Bernstein conducted a memorial program for Dr. Koussevitzky, and despite a rain threat that held the Sunday afternoon August 9 figure to 9,100, established an attendance of 28,000 for the weekend. Series C (August 14-16), with favorable weather, drew 32,800, highlights being the Saturday night August 15 concert of Leonard Bernstein with 12,100 persons and Sunday's concluding concert by Mr. Munch, with an attendance of 13,100, a season's high.

On the musical side, Charles Munch, who has pioneered in introducing so much music, included in the Festival programs a number of works which the Boston Symphony Orchestra had never performed before.

With a student body of 397, chosen from some 1,500 applicants the activities of the Berkshire Music Center also mounted. The student enrollment was composed of 292 full-time students from 40 states and the District of Columbia, New York leading with 76, Massachusetts next with 33, Michigan with 18. Seven foreign countries—Canada, Israel, Italy, Japan, Korea, Mexico, Sweden—were represented. Of these, 273 came with high school diplomas, 175 with college degrees representing 120 different colleges and 126 graduate,

(Continued on page 4)

[65]

Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 31 1953

snake was only three feet[illegible]

—o—

FOR THE FIRST time in history, the Tanglewood Music Shed forms the background for a national advertisement. James Fassett, CBS music commentator who set up broadcasting equipment for the Shed series, is shown talking to Miss Lynne Hartman, violin student at the Music Center, and Doriot Anthony, first flutist of the Boston Symphony, all being gathered about a spanking new Willys sedan parked on the lawn. Willys Motor Company sponsored the broadcasts, and since almost everything else has been parked on that lawn, it's probably all right.

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 25 1953

SOCIETY: Record Turnout at Final Castle Hill Concert

By MARJORIE W. SHERMAN

Its successful Summer marked by an audience increase of 50 percent over last year, the Castle Hill Concerts finished the 1953 season on a record note.

There was an all-time high attendance to hear the excellent duo-pianists, Appleton and Field; a record sale of champagne as the guests strolled in the moonlit rose garden at intermission and a record number of lobsters sold to picnickers during the sunset hour supper on the terraced lawns of the Great House.

All these "records" added up to more money for the maintenance as a Community Center of the magnificent house and grounds given by the late Mrs. Richard T. Crane Jr.

Mrs. Crane's daughter, Princess Belosselsky, who lives within sight of Castle Hill on a farm where she and Prince Belosselsky raise pheasants and other game birds, is among the sponsors for these concerts. She and her husband rarely miss a concert, and with them for both picnic and music are usually their two daughters, Tatiana and Maria.

The Edward Tafts, who flew back from Ireland in time for the Tanglewood Concerts in the Berkshires, which they helped the late Serge Koussevitsky to establish, were at Castle Hill for this final concert. There, too, were the Ralph Bradleys, who haven't missed a week-end this Summer at Castle Hill. Dr. and Mrs. Henry Saltonstall are others with attendance records at Castle Hill, and Mrs. Alexander Steinert is another faithful friend.

Dr. and Mrs. Arthur Pier enjoyed the finale, as did the David Crocketts, the William Englishes, the Oliver Wolcotts, the Albert Burrages, the William Phillipses, the Joseph Grews, the Haskell Crockers, the Russell Robbs, the Warren Butlers and the many others on hand for the last Castle Hill week-end until next Summer.

A LANDSCAPE ARCHITECT will be among the judges at the Nahant Flower Show today. Fletcher Steele will pick the prize-winning plan to beautify the circle and two triangles of land at the approach to Nahant.

(Bachrach Photo)

JUNE IS THE MONTH chosen by Miss Robin Ferson Ladd of Boston for her wedding to Donald Spear Lord of Pittsfield.

This unique project will be a feature of the Nahant Flower Show's many classes, and Charles Greenough, Commissioner of Metropolitan Parks and Highways, is cooperating with Mrs. David Sigourney in arranging scale drawings for all competitors to use. The Nahant Garden Club will direct the landscaping of the winning plan.

Working with Mrs. Sigourney, whose enterprising plans for the show even included the cover design of the program, are Mrs. Phillips Roland, Mrs. Laurence Cusick, Miss Lucy Doane, Mrs. James Bangs, Mrs. Fred Timmins, Mrs. Frederick L. Shea, Mrs. Henry McLaughlin, Mrs. Raymond D'Arcy and many others.

A GRADUATION DINNER for 32 nurses, members of the class of 1953 at Faulkner Hospital School of Nursing, will be given Monday by the Faulkner Aid, with Mrs. Philip Richenburg as chairman. The dinner will be held at 6:30 in Chapin House, the student residence.

Sunday, the baccalaureate service will be held in Trinity Church, and Wednesday, Sept. 2, graduation exercises will be held in the auditorium of Simmons College. Charles F. Rowley, hospital corporation president, will conduct the program and Dr. Peter Bertocci will give the graduation address.

(Edwin Gray Photo)

MISS JUNE MILLER, whose engagement to 1st Lt Laredo Clemente of Cuba is announced today by her mother, Mrs. Louise Miller of Falmouth. Miss Miller is a graduate of St. Elizabeth's Hospital School and did post-graduate work at Johns Hopkins Hospital. She is now studying anesthesia at Boston City Hospital. Lt Clemente, son of Mr. and Mrs. Mateo Clemente of Cabaiguan, Cuba, graduated from Havana University and Medical School and before entering the Army completed his third year of surgical residency at Boston City Hospital.

Cir. (D 299,461) (S 516,478)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
AUG 23 1953

Pianos Arrive

TANGLEWOOD, Mass.—(INS)—One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire Music Festival. Seventy-two new pianos and two Baldwin electronic organs were loaded on a fleet of trucks which made the 790-mile run to Tanglewood, near Lenox, Mass., from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Cir. (D 168,970) (S 150,268)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 30 1953

RANDOM LINES: A few Tanglewood tales: all of the madding horde pervading the festival this year did not applaud the rearrangement of melodic weekends. It has been the custom these many years to hear the Boston players in the Shed on Thursdays, Saturdays and Sunday matinees. This year the free Friday was omitted. Instead, the concerts were played on Fridays, Saturdays and Sabbath afternoons. Hence, few had the leisure to foil across to Jacob's Pillow for Mr. Shawn and his dancers; savor an art exhibition or two; daily with chamber music or stalk the Antique in its homey lair. The wails thereof were many, and I would caution the management to heed them . . . The proportion of singing waitresses and viol bus boys was outweighed somewhat by a strange influx of medical students. A pre-med waitress in the Curtis Hotel dining room earned quite a reputation by advising doughty old ladies upon dietary wisdom . . . I picked up a pupil of Aaron Copland in composition, on the trail from Tanglewood to Stockbridge, who informed me that Charles Munch, conductor and god of all thereabouts, never used a straight razor any more. "His hand shakes, you know" . . . Efforts to get a critic or two to the Sunday morning service at Shiloh Baptist Church, Lee, where Dorothy Maynor turned up some years ago . . . George Judd, manager of the Boston Symphony Orchestra: "I'm beginning to like these festivals."

Cir. (S 323,859)
This Clipping From
BALTIMORE, MD.
AMERICAN
AUG 30 1953

Louis Azrael Says:

The Culture Business

By LOUIS AZRAEL

LENOX, Mass.—Almost anywhere you go in this Berkshire Mountain region you see signs of its major summer-time activity. You enter, for instance, the drug store on Lenox's main drag.

LOUIS AZRAEL

It is like any other big drug store—a small pharmacy counter in a corner, a soda and sandwich counter, toys, household goods, etc.—except for one thing.

The most prominent display in the store is a display of phonograph records, all spread out on the center counter.

* * *

AND THE KIND of records tells a story. There's Bach and Brahms and Mozart; also Hindemith, Vaughan Williams and a symphony by William Boyce. There is nothing to interest hepcats.

The man who runs the store says these records are, in summers, his fastest selling item. And that's not the only way music contributes to his income. Every evening he supervises a big parking lot a few miles away, at the entrance to the Tanglewood Music Festival grounds.

BIG BUSINESS

This festival is the region's biggest summer-time attraction. But it is far from the only one.

The forested mountains are of modest height, making for serenity rather than excitement. The ponds and the narrow Housatonic River, except where it is rimmed by grubby little industrial towns, suggests placidity, not grandeur. It is mild and lovely country but it offers, in itself, no advantages which cannot be found in many other regions—Western Maryland, for instance—where vacationists are comparatively sparse.

Here, however, vacationists throng by the thousands from all parts of the nation. The numerous hotels are jammed and the way to get dinner at any popular restaurant is to give the head waiter your name and then sit in the bar until he calls you.

* * *

AND THE CHIEF lure, the thing which distinguishes this region from many others with equal or better natural advantages, is—to use a very loose word for it—culture.

They go in for it here in a big way. The Tanglewood Festival, which ended its season during the week end we were there, drew 12,100 persons on its final evening. They filled the seats in the big unwalled shell. They sprawled on the grass beyond the shell. By the thousands, they lay on blankets, looking up toward the skies, and listening to the Boston Symphony Orchestra, under Leonard Bernstein, play Sibelius' Fourth Symphony, Brahms' Second and a new "Sinfonia India" by the Mexican Carlos Chavez.

Some 20 miles away, at Jacob's Pillow, a dance festival in the Ted Shawn Theater was turning customers away. We were there for a matinee and saw an amazing Haitian, Jean Leon Destine, cause the audience to break into fervent "bravos" with his amazing native dancing.

* * *

[66]

Cir. (D 79,206)
This Clipping From
DAYTON, OHIO
JOURNAL HERALD
AUG 27 1953

A Woman's N. Y.

By Alice Hughes

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Cir. (D 26,526)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
AUG 31 1953

snake was only three feet long.

—o—

FOR THE FIRST time in history, the Tanglewood Music Shed forms the background for a national advertisement. James Fassett, CBS music commentator who set up broadcasting equipment for the Shed series, is shown talking to Miss Lynne Hartman, violin student at the Music Center, and Doriot Anthony, first flutist of the Boston Symphony, all being gathered about a spanking new Willys sedan parked on the lawn. Willys Motor Company sponsored the broadcasts, and since almost everything else has been parked on that lawn, it's probably all right.

Cir. (D 125,983) (S 379,464)
This Clipping From
BOSTON, MASS.
MORNING GLOBE
AUG 25 1953

SOCIETY: Record Turnout at Final Castle Hill Concert

By MARJORIE W. SHERMAN

Its successful Summer marked by an audience increase of 50 per cent over last year, the Castle Hill Concerts finished the 1953 season on a record note.

There was an all-time high attendance to hear the excellent programmists, Appleton and Field; a record sale of champagne as the guests strolled in the moonlit rose garden at intermission for a record number of lobsters and picnickers during the sunset hour supper on the terraced lawns of the Great House.

All these "records" added up to more money for the maintenance as a Community Center of the magnificent house and grounds given by the late Mrs. Richard T. Crane Jr.

Mrs. Crane's daughter, Princess Belosselsky, who lives within sight of Castle Hill on a farm where she and Prince Belosselsky raise pheasants and other game birds, is among the sponsors for these concerts. She and her husband rarely miss a concert, and with them for both picnic and music are usually their two daughters, Tatiana and Maria.

The Edward Tafts, who flew back from Ireland in time for the Tanglewood Concerts in the Berkshires, which they helped the late Serge Koussevitsky to establish, were at Castle Hill for this final concert. There, too, were the Ralph Bradleys, who haven't missed a week-end this Summer at Castle Hill. Dr. and Mrs. Henry Saltonstall are others with attendance records at Castle Hill, and Mrs. Alexander Steinert is another faithful friend.

Dr. and Mrs. Arthur Pier enjoyed the finale, as did the David Cheeketts, the William Englishes, the Oliver Wolcotts, the Albert Bancrofts, the William Phillipses, the Joseph Coolidges, the Haskell Coffins, the Russell Robbs, the Warren Baileys and the many others on hand for the last Castle Hill week-end until next Summer.

A LANDSCAPE ARCHITECT will be among the judges at the Nahant Flower Show today. Fletcher Steele will pick the prize-winning plan to beautify the circle and two triangles of land at the approach to Nahant.

(Bachrach Photo)

JUNE IS THE MONTH chosen by Miss Robin Ferson Ladd of Boston for her wedding to Donald Spear Lord of Pittsfield.

This unique project will be a feature of the Nahant Flower Show's many classes, and Charles Greenough, Commissioner of Metropolitan Parks and Highways, is cooperating with Mrs. David Sigourney in arranging scale drawings for all competitors to use. The Nahant Garden Club will direct the landscaping of the winning plan.

Working with Mrs. Sigourney, whose enterprising plans for the show even included the cover design of the program, are Mrs. Phillips Roland, Mrs. Laurence Cusick, Miss Lucy Doane, Mrs. James Bangs, Mrs. Fred Timmins, Mrs. Frederick L. Shea, Mrs. Henry McLaughlin, Mrs. Raymond D'Arcy and many others.

A GRADUATION DINNER for 32 nurses, members of the class of 1953 at Faulkner Hospital School of Nursing, will be given Monday by the Faulkner Aid, with Mrs. Philip Richenburg as chairman. The dinner will be held at 6:30 in Chapin House, the student residence.

Sunday, the baccalaureate service will be held in Trinity Church, and Wednesday, Sept. 2, graduation exercises will be held in the auditorium of Simmons College. Charles F. Rowley, hospital corporation president, will conduct the program and Dr. Peter Bertocci will give the graduation address.

(Edwin Gray Photo)

MISS JUNE MILLER, whose engagement to 1st Lt Laredo Clemente of Cuba is announced today by her mother, Mrs. Louise Miller of Falmouth. Miss Miller is a graduate of St. Elizabeth's Hospital School and did post-graduate work at Johns Hopkins Hospital. She is now studying anesthesia at Boston City Hospital. Lt Clemente, son of Mr. and Mrs. Mateo Clemente of Cabaiguan, Cuba, graduated from Havana University and Medical School and before entering the Army completed his third year of surgical residency at Boston City Hospital.

Cir. (D 186,970) (S 150,268)
This Clipping From
TOLEDO, OHIO
BLADE
AUG 30 1953

RANDOM LINES: A few Tanglewood tales: all of the madding horde pervading the festival this year did not applaud the rearrangement of melodic weekends. It has been the custom these many years to hear the Boston players in the Shed on Thursdays, Saturdays and Sunday matinees. This year the free Friday was omitted. Instead, the concerts were played on Fridays, Saturdays and Sabbath afternoons. Hence, few had the leisure to foil across to Jacob's Pillow for Mr. Shawn and his dancers; savor an art exhibition or two; dally with chamber music or stalk the Antique in its homey lair. The wails thereof were many, and I would caution the management to heed them . . . The proportion of singing waitresses and viol bus boys was outweighed somewhat by a strange influx of medical students. A pre-med waitress in the Curtis Hotel dining room earned quite a reputation by advising doughty old ladies upon dietary wisdom . . . I picked up a pupil of Aaron Copland in composition, on the trail from Tanglewood to Stockbridge, who informed me that Charles Munch, conductor and god of all thereabouts, never used a straight razor any more. "His hand shakes, you know" . . . Efforts to get a critic or two to the Sunday morning service at Shiloh Baptist Church, Lee, where Dorothy Maynor turned up some years ago . . . George Judd, manager of the Boston Symphony Orchestra: "I'm beginning to like these festivals."

Cir. (D 299,461) (S 516,478)
This Clipping From
CLEVELAND, OHIO
PLAIN DEALER
AUG 23 1953

Pianos Arrive

TANGLEWOOD, Mass.—(INS)—One of the largest shipments of pianos ever sent to a music event recently arrived for the Berkshire Music Festival. Seventy-two new pianos and two Baldwin electronic organs were loaded on a fleet of trucks which made the 790-mile run to Tanglewood, near Lenox, Mass., from the Cincinnati factory of the Baldwin company, which supplies the instruments.

Cir. (S 323,859)
This Clipping From
BALTIMORE, MD.
AMERICAN
AUG 30 1953

Louis Azrael Says:

The Culture Business

By LOUIS AZRAEL

LENOX, Mass.—Almost anywhere you go in this Berkshire Mountain region you see signs of its major summer-time activity. You enter, for instance, the drug store on Lenox's main drag.

LOUIS AZRAEL

It is like any other big drug store—a small pharmacy counter in a corner, a soda and sandwich counter, toys, household goods, etc.—except for one thing.

The most prominent display in the store is a display of phonograph records, all spread out on the center counter.

* * *

AND THE KIND of records tells a story. There's Bach and Brahms and Mozart; also Hindemith, Vaughan Williams and a symphony by William Boyce. There is nothing to interest hepcats.

The man who runs the store says these records are, in summers, his fastest selling item. And that's not the only way music contributes to his income. Every evening he supervises a big parking lot a few miles away, at the entrance to the Tanglewood Music Festival grounds.

BIG BUSINESS

This festival is the region's biggest summer-time attraction. But it is far from the only one.

The forested mountains are of modest height, making for serenity rather than excitement. The ponds and the narrow Housatonic River, except where it is rimmed by grubby little industrial towns, suggests placidity, not grandeur. It is mild and lovely country but it offers, in itself, no advantages which cannot be found in many other regions—Western Maryland, for instance—where vacationists are comparatively sparse.

Here, however, vacationists throng by the thousands from all parts of the nation. The numerous hotels are jammed and the way to get dinner at any popular restaurant is to give the head waiter your name and then sit in the bar until he calls you.

* * *

AND THE CHIEF lure, the thing which distinguishes this region from many others with equal or better natural advantages, is—to use a very loose word for it—culture.

They go in for it here in a big way. The Tanglewood Festival, which ended its season during the week end we were there, drew 12,100 persons on its final evening. They filled the seats in the big unwalled shell. They sprawled on the grass beyond the shell. By the thousands, they lay on blankets, looking up toward the skies, and listening to the Boston Symphony Orchestra, under Leonard Bernstein, play Sibelius' Fourth Symphony, Brahms' Second and a new "Sinfonia India" by the Mexican Carlos Chavez.

Some 20 miles away, at Jacob's Pillow, a dance festival in the Ted Shawn Theater was turning customers away. We were there for a matinee and saw an amazing Haitian, Jean Leon Destine, cause the audience to break into frenzied "bravos" with his amazing native dancing.

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JOURNAL HERALD
AUG 27 1953

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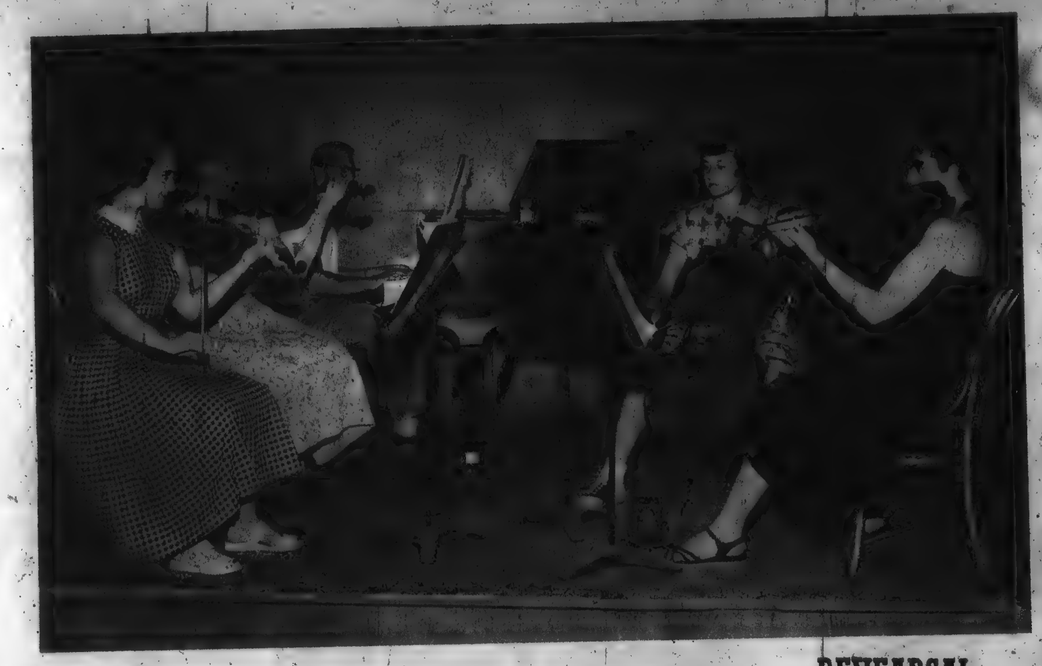

ON WINGS OF SONG
Interior view of shed shows distinguished conductor, Charles Munch, as he opened the playing of Milhaud's concerto for violincello and orchestra, No. 1.

REHEARSAL
This chamber music rehearsal quintet is comprised of Nancy Heaton, Eaton Falls, Mich., Maxine Kouns, N. Y. C., Gil Kallish, Brooklyn, Camilla Hiller, Appleton, Wis., and Nancy Pease, Springfield.

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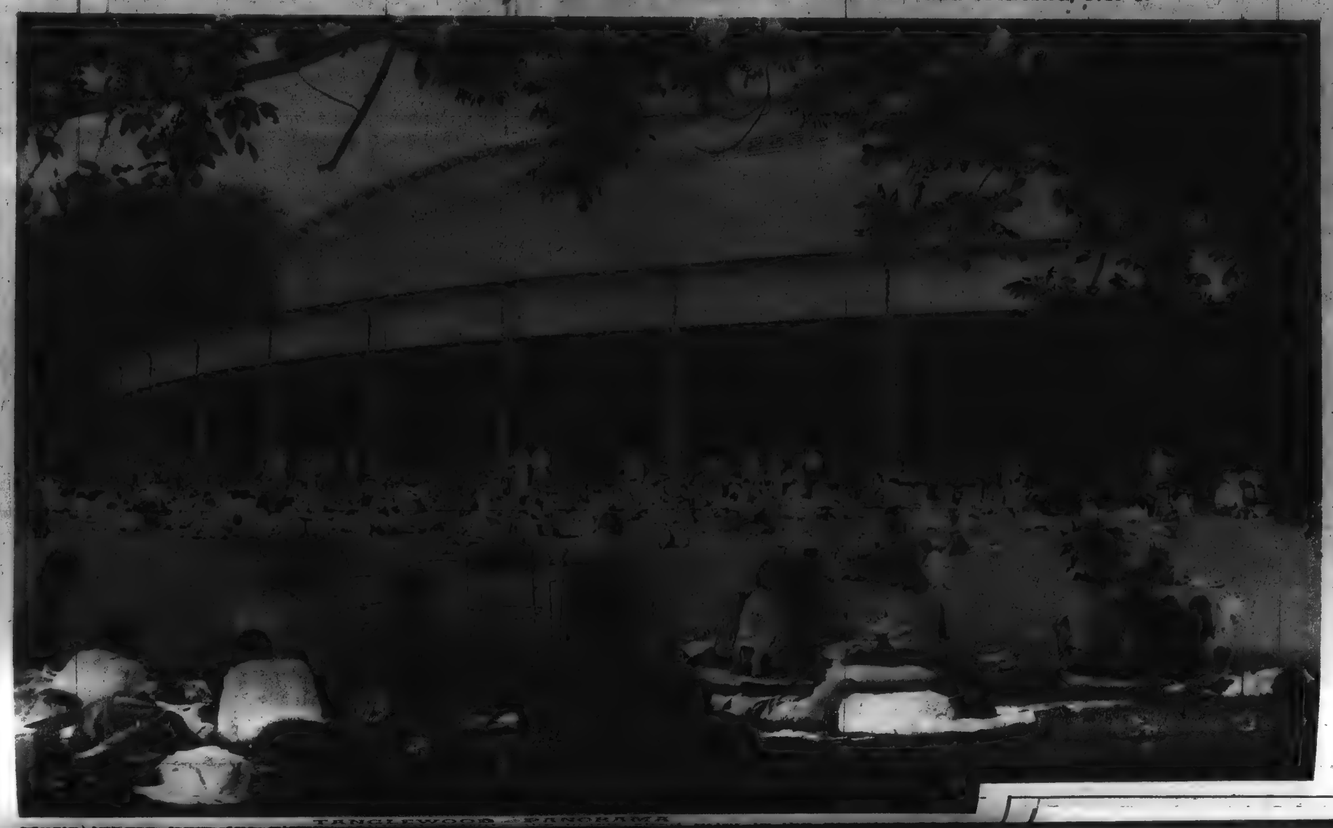

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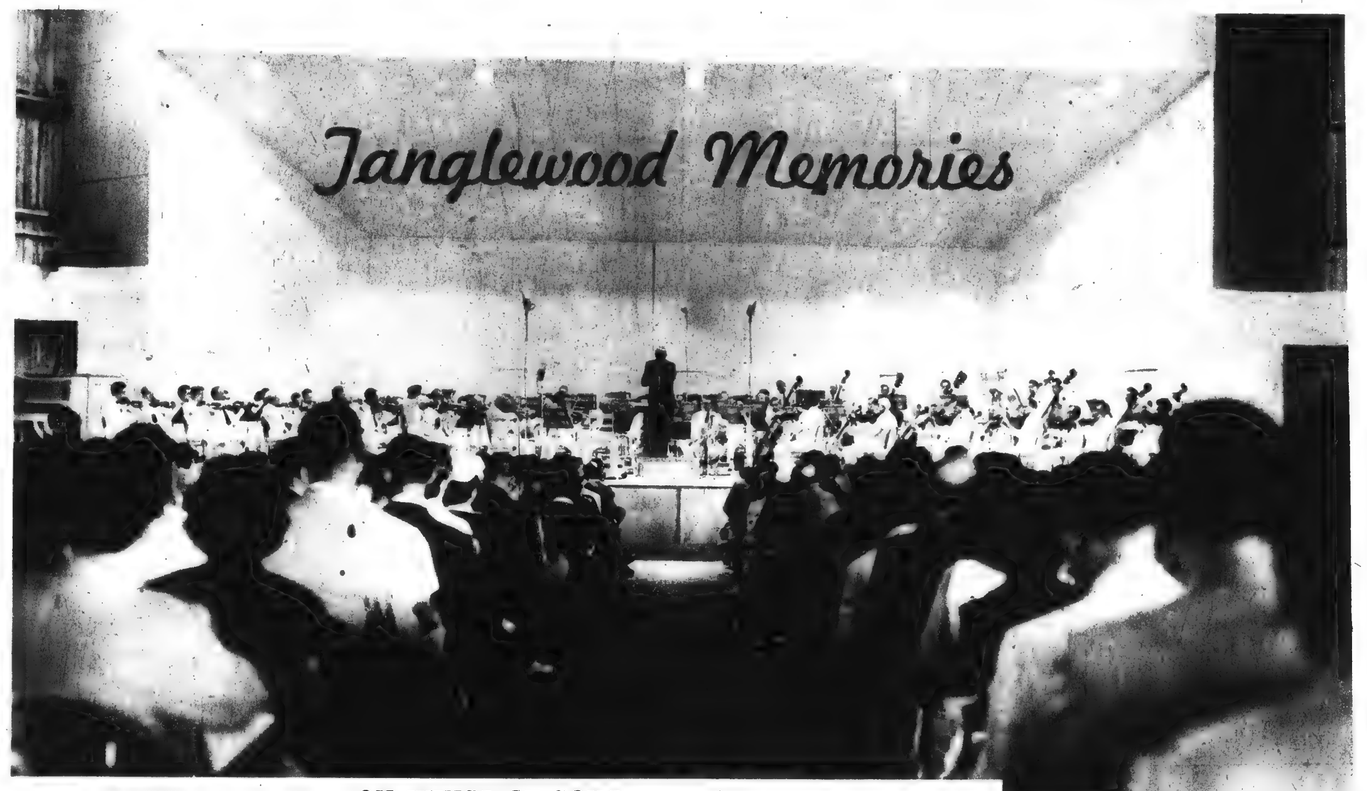
Tanglewood Memories



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TANGLEWOOD PANORAMA

Only a few weeks ago the green valleys and picturesque mountains of Tanglewood in the Berkshires lay under the musical spell of concerts played by the Boston Symphony Orchestra. Today, Tanglewood drowses in the late summer sun. Gone are the teeming throngs that thrilled to one of the greatest of Festival seasons. Vanished are the glorious voices and symphonies of sound that delighted the ears of listeners. But a thousand memories of Tanglewood remain in the hearts of music lovers to be referred to time and again. The photographic memories of Tanglewood displayed on this page were garnered at the twelfth concert of the season.

Roto photos by Shadbegian

FILMED AS BOUND

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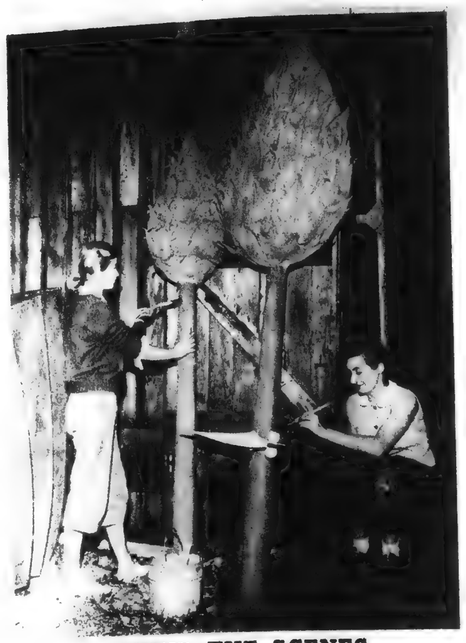
Music lovers from far places relaxed outside the music shed prior to the opening of the season's concert.



BEHIND THE SCENES

Before concert time, Susan Rodgers and Martha Dreyfus prepared props for an opera scheduled for showing at a later date.

TANGLEWOOD MAESTRO

Charles Munch, conductor of the Boston Symphony Orchestra, makes final check of arrangements before concert.

TIME OUT, FOR A DIP!

— LEFT —

Tanglewood music students found time for regular dips in beautiful Lake Mah-Keenac in the Berkshires.

Cir. (D 331,853) (S 567,298)

This Clipping From
NEW YORK, N. Y.
HERALD TRIBUNE

SEP 6 - 1953

Around the Nation's Campuses

Asiatic Languages

The University of Toronto is expanding its Department of East Asiatic studies under a grant from the Carnegie Corporation of New York by strengthening its program of Chinese studies, offering Japanese courses on a graduate and undergraduate level, and inaugurating a program of Indian studies.

Philosophy Degree

Tulane University, New Orleans, will institute a graduate program in philosophy leading to the Doctor of Philosophy degree in its graduate school this fall, bringing to seventeen the number of programs for which this degree is offered at the university.

Foreign Students

Barnard College announces that 6 per cent of its student enrollment during the last academic year consisted of undergraduates from other countries —a total of sixty-seven students from twenty-five countries. The largest contingent was that of eleven girls from China. There was one representative each from Tibet, Nepal, Argentina and Norway. Parents of the students ranged from farmers to United Nations delegates. Interested friends and alumnae of Barnard have contributed funds to make it possible for the foreign students to visit such places as Washington, Williamsburg, Boston and the Berkshire Music Festivals. The Barnard College Club of Fairfield County provided funds for five girls to visit Washington between semesters.

Bina Saksena, of Delhi, India, is one of Barnard's many students from abroad.

General Education

Wittenberg College, Springfield, Ohio, will begin a new general education program this fall to provide a broad foundation in the social studies, natural sciences and humanities for all students.

New Location

The Academy of Advanced Traffic, twenty-four-year-old training school for traffic managers, has moved to larger quarters at 63 Vesey St. The fall term will begin on Sept. 14. Among students now enrolled are two Saudi-Arabians, sent over by their government to study American shipping and transport methods.

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TIGHT BINDING

INFORMATION OBSCURED

Cir. (D 218,362) (S 527,095)

This Clipping From
SAN FRANCISCO, CAL.
EXAMINER
SEP 4 1953

Cholly Knickerbocker Observes

ter, may soon wed a former GI twenty years her junior.

WEALTHY PATRONS of the Tanglewood Music Festival were shocked to see one of their number bodily ejected from the recent production of Gretry's opera, "Richard, the Lion Hearted" in such an undignified way that it cast a pall over the whole production.

It all came about when Gordon Mendelssohn, the Fisher body heir, arrived with his party at the opera shed five minutes after Tanglewood Director Boris Goldovsky had begun his pre-curtain talk. Mendelssohn found his seats were occupied and was informed by ushers that they were filled on a first come, first-served basis ten minutes before as stipulated in small print on the tickets as a deterrent to late-comers.

The husky music patron voiced his protests loud enough to drown out Goldolsky, and several of his dowager friends echoed him like a Greek chorus. An offer of seats usually reserved for Tanglewood faculty members failed to pacify them, and Mendelssohn was ushered to the gates by a policeman and a trio of ushers. But not until the livid millionaire had informed the audience that his decade-long patronage of Tanglewood was definitely fini.

WASHINGTON RUMOR is that Justice Douglas, who has been gone for weeks, is ill in northern Canada. . . . Again on the sick list: Lord Bertrand Russell. . . .

respis flew to South America here Rudi was called on a mat- concerning the family tate. . . .

Gen. Ira Hamilburg, the tre- ndously affluent New Eng- d industrialist, has moved to s Vegas permanently and en up residence at the swank Rancho Vegas. Reason: he's

Cir. (D 126,983) (S 379,464)

This Clipping From
BOSTON, MASS.
MORNING GLOBE
SEP 10 1953

Ross Named Conductor of Cecilia Society

Hugh Ross, famed choral conductor and choral director of the Berkshire Music Center, has been appointed conductor of Boston's Cecilia Society.

Ross assisted Serge Koussevitzky in planning the Berkshire Music Center. He was born in England in 1898 and began his musical career under the guidance of Sir Hugh Allen, president of the Royal College of Music, and under Cecil Sharp. Ross became a Fellow of the Royal College of Organists at the age of 17.

Cir. (D 21,010)

This Clipping From
WHITE PLAINS, N. Y.
REPORTER-DISPATCH
SEP 4 - 1953

This Clipping From
PORT CHESTER, N. Y.
ITEM
SEP 4 - 1953

at the NEW YORK THEATERS

by Charles K. Freeman

TESTIVALS AND TANGLEWOOD

More and more is the term Festival becoming an oft-repeated word in the language of North Americans. This past Summer, which experienced a lift in theatre interest and box office receipts also found the regional festival growing in scope and acceptance. Writers, musicians and performers are finding in the large canvas dramatizations of the folk roots and legends of our country a startling response and alertness on the part of local leaders and citizenry alike. Festivals embrace all areas of the arts of Theatre, Dance and Music. In the latter department perhaps none is more successful in its artistic and executive realization than the Berkshire Music Festival at Tanglewood, Lenox, Mass.

* * * *

The month just passed, which saw the completion of the Berkshire series, proved a high point in gratification for the Boston Symphony Orchestra, its Conductor Charles Munch and Associate Leonard Bernstein and all the varied Sponsors, patrons, administrators and friends. For the project in the Berkshire Hills had its greatest season in attendance and artistic fulfillment. And deservedly so for its governors not only present a series of better known works, it treads into experimental paths in the realm of world premieres, and gives breath and movement and opportunity to trained professionals, visiting artists and student performers.

* * * *

The six week season just finished saw an audience of 117,950 attend the festival concerts. Added to this is the 43,000 visitors to the student concerts. And the preliminary works by the chamber music section of the Boston Symphony found the small Theatre concert hall with its open sides taxed to capacity with an extra three thousand sitting under the stars to listen to what in former years was considered "special taste" music.

* * *

The enrollment at the music school found enlistees from forty

LEONARD BERNSTEIN

states and seven foreign countries. The Tanglewood Study Group brought out 105 music teachers and music lovers from such diverse professions as kindergarten teacher, chemist, organ builder and architect.

Truly this venture in mass-reach music is one of eloquent scope and rich in democratic design. It is cradled in the heart of historic country and in its own way has served as an inspiration for music appreciation all over the land.

This Clipping From
YONKERS, N. Y.
HERALD STATESMAN
SEP 4 - 1953

MOORES PLAY SYMPHONY MUSIC

Mr. and Mrs. Kenneth Moore of the faculty of Davidson College are shown with faculty member Paul Ulanowsky, left, at the Berkshire Music Center, Tanglewod, Lenox, Mass., where they were students this summer at the school of music maintained by the Boston Symphony Orchestra.

DIXIE ALL OVER

Davidson Man And Wife Form Tanglewood Team

BY DON BISHOP

LENOX, Mass., Sept. 12 — Four hundred students of music from 40 states and from such far off countries as Korea, Sweden and Israel have finished their work at the Berkshire Music Center in Tanglewood and have returned to their communities.

Some typical students at Tanglewood this year were Mr. and Mrs. Kenneth Moore, who are members of the music faculty at Davidson College in North Carolina. He was a clarinet student and she a cellist, and they were among the four husband-and-wife teams included in the enrollment.

Other students included Susan Dayton of Spruce Pine, N. C., a violin student; Lillian Simmons of Rock Hill, S. C., a chorus leader, and Lois McCauley of Chapel Hill, N. C., a soprano who recently returned from a year in Italy on a Fulbright fellowship.

Johnson an Alumnus

A survey made by the music school here disclosed that 10 per cent of the membership of all major symphony orchestras in the United States is composed of former Tanglewood studentse.

And leading symphony conductors, including Thor Johnson, formerly of Winston-Salem, Mount Airy and Chapel Hill, and now conductor of the Cincinnati Symphony Orchestra, are also among the graduates.

The 120,000 week end visitors who came to this small town within easy driving distance of such metropolitan centers as New York and Boston were little aware of the music school when they sat and listened to the music of the Boston Symphony Orchestra.

To them it was simply an opportunity to hear one of the world's great orchestras and to do so while occupying comfortable seats inside the giant fan-shaped "Shed," or while on the grass outside under the cool, clear skies.

Serious Study

That is the scene that took over on week ends. But during the week there was serious study by the Moores and others who wished to learn from the musical experts who are assembled on the faculty here.

During most of every week day they studied their specialities and related courses. Classes are held in barns, garages, lofts and even in stables.

It was serious study because being admitted to Tanglewood is a great honor. No one is taught to sing, or play an instrument or read music at the Berkshire Music Center. These are things that must already be known. And even then an applicant must survive an elimination which this season saw 1,100 persons seek enrollment where only 400 could be accepted.

The Moores, who also play with the Charlotte Symphony Orchestra and in chamber music groups around Charlotte, have returned to Davidson College.

UNDAY, SEPTEMBER 13, 1953 GREENSBORO DAILY NEWS, GREENSBORO, NORTH CAROLINA

Cir. (D 38,740)

This Clipping From
MOBILE, ALA.
REGISTER
SEP 13 1953

Berkshire Lists 3 Prize Winners

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Cir. (D 178,621) (S 246,284)

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STAR-LEDGER
SEP 20 1953

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(Copyright 53R).

Cir. (D 24,526)

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[69]

TIGHT BINDING

INFORMATION OBSCURED

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at the NEW YORK THEATERS

by Charles K. Freeman

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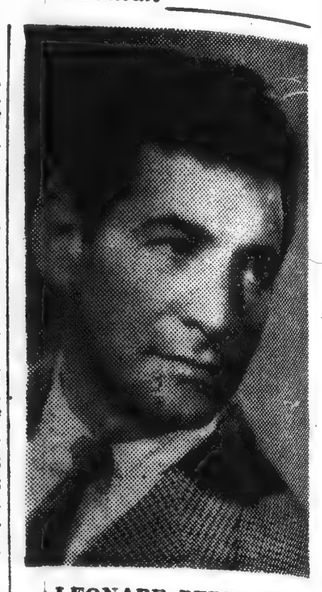

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SEP 11 195[illegible]

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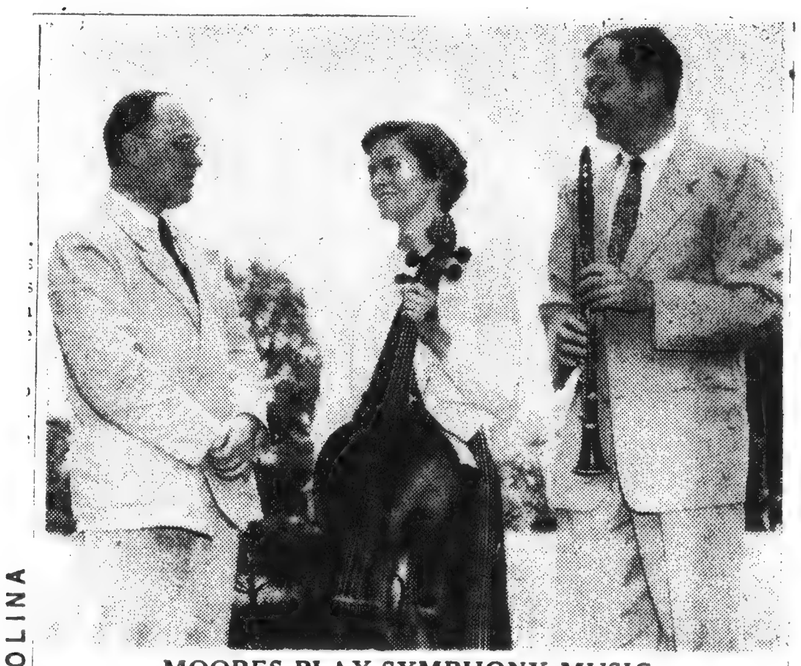

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Another compliment came in a letter from Mrs. Edward Bond, a guest at the Red Lion Inn, who wrote that she and her husband enjoyed their visit to Lenox and the Berkshires during the autumn and wondered if the "powers that be" in Lenox would consider keeping the foliage lights on when the fall colors are at their peak. As it is now, the lights are turned off at 10 p.m.

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Davidson Man And Wife Form Tanglewood Team

BY DON BISHOP

LENOX, Mass., Sept. 12 — Four hundred students of music from 40 states and from such far off countries as Korea, Sweden and Israel have finished their work at the Berkshire Music Center in Tanglewood and have returned to their communities.

Some typical students at Tanglewood this year were Mr. and Mrs. Kenneth Moore, who are members of the music faculty at Davidson College in North Carolina. He was a clarinet student and she a cellist, and they were among the four husband-and-wife teams included in the enrollment.

Other students included Susan Deyton of Spruce Pine, N. C., a violin student; Lillian Simmons of Rock Hill, S. C., a chorus leader, and Lois McCauley of Chapel Hill, N. C., a soprano who recently returned from a year in Italy on a Fulbright fellowship.

Johnson an Alumnus

A survey made by the music school here disclosed that 10 per cent of the membership of all major symphony orchestras in the United States is composed of former Tanglewood studentse.

And leading symphony conductors, including Thor Johnson, formerly of Winston-Salem, Mount Airy and Chapel Hill, and now conduetor of the Cincinnati Symphony Orchestra, are also among the graduates.

The 120,000 week end visitors who came to this small town within easy driving distance of such metropolitan centers as New York and Boston were little aware of the music school when they sat and listened to the music of the Boston Symphony Orchestra.

To them it was simply an opportunity to hear one of the world's great orchestras and to do so while occupying comfortable seats inside the giant fan-shaped "Shed," or while on the grass outside under the cool, clear skies.

Serious Study

That is the scene that took over on week ends. But during the week there was serious study by the Moores and others who wished to learn from the musical experts who are assembled on the faculty here.

During most of every week day they studied their specialities and related courses. Classes are held in barns, garages, lofts and even in stables.

It was serious study because being admitted to Tanglewood is a great honor. No one is taught to sing, or play an instrument or read music at the Berkshire Music Center. These are things that must already be known. And even then an applicant must survive an elimination which this season saw 1,100 persons seek enrollment where only 400 could be accepted.

The Moores, who also play with the Charlotte Symphony Orchestra and in chamber music groups around Charlotte, have returned to Davidson College.

GREENSBORO DAILY NEWS, GREENSBORO, NORTH CAROLINA
SUNDAY, SEPTEMBER 13, 1953

Cir. (D 26,526)

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE

SEP 1 9 1953

Town Receives Two Compliment One Complaint

LENOX — Two compliment one to a from outsiders a compliment was among the received by the Board of Selec last night at their weekly m One of the compliments from James J. Brosnahan, treasurer of the Boston Sym Orchestra, expressing the attitude of the management and sonnel of the orchestra t Lenox police for their splend operation and assistance dur concerts this season. The was addressed to David H. Ma chief of police.

Another compliment was Lian in New Jersey who sa heard a great deal about the of Lenox and the Berkshires autumn and wondered if nigh the mayor of Lenox would him when the fall colors w at their peak. A letter to be to the man in Pennsylvania plains that usually the colo at their peak around the 15t October but will probably be this year due to the dry spe

Another letter was from a or in New York who comp about the service and hos methods at a local establish catering to the summer trade.

The Selectmen approved a quest by the local Comm Chest for the use of the Town Sept. 24 for the kickoff meeting the 1953 fund campaign. Also proved were permits for road the Lee road and Laurel Lake road and an underground cable Stockbridge Street.

Cir. (D 96,447)

This Clipping From
HARTFORD, CONN.
TIMES

SEP 19 1953

Tanglewood Season Best in History

A report from the Tanglewood offices of the Berkshire Festival makes unmistakable the fact that the Summer past was the most successful in the history of that enterprise.

Attendance was up to 117,950, topping by about 5,000 even the gala season of 1950, in which the late Serge Koussevitzky celebrated his 25th season with the Boston Symphony. Average attendance at the nine concerts in the Music Shed was 10,200.

Including the preliminary series given in the smaller Theater - Music Hall, the ticket sale grossed more than $300,000.—I. K.

(Copyright SR)

Cir. (D 35,740)

This Clipping From
MOBILE, ALA.
REGISTER

SEP 13 1953

Berkshire Lists 3 Prize Winners

BOSTON — (UP) — Three special cash prizes named for their donors were announced by the Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival. The prizes:

The Jascha Heifetz award, $150 each to two violinists, Barbara Leiberman, Brooklyn, N. Y., and Barbara Sorlien, Fargo, N. D.; the Piatigorsky award, $200 to cellist Uziahu Wiesel, Israel; the Wechsler Commission, $300 to Juan Orrego, of the Facultad de Belles Artes, Santiago, Chile, for a chamber music composition scored for three violins, one viola, one cello and piano.

Cir. (D 178,621) (S 246,284)

This Clipping From
NEWARK, N. J.
STAR-LEDGER

SEP 20 1953

Berkshire festival reported success

An encouraging report from the Tanglewood offices of the Berkshire Festival makes unmistakable the fact that the summer past was the most successful in the history of that enterprise. Attendance was up to 117,950, topping by about 5,000 even the gala season of 1950, in which the late Serge Koussevitzky celebrated his 25th season with the Boston Symphony.

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TANGLEWOOD

Attendance records broken at weekend symphony concerts

By CHRISTIE BARTER

Lenox, Mass.

FOLLOWING its preliminary series of six chamber concerts by members of the Boston Symphony, the Berkshire Festival at Tanglewood swung into its final weeks of concerts—nine in all—by the full orchestra. This major series was launched on July 31, with a record crowd of some 10,300 persons attending. Favoring the large turnout were clear skies, cool weather (with encouraging weekend forecasts), and the fact that the Thursday evening concerts of past years had been advanced to Friday evenings this summer as a convenience to the Monday-to-Friday employed. Since the Music Shed, in which these concerts are given, holds only 6,000 people, once a reasonable estimation of festival attendance, the remaining 4,300 stood on the periphery or were simply content to sprawl on the luxuriant grounds, to gaze at the stars, and to listen—or not.

The Friday and Saturday evening concerts, July 31 and Aug. 1, were conducted by the orchestra's regular conductor, Charles Munch. The Sunday afternoon program, Aug. 2, which was broadcast in part over the CBS network, was turned over to Pierre Monteux, who has appeared with the Boston Symphony rather frequently since his retirement from his San Francisco post last year.

Generally speaking, the orchestra's performance under Mr. Monteux was more satisfying. Ensemble playing was at its best. Attacks were clean; instrumental timbres were subtly blended; and careful allowance was made for the shed's bass- and brass-heavy acoustics. The Sunday program, however, was devoted entirely to the better known works of Tchaikovsky and provided only a limited sampling of Monteux's remarkable versatility.

Francescatti as Soloist

Mr. Munch's programs, while containing nothing of startling interest, were varied and suitably representative. On Friday he led the orchestra in Beethoven's Leonore Overture No. 3; Mendelssohn's Violin Concerto in E minor, with Zino Francescatti as soloist; Copland's Appalachian Spring; and Ravel's Bolero. With the recent discovery of Mendelssohn's earlier Violin Concerto in D minor, the E minor Concerto emerges more clearly as the work of a mature artist. Mr. Francescatti handled the solo part with taste and authority.

Aaron Copland's dance piece for Martha Graham has always been a favorite of Tanglewood audiences and, in this performance by Mr. Munch, sounded as fresh as ever. Equally winning was his reading of the Bolero. He exercised the utmost restraint in approaching the heady whirl of its final pages and, as I had remembered from his definitive recording of a few years back, exploited the additive orchestration with maximum effect.

The principal offering in the first half of Saturday evening's program was Lukas Foss's Second Piano Concerto, with the composer as soloist. The work has undergone some revision since its first American performance in Boston in 1951, and in its new form was first given in Los Angeles last June. The first movement has been rewritten with a more extended orchestral introduction and with greater concentration in the expositional sections. The second movement has become more elegiac in character and has been given a new ending. Alterations in the rondo-like third movement are minor. The total effect is one of structural tightening, which in itself has been all to the good, but somehow the composer's highly individual expressive means, which in this work are refined to the point of virtual obscurity, have been further introverted in the revised portions. The Tanglewood audience, whether or not it understood what the composer was driving at, was fascinated by his virtuosity as a pianist and accorded him a well-deserved ovation.

Also included in Mr. Munch's second program of the weekend were Schumann's brooding Manfred Overture, Mendelssohn's buoyantly lyric Italian Symphony, and Hindemith's playful Symphonic Metamorphosis of Themes by Weber. The opening movement of the Mendelssohn symphony was rather leaden, but the remaining three were given clean-cut, generally well-paced performances. Mr. Munch's fine taste for orchestral color contributed much to his reading of the Hindemith work, particularly in the chinoiserie of the scherzo section.

In the program on Sunday afternoon Mr. Monteux conducted Tchaikovsky's Serenade for String Orchestra, Fifth Symphony, and B flat minor Piano Concerto. Jorge Bolet was the soloist. Whatever one might have thought of an all-Tchaikovsky afternoon, one could not deny the pleasure of its being in such capable hands. The truly lovely Serenade was exquisitely rendered by Mr. Monteux and the orchestra, and the E minor Symphony was made less a gloomy rumination of inscrutable Fate than usual in this conductor's poetically intelligent interpretation. Mr. Bolet, who made his first appearance with the Boston Symphony at a Berkshire Festival concert in the summer of 1951, gave a technically brilliant, though tonally pallid account of the indestructible concerto.

In addition to these programs by the Boston Symphony, the Tanglewood visitor could attend a number of events in which students at the Berkshire Music Center demonstrated their work. Midway in the Tanglewood season, nineteen student concerts had been given, and an equal number were scheduled before Aug. 16, the last day of the festival. By the end of July, these concerts had been attended by an estimated 21,950 persons, as against an attendance of 16,000 a year ago, and friends of the school, numbering approximately 4,000, had contributed over $22,000 to support its activities.

On Aug. 3 the opera department, headed by Boris Goldovsky, presented a bill consisting of Gluck's L'Yvrogne Corrigé (The Drunkard Reformed), which, so far as is known, was its first American production, Debussy's L'Enfant Prodigue, and Chabrier's Une Education Manquée (An Incomplete Education). The first was staged by Sarah Caldwell, who is assistant to Mr. Goldovsky, and the others by Mr. Goldovsky himself.

John Brook

The Berkshire Music Center revives Grétry's Richard the Lion-Hearted. In the center group are Lee Cass (Sir Hugh Williams), Richard Cassilly (Richard), Theresa Green (Marguerite), and John McCollum (Blondel)

Although the three operas presented are of French origin, only one, Debussy's poignantly beautiful setting of the Prodigal Son story, was sung in French. The reason for this departure from precedent, as Mr. Goldovsky explained in his introductory statement, was that, although he was a firm believer in opera in English, he felt that the plot of this one was sufficiently well known and needed no further clarification. He also thought that opera in English had made such headway recently that it might even be considered too reactionary not to allow opera its original tongue once in a while.

Since student endeavor at Tanglewood has frequently distinguished itself by its near-professional quality, it was unfortunate that the collaboration of talent in Gluck's The Drunkard Reformed produced disturbingly amateur results. The opera deals with an alcoholic peasant who, at the instigation of his wife and daughter, is submitted to an ordeal in which he and an innkeeper companion are made to believe they are in Hell, standing in judgment before Pluto and his Furies. His fondness for liquor is thus corrected by a primitive sort of shock therapy. He is reconciled with his long-suffering wife, and his daughter, according to plan, is permitted to marry the strolling player who staged the Infernal spectacle.

Giovanni Cardelli's doggerel verse translation of the libretto by Anseaume is highly imaginative and exceedingly witty. Miss Caldwell's staging was neither of these things and tended to be confusingly arbitrary in its use of ensemble. The principal roles were only adequately sung by Beatrice Krebs, Theresa Green, Alvin Edmonson, Paul Huddleston, and Paul Rue.

In the works that followed there was a gratifying turn for the better. Mr. Goldovsky's handling of L'Enfant Prodigue had considerable dignity, with striking tableaux emphasizing the ritualistic traditions that frame the Biblical subject. The three leading singers—Anne English, who was an outstanding Lia, Robert Simpson as Azaël, and Lee Cass as Simeon—showed evidences of careful study of their roles, and they sang uniformly well. Their vocal balance in duet and trio passages could not have been better. The student orchestra, heard only in the Debussy work, was under the direction of Samuel Krachmalnick, who conducted with great sensitivity.

Equally satisfying, from every point of view, was the performance of Chabrier's sparkling, sophisticated Une Education Manquée, sung in the fine English translation of Henry Reese. Mr. Cass made his second appearance of the evening as Pausanias, dealing with the comic pedantry of his role in bold strokes, with never a lapse in style. As the perplexed Gontran de Bois Massif and his exasperated bride, Hélène, John McCollum and Sara Mae Endich were admirably paired. Both were notable for acting skill and vocal strength.

Settings and lighting for all three operas were credited to John Blankenchip, who achieved his greatest success in the Chabrier work with a fanciful evocation of an Empire interior. The handsome costumes were designed by Leo van Witsen. Mr. Goldovsky provided the piano accompaniment in the opening and closing works.

THE second weekend of the full Boston Symphony's concerts was perhaps the biggest of the three. In terms of the size of certain compositions, and the splendor of their performance, this undoubtedly was true. Not often can you hear Berlioz' Romeo and Juliet done complete, Mahler's Resurrection Symphony, and Strauss's Don Quixote in the course of three consecutive concerts, not to mention Ravel's Shéhérazade, sung by Jennie Tourel, and Milhaud's First Cello Concerto, with Gregor Piatigorsky as soloist, along the way.

The huge Resurrection Symphony was the pièce de résistance of the concert on Saturday evening, Aug. 8, which was a memorial to Serge Koussevitzky and was conducted by Leonard Bernstein. The soloists were Miss Tourel and Theresa Green, sopranos, and the chorus that of the Berkshire Festival, prepared by Hugh Ross.

The only just word to apply to Mr. Bernstein's reading of this mercilessly demanding score is—magnificent. Here was a performance of remarkable entity in its over-all conception, of a full and rounded sculptural beauty. At the same time the details were very tidy, the individual voices notably accurate, clean and clear. And the performance had a continuity (not always easy with Mahler) that rode unerringly in a long emotional sweep up to the great climax of the apocalyptic finale. Miss Tourel sang the gorgeous solo of the Urlicht with absolute beauty of tone and style; the work of Miss Green was wholly to her credit, and the festival chorus, superbly trained, responded with a brave assurance and a wide dynamic range.

I am sure that Serge Koussevitzky, could he have heard this triumphant feat of his former protégé, would have been very happy for the faith

(Continued on page 24)

[70]

Letters to the Editor

It Can Be Done

TO THE EDITOR:

Waukesha is a city of approximately 22,000, located in the southeastern quarter of Wisconsin. It is a city, twenty miles from Milwaukee, where one can find contented cows grazing in lush green fields, as well as industrial monsters like the Waukesha Motors plant. It formerly was a world renowned spa, and traces of its 1890 grandeur still remain. The tree-shaded streets are bordered by many old mansions of the past.

Through a lot of hard work, divided among many individuals, the city now has its own symphony orchestra, ninety members strong. The musicians are not only local, but come from all over the state. The ensemble provides opportunity for fine musicians who might otherwise be buried in a small town. They play everything from Bach to Schönberg and play it well.

How can a small community such as Waukesha succeed in a project of this kind when other big cities have failed? First there is the motivating force. Here it is present in the dynamic personality of Milton Weber, who came to Waukesha from Austria. He supports his family by teaching violin at the local Carroll College, and is the personification of energy and vitality. He wields the baton and is the source of encouragement for all the local lovers of music. He donated all of his services during the formative years, setting a fine example for his fellow musicians. The union was persuaded to make a compromise during these early times, and, as a result, a full orchestra was available for rehearsal.

The second brick in the foundation of the symphony is teamwork. The society matron and the stenographer, the industrialist and the housewife—all were called upon and told that this was their symphony. They accepted the responsibility and worked for the common good. Most of the necessary cash outlay was secured by small donations and the balance secured through the now-famous Symphony Fair. Everyone donated, and everyone bought. The children's primitive finger paintings sold faster than old masters. Aunt Sarah donated a jar of her watermelon pickles. The Garden Club gave seedlings and potted plants. The local artists painted posters. The craftsmen created quantities of handwork. Jams, jellies, and rare herbs were there for the gourmet. Before the day ended, the shelves of the big sales pavilion were empty, and everyone was happy. There were also several thousand dollars in the treasury.

The question of a place to perform and rehearse was solved through the co-operation of the school board. The high-school auditorium was made available. The good music, the enthusiastic audience, and the favorable reviews made an unbeatable combination, so that attendance snowballed. Now the college gym is used, and the ensemble still draws capacity crowds.

The skillful choice of music by Mr. Weber has also brought strong support. The programs are varied and contain a touch of everything. Beethoven and Wagner are heard, together with the works of contemporary composers. American composers are frequently represented.

All this has resulted in the fulfillment of an ideal, and further opportunities have been created for a section of America's children. Waukesha has its symphony; cannot similar small communities follow suit?

FRANK H. NELSON
Milwaukee

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San Francisco's 1933 summer symphony season brought together (left to right) Henry Hadley and Alfred Hertz, conductors; Mrs. Leonora Armsby, director; Ossip Gabrilowitsch, conductor and pianist, and his wife; and Fritz Reiner, conductor

What They Read

Hitler Papers the House . . .

BAYREUTH. — Whatever else the Wagner Year 1933 may have meant to Bayreuth, it will go down on Wagnerian scrolls as the first time in history that the National Government evinced sufficient official interest in its fate to confer on it moral and material support of dignified dimensions. When ticket cancellations began to pour in by the hundreds after Toscanini's retirement, and some of the more disquieting accompaniments of the birth pangs of the new socialism joined hands with the depreciation of the dollar and pound to ban others of the faithful, even the optimists trembled and braced themselves for the shock of a financial catastrophe that touched the irreparable. Chancellor Hitler, however, is an ardent Wagnerian who views Bayreuth as one of the emblems of the national Kultur which must be fostered at all costs. The Government therefore stepped into the breach by acquiring several thousand tickets for distribution among the young political troops. As a result, all the performances were sold out.

. . . But Salzburg Pays Its Way

SALZBURG.—The opening of the Salzburg Festival was anticipated this year with a great deal of apprehension, not only because of the economic crisis, but also because Germany had practically made it impossible for its nationals to cross the border by placing a 1,000-mark visa fee on such trips. Since Germans have made up the bulk of the Salzburg audiences, this move was particularly feared, but in point of fact, other foreign visitors almost compensated for the lack of German tourists, propaganda having been widely distributed in other lands. There was a distinguished audience, including many Americans and English people. Cancellations on the part of the German artists at the last moment might also have tended to throw the festival arrangements into disorder had not substitutes been immediately found.

A Different Iolanthe

In an entrancing setting, the open-air Garden Theatre of the Sleepy Hollow Country Club at Scarsborough-on-Hudson, under the auspices of the Musicians Emergency Fund, the American premiere of Tchaikovsky's one-act opera Iolanthe was given before a distinguished audience. Iolanthe to Americans has ever meant that delectable comic opera by Messrs. Gilbert and Sullivan. But Tchaikovsky's work of the same name is a very different affair. It is a romantic work, which from this hearing proved to be an ingratiating, typical Russian opera. Sung in its original text by native Russians, it exerted a considerable appeal. It is fluent, melodious music, much of it conventional in treatment. Iolanthe bears the opus number 69, falling between his opera Pique Dame and the string sextet called Souvenir de Florence; in other words, well advanced Tchaikovsky.

Berkshire Festival

(Continued from page 12)

he had reposed in the talent of Mr. Bernstein. The memory of the late conductor of the Boston Symphony was evoked not only by the dedication of this concert, but also by silent tribute, the audience and musicians standing, which Mr. Bernstein asked by a gesture when first he appeared upon the stage.

The memorial program began with the Prelude to Moussorgsky's Khovanchina (one of the smaller interpretative jewels of Koussevitsky in the old days) and included the Shéhérazade, sung with all of her usual musicianship by Miss Tourel. Following the concert, Mr. Bernstein was presented, in the greenroom, with the Mahler medal of the Bruckner Society of America.

On Sunday afternoon, Aug. 9, Charles Munch conducted his first American performance of Strauss's Don Quixote. He did it in a full-bodied and graphic manner, though seemingly more concerned with symphonic continuity than with a series of vividly outlined dramatic episodes. Certain details, such as the bleating of the sheep, were decidedly realistic, yet I did miss the good, mellow, German sound of brass that Strauss needs; otherwise the tone was rich and silken. Mr. Piatigorsky's way with the cello "title role" hardly needs any description after so many years; it probably is the definitive interpretation of the part today. Joseph De Pasquale, the Boston Symphony's excellent first viola, dealt admirably with the part of Sancho Panza.

Schubert's Fifth Symphony, the one "without trumpets and drums," in a spirited and tidy reading, began the concert. Samuel Barber, who was roundly applauded after the lush work of the Boston Symphony strings in his Adagio, must have been satisfied with what he heard. As for Milhaud's First Cello Concerto, Mr. Piatigorsky tossed it off in virtuoso style, receiving wholly pleasurable collaboration from Mr. Munch and the orchestra. This is a smallish and lightish work, but one well designed for the solo instrument. It thoroughly exemplifies the designations of each movement: Nonchalant, Grave, and Joyeux. The program ended with that Munch favorite, the Second Suite from Roussel's Bacchus et Ariane, which he never fails to make go off like a sky rocket.

Romeo and Juliet Symphony

The Romeo and Juliet symphony, which is wonderful music up to the last half hour and plain dull for the remainder of its course, took all of the concert on Friday evening, Aug. 7. The soloists were Jennie Tourel (Juliet), John McCollum (Romeo), and Nicola Moscona (Friar Laurence). The Berkshire Festival Chorus, again prepared by Hugh Ross, participated.

end was 28,000 persons.

With the revival of Grétry's long-forgotten opera, Richard Coeur-de-Lion, the Berkshire Music Center

The total attendance for this week-added another distinction to its ever-lengthening list of achievements. The work was given in the Theatre-Concert Hall on Monday night, Aug. 10, and repeated, with slightly altered casting, the following evening. The opera department, conducted by Boris production was by students of the Goldovsky and staged by Sarah Caldwell.

It required heroic measures to put this production together, for Mr. Goldovsky is insistent upon original versions whenever possible. The first score received from a French publisher, reportedly the only one available for modern presentation, had been revised by the nineteenth-century composer Adolphe Adam. Through Darius Milhaud and P. Collaer, head of the Belgian National Radio Broadcasting Institute, Mr. Goldovsky was able to obtain from the City of Brussels the original Grétry manuscript, upon parts of which are the composer's signature. Mr. Goldovsky's insistence upon originals applies to music only; for his productions he demands English texts, and accordingly he and his colleague, Miss Caldwell, themselves prepared a translation.

Grétry was no Mozart, and yet no Rossini, but in Richard Coeur-de-Lion he wrote a decidedly absorbing work. It is a comic opera in about the same dramatic weight, as well, which, considering the craftsmanship of each, is a compliment that works both ways.

While there is a certain brave innocence about Grétry's music today, it is far from quaint or thin. In its own day it must have seemed bold indeed, and in the several-times-repeated love song of Richard, well ahead of its time. The score has substance, a good measure of melodic invention. If the range of harmonic expression is not wide, the play of rhythm is constant, varied and unceasingly vigorous. Indeed, there is a certain clever tension, suspense almost, about story and music, which makes you wonder if Richard Coeur-de-Lion might not be playable in a modern commercial opera house. That is, of course, in a highly stylized production, sung, as here, in English.

The story is relatively simple, a mere framework for the spoken dialogue, the arias, duets and concerted numbers. It tells of how, after years of wandering disguised as a blind singer, Richard's minstrel Blondel finds where his master is imprisoned and, with the help of Richard's beloved, Marguerite of Flanders, and Sir Hugh Williams, an exiled English knight, the king is released.

Production-wise, Richard Coeur-de-Lion stands among the finest of the Center's accomplishments. John Blankenchip's settings, of delightfully primitive perspective, were just right. The use of colored scenic projection upon a screen, made possible a lively approximation of the storming of the castle. Leo Van Witsen had done an exceptionally good job, both of color and design, with the medieval costumes.

The singing in the first performance was superb, with the Blondel of John McCollum and the king of Richard Cassilly blending smoothly in the remarkably second-act duet for two tenors. Theresa Green used her sumptuous soprano voice well as Marguerite; Christine Cardillo as Laurette was both musically and dramatically vivacious, and the smaller roles were most creditably filled. It is further pleasant to report that nearly all the English words could easily be heard.

—CYRUS DURGIN

THE annual gala known as Tanglewood on Parade was held on Thursday, Aug. 13, of the final week of the 1953 Berkshire Festival. It enlisted the participation of the 400 students of the Berkshire Music Center and the full membership of the Boston Symphony, with Charles Munch and Leonard Bernstein sharing the podium and with Isaac Stern, Leontyne Price, and William Warfield as soloists. Given as a benefit for the Center, the event included demonstrations of student work, a picnic supper, a concert by the orchestra, the drawing of door prizes (by Anna Russell), and dancing on the lawn.

A short welcoming address by Boris Goldovsky, head of the Tanglewood opera department, was followed by the simultaneous offerings of three of the school's departments. A program in the Theatre-Concert Hall presented the world premieres of an opera, Bad Boys in School, by Jan Meyerowitz, and a cantata by Allen Sapp on a text by William Blake. At the same time, in the Music Shed, a student orchestra was led by four student conductors — Harold Blumenfeld, Erno Daniel, Herbert Blomstedt, and Robert Mandell—in works by Prokofieff, Dvorak, Debussy, and Ravel. In the Chamber Music Hall, students in the Center's chamber-music department were heard in music by Brahms, Franck, Hindemith, Jack Urbont, and Tossi Ichiyanagi.

The concluding concerts in this year's festival, on Aug. 14, 15, and 16, were attended by a total of 32,800 persons, bringing the season's total to 117,900, the largest attendance figure in Tanglewood history. The Friday evening program, attended by a smaller-than-usual audience of 7,600, was given over to a performance of Brahm's A German Requiem. Mr. Munch conducted, and Lois Marshall and Mr. Warfield were the soloists. The Boston Symphony was assisted by the Berkshire Festival Chorus, made up of students at the Center.

On Saturday night Mr. Bernstein led the orchestra in a program that included Sibelius' Fourth Symphony, Chavez' Sinfonia India, and Brahms's Second Symphony.

Mr. Munch returned to the podium for the Boston Symphony's last concert of the summer series on Sunday afternoon. The program listed Schubert's Unfinished Symphony, Chabrier's Bourrée Fantasque, the Prelude and Love-Death from Wagner's Tristan und Isolde, A Siegfried Idyll, and orchestral excerpts from the third act of Die Meistersinger. Two works by Ravel, the Piano Concerto for the left hand, with Seymour Lipkin as soloist, and La Valse, concluded the concert.

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Letters to the Editor

It Can Be Done

To THE EDITOR:

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The second brick in the foundation of the symphony is teamwork. The society matron and the stenographer, the industrialist and the housewife—all were called upon and told that this was their symphony. They accepted the responsibility and worked for the common good. Most of the necessary cash outlay was secured by small donations and the balance secured through the now-famous Symphony Fair. Everyone donated, and everyone bought. The children's primitive finger paintings sold faster than old masters. Aunt Sarah donated a jar of her watermelon pickles. The Garden Club gave seedlings and potted plants. The local artists painted posters. The craftsmen created quantities of handwork. Jams, jellies, and rare herbs were there for the gourmet. Before the day ended, the shelves of the big sales pavilion were empty, and everyone was happy. There were also several thousand dollars in the treasury.

The question of a place to perform and rehearse was solved through the co-operation of the school board. The high-school auditorium was made available. The good music, the enthusiastic audience, and the favorable reviews made an unbeatable combination, so that attendance snowballed. Now the college gym is used, and the ensemble still draws capacity crowds.

The skillful choice of music by Mr. Weber has also brought strong support. The programs are varied and contain a touch of everything. Beethoven and Wagner are heard, together with the works of contemporary composers. American composers are frequently represented.

All this has resulted in the fulfillment of an ideal, and further opportunities have been created for a section of America's children. Waukesha has its symphony; cannot similar small communities follow suit?

FRANK H. NELSON
Milwaukee

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San Francisco's 1933 summer symphony season brought together (left to right) Henry Hadley and Alfred Hertz, conductors; Mrs. Leonora Armsby, director; Ossip Gabrilowitsch, conductor and pianist, and his wife; and Fritz Reiner, conductor

What They Read

Hitler Papers the House . . .

BAYREUTH. — Whatever else the Wagner Year 1933 may have meant to Bayreuth, it will go down on Wagnerian scrolls as the first time in history that the National Government evinced sufficient official interest in its fate to confer on it moral and material support of dignified dimensions. When ticket cancellations began to pour in by the hundreds after Toscanini's retirement, and some of the more disquieting accompaniments of the birth pangs of the new socialism joined hands with the depreciation of the dollar and pound to ban others of the faithful, even the optimists trembled and braced themselves for the shock of a financial catastrophe that touched the irreparable. Chancellor Hitler, however, is an ardent Wagnerian who views Bayreuth as one of the emblems of the national Kultur which must be fostered at all costs. The Government therefore stepped into the breach by acquiring several thousand tickets for distribution among the young political troops. As a result, all the performances were sold out.

. . . But Salzburg Pays Its Way

SALZBURG.—The opening of the Salzburg Festival was anticipated this year with a great deal of apprehension, not only because of the economic crisis, but also because Germany had practically made it impossible for its nationals to cross the border by placing a 1,000-mark visa fee on such trips. Since Germans have made up the bulk of the Salzburg audiences, this move was particularly feared, but in point of fact, other foreign visitors almost compensated for the lack of German tourists, propaganda having been widely distributed in other lands. There was a distinguished audience, including many Americans and English people. Cancellations on the part of the German artists at the last moment might also have tended to throw the festival arrangements into disorder had not substitutes been immediately found.

A Different Iolanthe

In an entrancing setting, the open-air Garden Theatre of the Sleepy Hollow Country Club at Scarsborough-on-Hudson, under the auspices of the Musicians Emergency Fund, the American premiere of Tchaikovsky's one-act opera Iolanthe was given before a distinguished audience. Iolanthe to Americans has ever meant that delectable comic opera by Messrs. Gilbert and Sullivan. But Tchaikovsky's work of the same name is a very different affair. It is a romantic work, which from this hearing proved to be an ingratiating, typical Russian opera. Sung in its original text by native Russians, it exerted a considerable appeal. It is fluent, melodious music, much of it conventional in treatment. Iolanthe bears the opus number 69, falling between his opera Pique Dame and the string sextet called Souvenir de Florence; in other words, well advanced Tchaikovsky.

Berkshire Festival

(Continued from page 12)

he had reposed in the talent of Mr. Bernstein. The memory of the late conductor of the Boston Symphony was evoked not only by the dedication of this concert, but also by silent tribute, the audience and musicians standing, which Mr. Bernstein asked by a gesture when first he appeared upon the stage.

The memorial program began with the Prelude to Moussorgsky's Khovanchina (one of the smaller interpretative jewels of Koussevitsky in the old days) and included the Shéhérazade, sung with all of her usual musicianship by Miss Tourel. Following the concert, Mr. Bernstein was presented, in the greenroom, with the Mahler medal of the Bruckner Society of America.

On Sunday afternoon, Aug. 9, Charles Munch conducted his first American performance of Strauss's Don Quixote. He did it in a full-bodied and graphic manner, though seemingly more concerned with symphonic continuity than with a series of vividly outlined dramatic episodes. Certain details, such as the bleating of the sheep, were decidedly realistic, yet I did miss the good, mellow, German sound of brass that Strauss needs; otherwise the tone was rich and silken. Mr. Piatigorsky's way with the cello "title role" hardly needs any description after so many years; it probably is the definitive interpretation of the part today. Joseph De Pasquale, the Boston Symphony's excellent first viola, dealt admirably with the part of Sancho Panza.

Schubert's Fifth Symphony, the one "without trumpets and drums," in a spirited and tidy reading, began the concert. Samuel Barber, who was roundly applauded after the lush work of the Boston Symphony strings in his Adagio, must have been satisfied with what he heard. As for Milhaud's First Cello Concerto, Mr. Piatigorsky tossed it off in virtuoso style, receiving wholly pleasurable collaboration from Mr. Munch and the orchestra. This is a smallish and lightish work, but one well designed for the solo instrument. It thoroughly exemplifies the designations of each movement: Nonchalant, Grave, and Joyeux. The program ended with that Munch favorite, the Second Suite from Roussel's Bacchus et Ariane, which he never fails to make go off like a sky rocket.

Romeo and Juliet Symphony

The Romeo and Juliet symphony, which is wonderful music up to the last half hour and plain dull for the remainder of its course, took all of the concert on Friday evening, Aug. 7. The soloists were Jennie Tourel (Juliet), John McCollum (Romeo), and Nicola Moscona (Friar Laurence). The Berkshire Festival Chorus, again prepared by Hugh Ross, participated.

end was 28,000 persons.

With the revival of Grétry's long-forgotten opera, Richard Coeur-de-Lion, the Berkshire Music Center

The total attendance for this week-added another distinction to its ever-lengthening list of achievements. The work was given in the Theatre-Concert Hall on Monday night, Aug. 10, and repeated, with slightly altered casting, the following evening. The opera department, conducted by Boris production was by students of the Goldovsky and staged by Sarah Caldwell.

It required heroic measures to put this production together, for Mr. Goldovsky is insistent upon original versions whenever possible. The first score received from a French publisher, reportedly the only one available for modern presentation, had been revised by the nineteenth-century composer Adolphe Adam. Through Darius Milhaud and P. Collaer, head of the Belgian National Radio Broadcasting Institute, Mr. Goldovsky was able to obtain from the City of Brussels the original Grétry manuscript, upon parts of which are the composer's signature. Mr. Goldovsky's insistence upon originals applies to music only; for his productions he demands English texts, and accordingly he and his colleague, Miss Caldwell, themselves prepared a translation.

Grétry was no Mozart, and yet no Rossini, but in Richard Coeur-de-Lion he wrote a decidedly absorbing work. It is a comic opera in about the sense that The Yeomen of the Guard is a comic opera. It is of about the same dramatic weight, as well, which, considering the craftsmanship of each, is a compliment that works both ways.

While there is a certain brave innocence about Grétry's music today, it is far from quaint or thin. In its own day it must have seemed bold indeed, and in the several-times-repeated love song of Richard, well ahead of its time. The score has substance, a good measure of melodic invention. If the range of harmonic expression is not wide, the play of rhythm is constant, varied and unceasingly vigorous. Indeed, there is a certain clever tension, suspense almost, about story and music, which makes you wonder if Richard Coeur-de-Lion might not be playable in a modern commercial opera house. That is, of course, in a highly stylized production, sung, as here, in English.

The story is relatively simple, a mere framework for the spoken dialogue, the arias, duets and concerted numbers. It tells of how, after years of wandering disguised as a blind singer, Richard's minstrel Blondel finds where his master is imprisoned and, with the help of Richard's beloved, Marguerite of Flanders, and Sir Hugh Williams, an exiled English knight, the king is released.

Production-wise, Richard Coeur-de-Lion stands among the finest of the Center's accomplishments. John Blankenchip's settings, of delightfully primitive perspective, were just right. The use of colored scenic projection upon a screen, made possible a lively approximation of the storming of the castle. Leo Van Witsen had done an exceptionally good job, both of color and design, with the medieval costumes.

The singing in the first performance was superb, with the Blondel of John McCollum and the king of Richard Cassilly blending smoothly in the remarkably second-act duet for two tenors. Theresa Green used her sumptuous soprano voice well as Marguerite; Christine Cardillo as Laurette was both musically and dramatically vivacious, and the smaller roles were most creditably filled. It is further pleasant to report that nearly all the English words could easily be heard.

—CYRUS DURGIN

THE annual gala known as Tanglewood on Parade was held on Thursday, Aug. 13, of the final week of the 1953 Berkshire Festival. It enlisted the participation of the 400 students of the Berkshire Music Center and the full membership of the Boston Symphony, with Charles Munch and Leonard Bernstein sharing the podium and with Isaac Stern, Leontyne Price, and William Warfield as soloists. Given as a benefit for the Center, the event included demonstrations of student work, a picnic supper, a concert by the orchestra, the drawing of door prizes (by Anna Russell), and dancing on the lawn.

A short welcoming address by Boris Goldovsky, head of the Tanglewood opera department, was followed by the simultaneous offerings of three of the school's departments. A program in the Theatre-Concert Hall presented the world premieres of an opera, Bad Boys in School, by Jan Meyerowitz, and a cantata by Allen Sapp on a text by William Blake. At the same time, in the Music Shed, a student orchestra was led by four student conductors — Harold Blumenfeld, Erno Daniel, Herbert Blomstedt, and Robert Mandell—in works by Prokofieff, Dvorak, Debussy, and Ravel. In the Chamber Music Hall, students in the Center's chamber-music department were heard in music by Brahms, Franck, Hindemith, Jack Urbont, and Tossi Ichiyanagi.

The concluding concerts in this year's festival, on Aug. 14, 15, and 16, were attended by a total of 32,800 persons, bringing the season's total to 117,900, the largest attendance figure in Tanglewood history. The Friday evening program, attended by a smaller-than-usual audience of 7,600, was given over to a performance of Brahm's A German Requiem. Mr. Munch conducted, and Lois Marshall and Mr. Warfield were the soloists. The Boston Symphony was assisted by the Berkshire Festival Chorus, made up of students at the Center.

On Saturday night Mr. Bernstein led the orchestra in a program that included Sibelius' Fourth Symphony, Chavez' Sinfonia India, and Brahms's Second Symphony.

Mr. Munch returned to the podium for the Boston Symphony's last concert of the summer series on Sunday afternoon. The program listed Schubert's Unfinished Symphony, Chabrier's Bourrée Fantasque, the Prelude and Love-Death from Wagner's Tristan und Isolde, A Siegfried Idyll, and orchestral excerpts from the third act of Die Meistersinger. Two works by Ravel, the Piano Concerto for the left hand, with Seymour Lipkin as soloist, and La Valse, concluded the concert.

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En Yougoslavie

Les évêques n'ont pas capitulé devant le maréchal Tito

LES DEPECHES nous ont appris l'adoption par l'Assemblée nationale Yougoslave d'une loi sur les communautés religieuses. Ainsi le gouvernement yougoslave est arrivé apparemment à ses fins, savoir à une "normalisation" de la position juridique de toutes les confessions dans le pays. Nous disons : **apparemment,** car si l'on jette un regard en arrière sur les trois mois ...tations qui ont précédé la ...osition de la loi, on peut, grâce à d'intéressants recoupements dans les informations des agences et des journaux, aboutir à la constataion suivante: **les évêques catholiques yougoslaves n'ont pas capitulé devant le maréchal Tito et la "normalisation" des rapports entre l'Eglise et l'Etat est exclusivement l'oeuvre du gouvernement, sans que les évêques catholiques y aient eu une part positive quelconque.**

Une constatation subsidiaire nous montre que si les autres confessions ont participé plus ou moins activement aux pourparlers, elles n'ont pas lieu d'être satisfaites, loin de là, de la teneur définitive que le gouvernement a donné, de sa seule autorité, aux stipulations de la loi sur les communautés religieuses.

Belgrade veut traiter avec les évêques, non avec Rome

PEU de temps après la rupture, par Belgrade, des relations diplomatiques avec le Saint-Siège (le 15 décembre dernier), on pouvait lire, dans la presse officielle yougoslave, des propos surprenants :

Maintenant que l'ingérence du Vatican dans nos affaires intérieures se trouve éliminée, y était-il dit en substance, on peut penser à normaliser les relations de l'Eglise et de l'Etat.

Le gouvernement yougoslave était hanté par cette idée, assez familière à des esprits élevés dans l'orthodoxie, que l'on peut arriver

● Suite à la page 17

TANGLEWOOD : LE PARADIS DE LA MUSIQUE

● A Tanglewood, le nombre des voitures stationnées donne une petite idée du nombre des auditeurs. Le triangle blanc, en forme de piano à queue, c'est la "shed"; au fond, le Stockbridge Bowl. (Lire l'article en page 3).

Le paradis de la musique

TANGLEWOOD

DANS les monts Berkshire, au fond du Massachusetts, à deux cents milles, droit au sud de Montréal, route 7, Koussevitski a fondé il y a quinze ans, quelque chose qui est comme un sanctuaire estival de la musique.

Comme dans les sanctuaires d'oiseaux, la musique y est à l'abri de ce qui pourrait la faire fuir ou la tuer. Tout a commencé en 1936, par le don fait à l'Orchestre symphonique de Boston du magnifique domaine de Tanglewood: deux cents acres de parc solide, entretenu et amélioré pendant plus de cent ans par la famille Tappan, de Boston. Koussevitski, avec son imagination ardente et constructive, vit tout de suite le parti qu'il y aurait à tirer de ce beau domaine, en faveur de la musique.

Il y eut d'abord un court festival d'une semaine; on utilisa un kiosque en bois et une large tente; mais la pluie inonda les auditeurs et imposa plusieurs interruptions pendant certains concerts. D'où la résolution de construire un abri plus sûr.

On ne perdit pas de temps, puisqu'en juin 1938 la grande "Shed" était prête. C'est un bâtiment qui a grande allure, en forme de pointe de tarte, immenses toit supporté par des poutres métalliques et à claire-voie sur trois côtés. Seul son plus petit côté, qui forme l'estrade des musiciens, est complètement fermé. La capacité est de plus de six mille sièges, et l'acoustique est si parfaite qu'elle permet l'audition des plus légers *pianissimo* à plusieurs mille pieds de leur source, soit dans l'édifice, soit en dehors. Autour de ces sièges, court une large promenade qui permet, aux moments de pluie, d'abriter les milliers d'auditeurs qui écoutent les concerts, étendus sur le gazon.

Depuis, ont été construites: la salle d'opéra (mille sièges) et la salle de musique de chambre (cinq cents sièges), ainsi qu'une scène en plein air pour divers exercices et pour les concerts d'opéra, et une estrade abritée d'un auvent. Et partout quand on parcourt le domaine, on trouve dans ces locaux primitifs de grands Baldwin de concert! Les salles d'opéra et de musique de chambre ont des pans mobiles qui s'enlèvent lorsqu'il fait beau, et qui permettent, par exemple, d'écouter un quatuor en ayant vue sur le Stockbridge Bowl et les grandes montagnes vertes qui l'encerclent.

Si Koussevitski a voulu un festival en pleine nature, il a voulu aussi que Tanglewood serve d'école de musique en plein air. Les professeurs sont surtout des membres de l'Orchestre de Boston; les plus grandes célébrités mondiales y sont invitées à professer: Ibert, Milhaud, Hindemith, Copeland, Messiaen, Piatigorski. . . En fait, Tanglewood est la maison de campagne de l'Orchestre symphonique de Boston, dans l'un des plus merveilleux sites au monde. Il y a plus de trois cents élèves réguliers.

Le profane, le simple auditeur a-t-il sa place dans ce paysage féérique? Oui. A certaines heures, entre les heures de cours et d'étude) le public peut y circuler et y pique-niquer. Le festival offre chaque semaine trois grands concerts de l'Orchestre symphonique de Boston: jeudi et samedi soir, dimanche après-midi. De grands ensembles de musique de chambre quatuors Juilliard, Coolidge) sont aussi fréquemments présentés en des concerts payants.

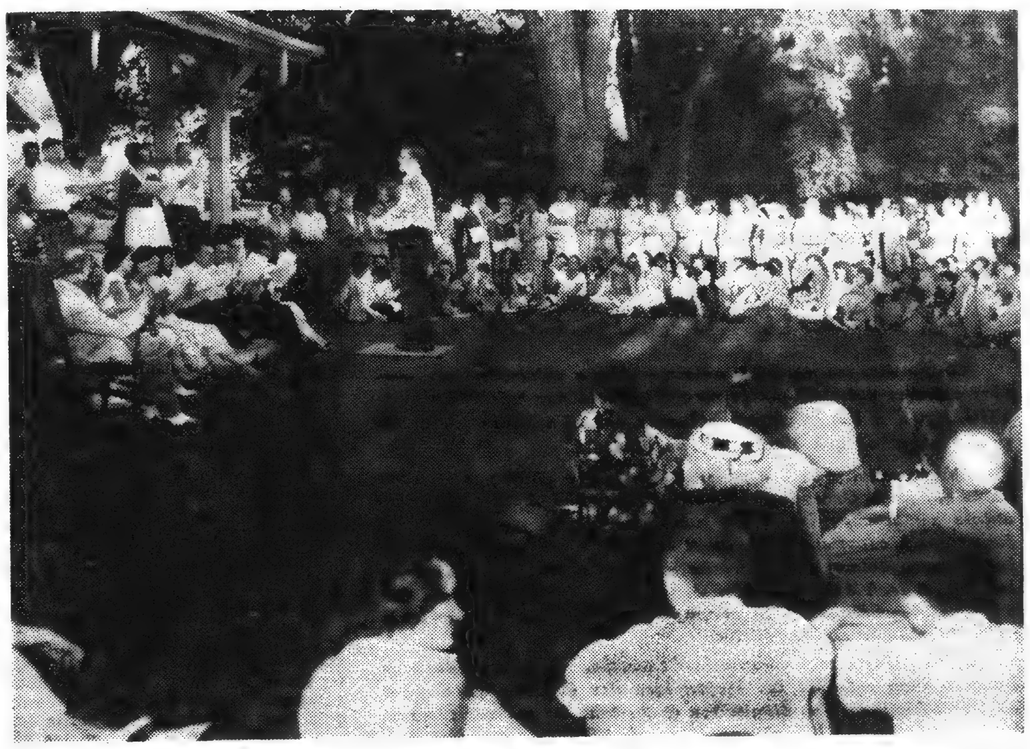
De plus, les "Amis de Tanglewood" sont admis à tous les concerts donnés par les élèves, sur simple présentation de leur carte. Une souscription de valeur indéterminée au fond des bourses donne droit à cette carte, qui vaut pour la saison. Dans quinze jours, on peut attraper une dizaine de ces concerts pour cinq ou dix dollars!

Le public répond à l'invitation. Les salles sont presque toujours combles. Si on arrive en retard, on doit se trouver un coin debout. Les grands concerts du Festival attirent une dizaine de milliers d'auditeurs, qui viennent de partout. Les plaques de licence d'automobile indiquent tous les Etats et tous les provinces. Mais de New-York, qui est à cent quarante mille, semble venir le gros contingent.

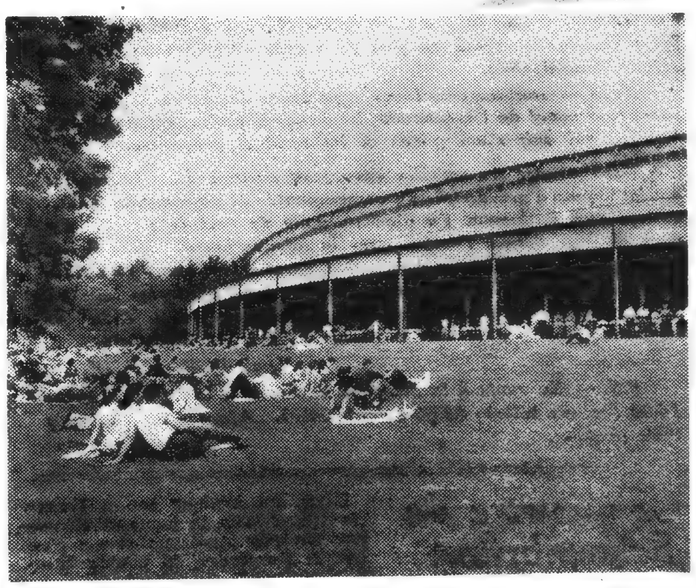
Les voisins, évidemment, après quinze ans de concerts si abondants, sont moins épatés que le premier jour, et plus sensibles aux défauts de l'organisation. Ils trouvent, par exemple que l'atmosphère est un peu trop celle d'une exposition ou d'un *field day*. Au moment des repas et avant les grands concerts, la foule ressemble, bien qu'en plus distingué, à celle d'une grande foire. Mais que la cloche de locomotive annonce le début du concert, et aussitôt cette foule se révèle faite de mélomanes intelligents, expéditifs à prendre leur siège et très aptes au recueillement requis. Il est très remarquable que dans cette foule, personne ne dérange ses voisins.

Une vacance à Tanglewood est une expérience très enrichissante dans une des régions les plus humanisées de l'Amérique. C'est à la fin de juillet et dans la première quinzaine d'août qu'il y a le plus d'événements intéressants à Tanglewood. Pour s'assurer une pension on peut s'adresser à la Berkshire Conference, Pittsfield, Mass.

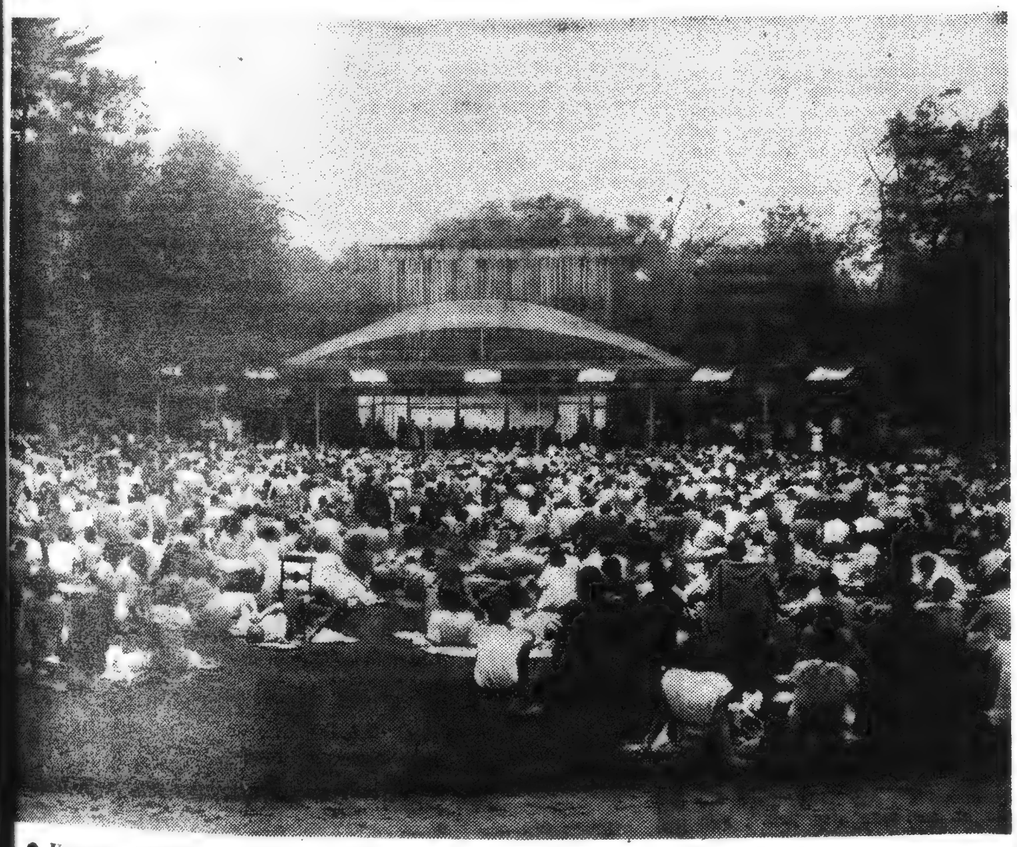
René GIRARD, ptre.



● **Un concert familier de la chorale, à Tanglewood. Un élève dirige. Le chef de cette section, Hugh Rose, est assis à gauche. On perçoit la familiarité qui s'établit entre les exécutants et les auditeurs.**



● **A Tanglewood, la grande "shed" qui contient 7,000 sièges et où l'orchestre de Boston donne ses concerts d'été. On compte jusqu'à 10,000 auditeurs — les 3,000 de surplus s'étendent sur le gazon, où l'on entend encore parfaitement la musique.**



● **Un concert à l'"Opera Hall" de Tanglewood. On saisit parfaitement l'atmosphère des concerts: musique et nature, musique et vacances... Il y a mille auditeurs dans la salle, en plus de ceux qui sont installés sur le gazon.**

La chambre d'hotel

du bungalow de toile à la cabine de paquebot

Le Salon annuel des artistes décorateurs français se tient actuellement au Grand Palais de Paris, commencé le 28 avril et se terminera le 7 juin. Les artistes ont choisi comme thème l'aménagement et l'équipement de la chambre d'hôtel d'aujourd'hui. On y trouvera, groupées géographiquement, des "unités de logement" types, dotées d'un ménagement perfectionné; éclairage, installations sanitaires, insonorisation, climatisation, etc. . . depuis la cabine de paquebot jusqu'au bungalow idividuel du village de toile. D'autres éléments importants de l'hôtel seront mis en valeur: halls de réception, salles de repos, bars, terrasses. . . Des vitrines spécialement conçues par les besoins particuliers de l'hôtellerie s'inscriront dans cette architecture intérieure; certaines d'entre elles, réalisées avec le concours de spécialistes du verre et de l'éclairage, permettront d'exposer des oeuvres d'art, et des "souvenirs" pour touristes; d'autres seront réservées aux créations du commerce de luxe, haute couture, articles de voyage, maroquinerie, etc. . . L'Alliance graphique internationale organisera à cette occasion une importante exposition. La Belgique, la Finlande, les Pays Bas, la Suède, la Suisse ont annoncé leur participation. (Ce Salon à coïncidé, dans la dernière semaine d'avril, avec le Salon du Tourisme et de l'Hôtellerie).

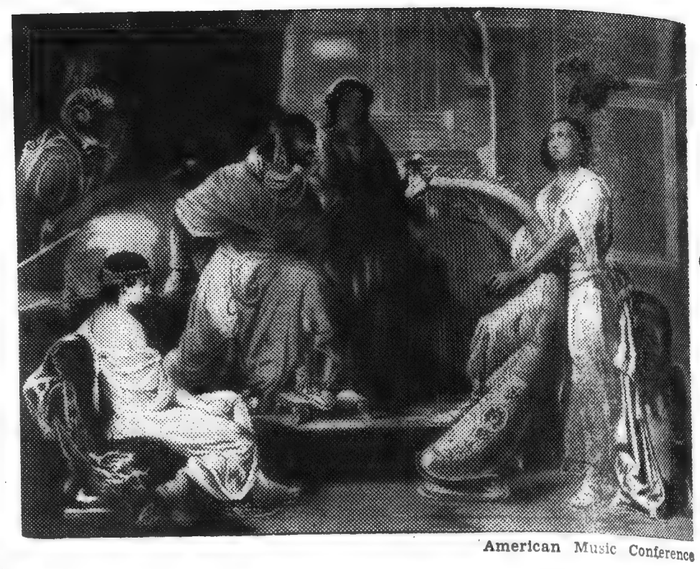
[72]

Le Lingot

Un Journal du Saguenay

La culture est une curiosité désintéressée que l'individu a de soi-même, de son milieu, de ses relations avec l'univers; c'est une recherche de ce qui a été pensé, senti, exprimé avant nous et ailleurs que chez-nous. — **André SIEGFRIED**

LE LINGOT, ARVIDA, JEUDI 18 DECEMBRE 1952



"David prit une harpe, en joua, et Saül se sentit apaisé et l'Esprit Malin le quitta." Samuel, 1er livre, c. XVI, v. 23.

American Music Conference

UNE INÉGALITÉ SOCIALE DISPARAÎT

LA MUSIQUE VIENT À NOUS

RENÉ GIRARD, prêtre

La Bible nous apprend que Jubal, arrière petit-fils de Caïn, "a été le père de tous ceux qui jouent de la harpe et du chalumeau" (Genèse 4, 21). La musique n'a donc pas mis de temps à venir au monde, après l'arrivée de l'homme. Depuis, le peuple s'est toujours fait sa musique et il parait encore, pour une part, bien satisfait de cet état de chose. Les violoneux, les joueurs d'accordéon-piano et de guitare électrique sont les successeurs modernes des joueurs de chalumeau.

Mais parmi le peuple, certains individus sont devenus extrêmement habiles, et ils ont inventé une musique de plus en plus difficile, si difficile que très peu de gens pouvaient la jouer. Ce qui fit que très peu de gens aussi, relativement, pouvaient l'écouter. On inventait des instruments plus perfectionnés qui donnaient des sons plus purs, mais qui demandaient plus d'habileté. On inventa la notation musicale; puis des gens spécialement doués, souvent d'un très grand génie se sont mis à composer de la musique plus exigeante. Chaque génération osait plus que la précédente.

Le peuple, lui, restait avec ses joueurs de chalumeau et ses violoneux, qui exécutaient des mélodies simples; mais la musique plus travaillée était perdue pour lui, parce qu'il n'y avait que peu d'exécutants assez adroits pour bien jouer cette musique. Seuls les riches pouvaient se payer le luxe de se faire jouer telle musique. Le petit peuple se désintéressa d'une chose qu'il ne connaissait pas: on n'aime que ce que l'on connait. Et la musique classique lui fut étrangère.

La révolution

Récemment, il s'est produit, en plusieurs étapes d'ailleurs, une révolution qui permet à tous de faire conaissance avec la musique des plus grands génies. L'invention du phonographe est à l'origine de cette révolution.

Mais il y a loin du phonographe de Fidèle aux appareils électroniques d'aujourd'hui! Jusqu'à l'application du procédé électrique à l'enregistrement, le phonographe ne se prêtait guère à la reproduction de la grande musique. Cette musique, pour plaire, demande une certaine qualité de son que les premiers phonos ne pouvaient fournir. Puis il leur était impossible de reproduire des ensembles un peu considérables, un orchestre par exemple. Ecoutez les (anciens) disques de Caruso: ils rendent déjà justice à sa voix puissante et si expressive, mais l'orchestre qui l'accompagne semble jouer deux arpents plus loin. Aussi, la meilleure musique enregistrée ne servait que de plaisir de société: on la jouait pour ses hôtes au salon, tout en causant; mais pas pour la musique elle-même.

Lorsque vint, vers 1930, l'enregistrement électrique, la fidélité augmenta considérablement, et il devint intéressant d'écouter sur disques de la musique pour la musique. Mais ce n'était pas encore la "musique vivante".

Depuis le lancement du nouveau disque long-fil, on est parvenu, en moins de cinq ans, à des perfectionnements inespérés, et il est vrai de dire qu'au moyen d'un bon disque et d'un bon appareil de reproduction, la musique enregistrée est vraiment une musique vivante. La preuve, c'est que si vous entendez d'une pièce voisine un bon disque, la seule chose qui va vous faire dire qu'il s'agit d'un enregistrement, c'est la perfection de l'ensemble: parce que vous ne connaissez personne dans les alentours capables de chanter ou de jouer aussi bien que cela.

En effet, le bruit de fond étant éliminé, et l'enregistrement (la reproduction aussi) tenant compte juste des vibrations émises, balançant et rendant fidèlement les sons les plus hauts et les plus bas, on peut dire que la musique jouée devant le micro d'enregistrement est parfaitement restituée, pour notre oreille. Et comme le disque est quelque chose de définitif, qui va durer, et que la concurrence est vive, les enregistrements sont plus soignés en général que ceux de la radio, qui ne servent qu'une fois. (Avis: Il y a cependant des disques négligés: il s'agit de s'en garer!)

La musique vient à nous

Il est donc devenu possible à ceux qui ne pouvaient aller aux concerts d'entendre quand même de la musique classique. C'est maintenant la musique qui vient à nous. La radio nous offre de beaux concerts. Mais le disque est un instrument encore plus souple, car il offre selon les annonces "la musique que nous voulons au moment où nous la voulons". Et lorsqu'on s'achète un disque, on peut le rejouer aussi souvent qu'on le désire, à l'opposé du concert ou de la radio, qui ne nous offrent qu'une occasion fugitive. Cela permet de se familiariser avec les chefs-d'oeuvre, de les approfondir.

La musique devient d'autant plus abordable que le prix des disques a tendance à baisser, même si la qualité du rendement augmente toujours. Un album ancien de quatre disques coûtait $8.00 (il baissa à $5.00); l'équivalent, un disque long-fil de douze pouces se vend entre $5 et $6, et à New York on peut en acheter pour $4, et parfois moins. Deux compagnies viennent de mettre sur le marché des disques dont le prix est encore moindre: **Decca** offre des long-fil de dix pouces à $2.60 (le prix régulier va de $3.50 à $4.50) et **Victor,** des disques de sept pouces (seize minutes de jeu) pour $1.60. Et l'on peut escompter de nouvelles baisses.

Tournant plus de deux fois moins vite (33 tours à la minute au lieu de 78) et gravé d'un sillon trois fois plus fin, le nouveau disque inclut sur une même surface beaucoup plus de musique. Le prix de revient est moindre: on peut jouer des oeuvres dont la durée atteint vingt minutes sans interruption; le classement et l'emmagasinage est aussi facilité grandement puisque le nouveau disque se révèle environ huit fois plus compact que l'ancien (sillon trois fois plus mince x lenteur de révolution deux fois plus grande + épaisseur deux fois moindre: 3 x 2 + 2 =8).

Il faut la recevoir

Si la musique vient à nous portée par un médium aussi parfait que le disque actuel il est de toute convenance que nous la recevions selon sa qualité. Cela veut dire que si nous voulons jouir parfaitement de la musique incluse en un disque, nous devrons posséder à cette fin un appareil capable de "lire" et de reconstituer exactement pour nous cette musique dont le disque est porteur.

Je n'entrerai pas ici dans la discussion des appareils de "haute fidélité"; mais je veux signaler qu'il importe de posséder un appareil qui ne soit pas injuste pour le disque. Beaucoup d'amateurs aujourd'hui s'organisent eux-mêmes leur installation à un prix très raisonnable. Il importe surtout que le haut-parleur soit d'une dimension suffisante (10 pouces au moins) et qu'il soit bien emboîté, car sa boite contribue beaucoup à l'ampleur et à la fidélité du son qu'il émet. Les autres éléments de l'installation sont: l'amplificateur, le tourne-disque, le lecteur, la cartouche et l'aiguille. Chacun de ces éléments demande une sérieuse considération. Mon ami C. G. Burke, critique des disques à la revue **"High Fidelity"**, aux Etats-Unis, a composé une étude de cent-vingt pages, intitulée: **Home Reproduction and How to improve it"**, sur la manière de s'organiser. Elle est contenue dans un livre très intéressant intitulé: **The Saturday Review Home Book of Recorded Music and Sound Reproduction"**. Les deux autres parties de ce livre son également fort intéressantes: la première décrit la technique de l'enregistrement des disques, et la dernière, un peu confuse à mon avis, enseigne à juger les disques et à analyser leur musique. (New York, Prentice-Hall).

Les compagnies qui fabriquent des appareils combinés en mettent d'ailleurs d'excellents sur le marché. Sparton annonçait récemment un appareil "Haute Fidélité" pré-fabriqué, à un prix très intéressant, et Sam Goody, à New York, en vend au prix de $160 ou même moins cher lorsque la boiserie n'en est pas finie. Ces instruments dépassent d'emblée en valeur beaucoup d'instruments qui se vendaient (et se vendent?) des $400 et $500, pour la bonne raison qu'on en soigne surtout la partie mécanique et électronique, et qu'on s'en tient, pour l'apparence du meuble, aux règles de la plus sage modestie. l'amateur de musique, quand il s'achète un instrument, ne tient pas à décorer sa maison d'un meuble de millionnaire, mais bien plutôt à se fournir d'un reproducteur aussi parfait que possible pour sa musique.

C'est vraiment la foule maintenant

Si les fabriquants d'appareil ont opéré cette conversion, c'est qu'ils ont constaté que le goût du public tournait vers le mieux. En hommes d'affaires avisés, ils se sont arrangés pour répondre à une demande de plus en plus grande du public. La demande est massive, aujourd'hui.

L'intérêt pour la musique classique enregistrée est si considérable, aux Etats-Unis par exemple, qu'une revue spécialisée qui se consacre à la revue des disques et aux appareils de reproduction a vu son tirage monter de trente mille en deux ans, et les compagnies qui se sont lancées dans la production du disque classique dépassent la centaine. Ce n'est donc pas se singulariser, faire figure d'original, que de s'intéresser à la bonne musique et aux disques, c'est entrer dans le courant.

Une autre façon de constater l'intérêt général qu'éveille la musique dans le monde d'aujourd'hui c'est de noter le nombre de festivals et d'écoles de musique qui fonctionnent à la campagne, en pleine nature, chaque été chez nos voisins et en Europe: **Tanglewood**, Robin Hood Dell, **Ravinia Park**, le Centre de la **Famille Trapp**; Edimbourg, Glyndebourg, Strasbourg, Vienne, Venise ...

L'exemple de Tanglewood nous fera comprendre que c'est vraiment la multitude qui se montre affamée de musique sur le magnifique terrain de ce Festival, dans les Berkshire; pendant six semaines on peut y voir, trois jours par semaine, des milliers de personnes. Les raffinés trouvent que c'est trop genre pique-nique ou exposition. Mais il suffit de voir cette foule, pendant les concerts; sept milles personnes sont assises en grand silence sous le large toit qui recouvre autant de chaises. Et dehors sur la pelouse ou sur des couvertures vous voyez deux ou trois milliers d'autres auditeurs écouter la musique avec autant d'attention et de silence. C'est vraiment serieux, et ce sont tout de même des chiffres impressionnants. Beaucoup viennent de loin, des grandes villes qui sont à deux cent milles ou près. Boston, New York, Philadelphie, pour entendre sous les étoiles Charles Munch et l'Orchestre symphonique de Boston interpréter, Bach, Beethoven, Schumann ou les Contemporains. Il y a quelque mélancolie, l'hiver, à songer à ces belles journées de musique à la campagne — mais on peut se guérir vite de cette mélancolie quand on possède un bon appareil et quelques beaux disques!

Et ces foules de Tanglewood, et ces autres foules invisibles le soir, chacun dans son foyer, qui écoutent les beaux disques, elles sont le témoignage qu'une injustice humaine est en train de disparaître: la grande musique n'est plus le lot exclusif des courtisans et des riches; elle est maintenant accessible aux plus petites gens, qui lui ont déjà fait, à elle et aux consolations qu'elle leur offre, l'accueil le plus intelligent et le plus sympathique.

PAR QUOI COMMENCER?

On a parfois l'impression qu'il faut énormément de disques pour tirer plaisir de la musique enregistrée. Rien n'est plus faux. Car c'est un plaisir bien plus qualitatif que quantitatif. Quand on a trop de disques, on n'épuise pas le contenu de chacun de ces disques, on n'en tire pas le plaisir artistique qu'il est apte à nous procurer. On papillonne. Quelques disques vraiment beaux suffisent pour commencer, auxquels on ajoutera graduellement, selon une sage modération. Il est vrai qu'il se publie ces mois-ci tant de beaux disques que la tentation est grande de dépasser son budget et sa capacité d'absorption! C'est un de mes amis d'Arvida qui me disait l'an dernier: "La passion des disques, c'est un *hobby* dispendieux!"

Il y a énormément de très belle musique, et l'on est en train de l'enregistrer toute! Comment choisir? Je propose ici aux débutants une liste, qui n'a rien d'exclusif, d'oeuvres très belles et susceptibles de plaire à prime abord. Il s'agit d'oeuvre où l'élément mélodique domine, ce qui les rend chantantes. J'indique la version qui me paraît actuellement la meilleure.

BACH — Un disque intitulé *"Music of Jubilee":* magnifique. (Columbia, ML-4435)

MOZART — *Symphonie Haffner:* (Toscanini, N B C. (Victor LM-1038).

Divertissements en Mi Bemol, avec Heifetz, Primrose et Feuerman. (Victor L C T-1021).

HAYDN — *Symphonie de l'Horloge* (Même disque que la *Symphonie Haffner* de Mozart.

BEETHOVEN — *2e Concerto pour le piano:* Kapell, pianiste et l'Orchestre de la NBC. (Victor, LM-12, 10-pouces).

Symphonie pastorale: (Weingartner et Vienne (Columbia, ML-4506) ou Toscanini et NBC (Victor LCT-1042) Ce sont deux anciens enregistrements repris sur long-fil, mais ce sont vraiment les meilleurs. Klemperer excellent pour la *5e Symphonie,* me semble moins bon dans la *Pastorale.* (Vox PL-6960).

Deux *Romances pour violon* (Decca, DL-4004, 10-pouces).

SCHUBERT — *Troisième Symphonie,* orchestre de Cincinnati (London, LLP-405).

SCHUMANN — Son *Concerto pour piano,* en la, avec Dinu Lipatti: extraordinaire! (Columbia ML-2195, 10-pouces).

PAGANINI. — Onze *Caprices,* joués par le jeune Michel Robin, alors âgé de 13 ans. (Columbia, ML-2168, 10-pouces).

CHOPIN — Les 24 *Préludes* (Victor LM-1163) ou les quatre *Scherzos* (Victor LM-1132), avec Arthur Rubinstein.

Le *Deuxième Concerto* de Chopin est aussi très chantant. Avec Malcuzinski. (Columbia, ML-4135).

BERLIOZ — *Symphonie fantastique.* De trois bonnes éditions la meilleure est celle de Pierre Monteux avec son Orchestre de San Francisco (Victor LM-1131).

DEBUSSY — *Images,* jouées par Gieseking (Columbia, ML-2188).

RACHMANINOFF — *Deuxième Concerto,* avec Julius Katchen (London, LLP-384).

SMETANA — *La Moldau,* couplée avec la *1ère Rhapsodie roumaine* d'Enesco (Decca, DL-4012).

DE FALLA — *Le Tricorne;* enregistrement intégral par Ansermet et l'Orchestre de la Suisse romande. (London, LL-598).

R. G.

Grétry Opera Revived at Tanglewood Fete

By Jules Wolffers

LENOX, MASS.—It was not only the music that made news at this summer's Berkshire Festival. The other side of the podium made news of its own, with record-breaking audiences and gate receipts. Over 150,000 admissions were chalked up for the Boston Symphony Orchestra concerts, plus other Tanglewood events and student concerts sponsored by the affiliated Berkshire Music Center. Total income was well over $350,000, including ticket sales and contributions to the Center's "Friends," which carry admission to student programs and other Tanglewood offerings. This is "big business" for a six-week period, and encouraging for those who want to see the mass American audience share in the experience of hearing fine music.

As usual, Boris Goldovsky's Opera Department made very special news of its own. Four one-act operas were produced —Gluck's The Drunkard Reformed, Debussy's L'Enfant Prodigue, Chabrier's An Incomplete Education, and the first performance of Bad Boys in School, by Jan Meyerowitz.

The last-named, based on a play by Nestroy, formed a part of the annual benefit program lasting an entire day, Tanglewood on Parade, where it had to compete with a lot of rival programs demonstrating the achievements of the various departments of the Center. This was on too lavish a scale to make a detailed consideration possible.

The chief operatic production was Grétry's Richard the Lion-Hearted, dating from 1784. This was the first hearing of the work in the United States since about 1800, when it was, of course, sung in French.

The story concerns the faithful Blondel, a minstrel, who contrives to rescue his imprisoned royal master Richard when the latter is held in durance vile during one of his crusading enterprises. Blondel announces his presence by singing a song of fealty which has become associated with this historic character, O Richard, O mon Roi. The opera also contains some more or less conventional love scenes.

A Historic Opera-Comique

The much written-about but never-heard work received the best of treatment from Goldovsky's talented troupe. For all its anachronisms and naiveté, the opera has much appealing charm and some fine melodies. This score served as one of the models for later French comic opera, and it was a fascinating experience to see the history-making work produced, if today it seems a bit pallid. The whole cast and production crew worked with an esprit de corps that produced first-class results.

Goldovsky, the producer and conductor, used a translation made by himself and Sarah Caldwell, who staged the work. The setting were designed by John Blankenship and successfully employed the projections on slides of Paul Planer, as in the Mozart Titus production last season at the Center. The costumes by Leo Van Witsen were elaborate and in the spirit of the period. The musical preparation had enlisted as assistants Paul Ulanowsky, Felix Wolfes and Ludwig Zirner.

The casts were headed by John McCollum, as Blondel; Theresa Green and Lois McCauley, alternating as Marguerite of Flanders; Richard Cassilly and Alvin Edmondson, heard on separate nights as King Richard. The two young lovers united by the royal beneficence were Christine Cardillo as Laurette and Robert Rue as Florestan. Others roles were assigned to Arlene Stone, Alfred Knopf, Anne English, Rosalind Elias, Robert Simpson, Lee Cass, McHenry Boatwright, Suzanne Der Derian, Paul Huddleston, Richard Brand, Hunter Moore, Wendell Gray, Clifford Orr and Arthur Schoep, besides a mixed chorus of peasants, servants and soldiers.

Orchestral Highlights

As for the parent body, the orchestra presented 15 concerts, the first six devoted to chamber music (reported in the August issue of the Musical Courier). The last nine, with the full orchestra, came on three successive Friday-Saturday-Sunday programs, ending Aug. 16.

SCENE FROM GRETRY'S OPERA, Richard the Lion-Hearted, revived at Berkshire Music Center. L. to r., Laurette (Christine Cardillo) and the minstrel Blondel (John McCollum) in an episode from Act. I. The work was produced by Boris Goldovsky, using the Goldovsky-Caldwell English translation of Sedaine's text; and with scenic projections by Paul Planer.

Charles Munch opened the Shed series in brilliant style with the Beethoven "Leonore" No. 3, the Mendelssohn Violin Concerto (Zino Francescatti, soloist), the Copland "Appalachian Spring," and the Ravel Bolero. The orchestra played splendidly and Mr. Francescatti drew salvos of applause for his smooth and finished rendition.

Lukas Foss was soloist the following night in his own Piano Concerto No. 2, a work that did not receive a uniformly favorable reception when heard last year. Since that time, however, the composer has revised it to its great advantage. Possibly, also, the performance was a better one this time. So here is a reversal of judgment for a composition one now finds imaginative and charming. Program-opener was Schumann's Overture to Manfred, and after-intermission pieces were the Mendelssohn "Italian" Symphony with the Hindemith Symphonic Metamorphosis on Weber Themes, both done in scintillating style.

First of the guest conductors was Pierre Monteux, in an all-Tchaikovsky program. One small bird on this occasion pitted his wee but shrill piping against the whole orchestra. Monteux's Tchaikovsky has its own qualities of emphasis, with particular stress on brass. The audience was enthusiastic. Bolet gave an expressive and powerful projection of the concerto.

The opening program of the second week-end was devoted to the Berlioz Romeo and Juliet dramatic symphony, an especial Munch favorite, which he does very well. Soloists were Jennie Tourel, contralto; John McCollum, tenor, and Nicola Moscona, bass, with the choral sections taken by the Berkshire Festival Chorus trained by Hugh Ross.

Koussevitzky Memorial Program

Memories of Munch's predecessor were revived the following evening when Leonard Bernstein directed a Koussevitzky memorial concert. After Moussorgsky's Prelude to Khovanstchina, Jennie Tourel made her second series appearance with exquisitely-shaped interpretations of the solo sections from Ravel's Shéhérazade. The conductor achieved magnificent results in the Mahler "Resurrection" Symphony, although his platform mannerisms sometimes got in the way of the music. Miss Tourel again was highly effective, and a young soprano, Theresa Green, made an appealing Tanglewood debut, with the Festival Chorus producing some beautiful timbres. After the program Bernstein received the Mahler Medal from the Bruckner Society of America in an informal backstage presentation.

Munch returned the following afternoon for gratifying results in the Schubert Fifth and a moving rendition of Samuel Barber's Adagio for Strings. Soloist of the afternoon was Gregor Piatigorsky in his notable reading of Don Quixote, by Strauss, and in the inconsequential but diverting Brazilian-flavored Milhaud Cello Concerto No. 1. The Roussel Second Suite from Bacchus et Ariane closed the concert and series B.

Brahms' Requiem Sung

The final week-end repeated the Munch-Bernstein-Munch pattern. The regular conductor again devoted his opening program to a concert-length work, the Brahms German Requiem, Soloists were Lois Marshall, soprano and William Warfield, baritone, and here the Berkshire Festival Chorus made the last of its many fine appearances.

Bernstein achieved the biggest single audience success of the festival with his exciting reading of the Chavez Sinfonia India. The Mexican composer was present to share in the great ovation evoked by his tricky, folk-flavored composition.

On the other hand, the audience was apathetic to a really splendid read-

(*Continued on page* 13)

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as the tenor soloist. Bluebeard's Castle by Bartok had a revival under his baton, with Norman Scott as Bluebeard, revealing a fine voice but missing some of the tension of the role, and Martha Lipton as Judith showing much dramatic feeling. Dorati's interpretation was beyond all praise.

Elmendorff conducted the Residentie, with Dietrich Fischer-Dieskau as baritone soloist in Mahler's Lieder eines fahrenden Gesellen, sung with musical and poetic mastery. There was a local premiere of the Second Symphony by K. A. Hartmann, lasting only 15 minutes, but showing touching episodes, despite some excesses in expression and overwhelming use of percussion. Paul Klecki conducted the same orchestra in a novelty for the Netherlands, the Primo Concerto per Orchestra by the Italian Goffredo Petrassi, cleverly composed and with charming invention in the Adagio, though the third part has little inspiration. Clara Haskil appeared as soloist in the Schumann Piano Concerto.

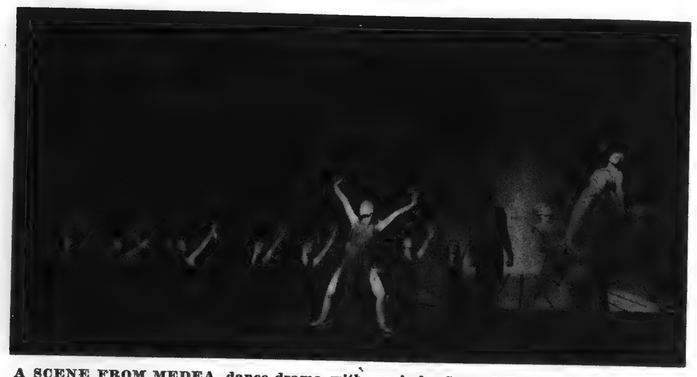
The two orchestras gave closing concerts. That by the Concertgebouw in Amsterdam presented Eugene Ormandy in his Dutch debut (he also led three other Concertgebouw programs, one in Scheveningen). He proved a first class interpreter of the Mendelssohn "Italian" Symphony, and gave a magnificent reading of Hindemith's Mathis der Maler Symphony. Another novelty here was the Sixth Symphony of Prokofieff, revealingly presented.

The closing Residentie concert under Otterloo at the Kurhaus held Falla's El Amor Brujo suite, with Martha Lipton as a deeply dramatic soloist; Ravel's Valses Nobles et Sentimentales; the local premiere of the original Orchestermusik by Gottfried von Einem, and Liszt's A major concerto, finely played by Cor de Groot.

Other Concerts, Ballets and Dramas

Space does not permit detailed reports on the many other outstanding events, such as the Radio Philharmonic Orchestra's two concerts at Haarlem and The Hague, which included a series of seven variations by Dutch composers on the folksong, When It Rains in Winter, with contributions by Cor de Groot, Jurriaen Andriessen, Herman Strategier, Marius Flothuis, Sem Dresden, Karel Mengelberg, and Anthon van der Horst, performed under Eduard Flipse's direction; and Henk Badings' Psalmen-Symphonie, a composition of significance and beauty. Both works were written on commission from the Dutch Radio Union.

The Stuttgart Chamber Orchestra, under Karl Muenchinger, featured Bach's Brandenburg Concertos Nos. 3, 4, 5 and 6 in one splendid concert, though the Concertgebouw Hall was too large for such works. The Collegium Musicum Italicum, under Renato Fasano, gave a memorable concert of older Italian music by Vivaldi and his contemporaries, also a work by Rossini. The latter group also was heard in a Vivaldi program at Scheveningen. The sextet Alma Musica, of the Netherlands, gave a program including a new work, Le Tombeau de Ravel, by Rudolf Escher, and the D major Concerto by Falla. The Nederlandes Kamerkoor, under Felix de Nobel, presented several morning concerts, one devoted to Lassus, the second to works by des Pres, Frank Martin, Hindemith, Joaquin Rodrigo, Spanish composer (b. 1902) and Marius Flothuis. The Bach Verenigung was heard in a Bach-Handel program at St. Jon's Church, Gouda, and Bach's B minor Mass at the Cathedral in Naarden. Four lieder recitals at the Diligentia were by de los Angeles, including Falla's Canciones; Elisabeth Schwarzkopf, in a Wolf program; Laurens Bogtman, in songs by Martin, Moussorgsky, Fauré and Chabrier; and Fischer-Dieskau in Schubert's Winterreise. In the ballet field, we had performances by the Grand Ballet du Marquis de Cuevas, Ram Gopal and his Indian dancers and musicians, a National Dance Group from Greece, and Roland Petit with his Ballet de Paris. Every man, Hofmannsthal's Der Schwierige an Shakespeare's Tempest were the dramatic offerings.



A SCENE FROM MEDEA, dance drama with music by Samuel Barber, American composer, recently produced by the Cologne Opera, with Lisa Czobel dancing the title role.

MUNICH FESTIVAL PRODUCES RARE OPERAS

By Gisella Selden-Goth

MUNICH.—The Munich Opera Festival covers the same period as that at Bayreuth, but there is little competition between the two. They aim to attract the same international public which visits Bavaria in the summer. Munich offers works carried over from the winter repertory. The casts are local ones, with occasional addition of foreign singers. In Meistersinger, Ferdinand Frantz as Hans Sachs was particularly effective. But the old-fashioned and uninspired stagecraft and mediocre orchestra are less rewarding.

While Bayreuth has Wagner and Salzburg its Mozart as patron saints, Munich has sought to specialize in Richard Strauss—a not illogical idea, since that composer's father played French horn in the orchestra here for nearly half a century and his famous son was born here and died in the nearby mountain resort of Garmisch. This is laudable, but certainly such dated or rather weak operas as Arabella and Capriccio made a poor showing in their proximity to the powerful Elektra, in spite of some occasionally quite beautiful "Straussian" music. In the casts the charming soprano Lisa della Casa (joining the "Met" soon) excelled as Arabella.

Orff's Antigonae Is Powerful

The notable contemporary musical organization of Munich, Musica Viva, may have inspired the inclusion in the festival roster of Carl Orff's Antigonae. One of the leading composers of modern Germany, also esteemed as a theorist, educator and artist of universal culture, he writes the highly sophisticated librettos of his own works. Though the artfully primitive way in which he sets them to music is often subject to controversy, one cannot deny him originality.

Orff's music to Hoelderlin's wonderful German version of Sophocles' tragedy is written for a curiously barbaric orchestra, one without violins, and adding a clangorous instrument, the trautonium, to its already greatly enriched percussion battery. The orchestra underlines with sparse but all the more terrific outbursts the bloody feuds of Oedipus' descendants, while on the other hand it paints a fantastic and shadowy accompaniment for the archaic, and often only recited, arias and choruses.

The production of the one enormous act lasting two and a half hours is novel and imaginative, with inventive abstract staging. It proved one of the festival highlights. Gerhard Lenssen, the Dresden conductor, Heinz Arnold as stage director, and Helmut Juergens as designer, worked together with close understanding to realize the symbolic dream-world of Orff's dramatic conception. The chorus had been remarkably well coached by Herbert Erlenwein for its difficult task, which requires expert mastery of declamation. The exalted Antigonae of Christel Goltz and the monumental Kreon of Henrich Pfanzl maintained a high level in the solo parts.

Werner Egk Works Produced

Much less acclaim was awarded to the attempt to add a modern ballet bill to the program. The one-act scores by Werner Egk, The Chinese Nightingale, and Joan of Zarissa, represented the work of one of the composers sponsored by Musica Viva, but these productions did not prove too interesting. This was in part owing to the insufficiency of the Munich Opera ballet, whose lack of charm and precision were disappointing. Although possessing several accomplished soloists, the ensemble has been little touched as yet by the new afflatus in the other fields of German theatre art.

The festival also included one performance of Pfitzner's Palestrina, written forty years ago, now seldom given in Germany and not at all elsewhere, though considered by many to rank among the great music dramas of our century. The exacting role of Palestrina was sung and acted with conviction by Julius Patzak. Robert Heger conducted an orchestra which lacked the requisite delicacy in sound for a perfect realization.

Calls U. S. Vocal Standards "Best"

Present-day vocal standards are higher today in the United States than in Europe, according to Dr. Andrea Palestrina, voice teacher of New York and Hollywood, who recently returned from two years spent in teaching activities abroad.

He related that as a result of studies of musical conditions in England, France, Belgium, Italy and Austria (while singers appearing there are also heard in Germany and Spain on their tours) he feels confident that his findings apply generally to the European scene.

"The consensus of opinion, I found," said Dr. Palestrina, "is that the best voices and musical training today can be had in the United States. Neither America's territory nor her cultural life were more than superficially disturbed by the results of World War Two. She also benefited by the influx of some of Europe's best teachers and artists, who came here at the beginning of the war and have remained ever since.

"In Europe, on the other hand, many established schools of music were closed, musical conceptions in singing and other fields became more and more loosely defined and many of the great opera houses were bombed out. A new standard of singing was established which has become the present-day European tradition, based on quick and often slipshod productions, presented in any theatre available, suitable to the tastes of the changing occupation forces and the war-disturbed civilian population, who spent a few hours of escape in these houses in order to forget the drabness of life in wartime Europe. The artists, in order to earn their bread under hard conditions, jumped into the breach and turned out music like sausages.

"Thus developed what has become, with a little polishing, the present European 'tradition' in the world of song. This has little to offer in comparison with the great ideals of singing so carefully nurtured from the 18th to the beginning of the 20th centuries, and even earlier. At the same time there was a change in the quality of some of the personnel engaged in the administration and direction of music. In some instances, instead of having a broad and rich cultural background, the managers of today were appointed on the basis of their having political approval because of admirable war records, and their qualifications to be an impresario often leave much to be desired. This, of course, is not true of every operatic or other manager; there are notable exceptions.

"On the other hand, the new generations of artists that have grown up in the United States, when they come to Europe, often set the musical world there on its ears, and in many cases create sensations.

"New" Standards Abroad

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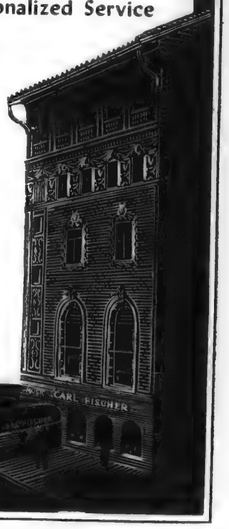
Society of the Classic Guitar



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as the tenor soloist. Bluebeard's Castle by Bartok had a revival under his baton, with Norman Scott as Bluebeard, revealing a fine voice but missing some of the tension of the role, and Martha Lipton as Judith showing much dramatic feeling. Dorati's interpretation was beyond all praise.

Elmendorff conducted the Residentie, with Dietrich Fischer-Dieskau as baritone soloist in Mahler's Lieder eines fahrenden Gesellen, sung with musical and poetic mastery. There was a local premiere of the Second Symphony by K. A. Hartmann, lasting only 15 minutes, but showing touching episodes, despite some excesses in expression and overwhelming use of percussion. Paul Klecki conducted the same orchestra in a novelty for the Netherlands, the Primo Concerto per Orchestra by the Italian Goffredo Petrassi, cleverly composed and with charming invention in the Adagio, though the third part has little inspiration. Clara Haskil appeared as soloist in the Schumann Piano Concerto.

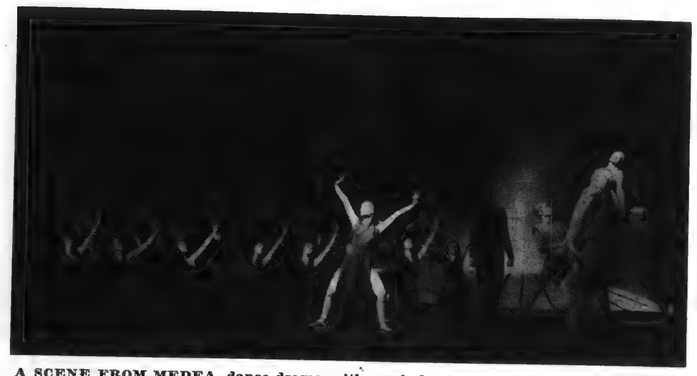
The two orchestras gave closing concerts. That by the Concertgebouw in Amsterdam presented Eugene Ormandy in his Dutch debut (he also led three other Concertgebouw programs, one in Scheveningen). He proved a first class interpreter of the Mendelssohn "Italian" Symphony, and gave a magnificent reading of Hindemith's Mathis der Maler Symphony. Another novelty here was the Sixth Symphony of Prokofieff, revealingly presented.

The closing Residentie concert under Otterloo at the Kurhaus held Falla's El Amor Brujo suite, with Martha Lipton as a deeply dramatic soloist; Ravel's Valses Nobles et Sentimentales; the local premiere of the original Orchestermusik by Gottfried von Einem, and Liszt's A major concerto, finely played by Cor de Groot.

Other Concerts, Ballets and Dramas

Space does not permit detailed reports on the many other outstanding events, such as the Radio Philharmonic Orchestra's two concerts at Haarlem and The Hague, which included a series of seven variations by Dutch composers on the folksong, When It Rains in Winter, with contributions by Cor de Groot, Jurriaen Andriessen, Herman Strategier, Marius Flothuis, Sem Dresden, Karel Mengelberg, and Anthon van der Horst, performed under Eduard Flipse's direction; and Henk Badings' Psalmen-Symphonie, a composition of significance and beauty. Both works were written on commission from the Dutch Radio Union.

The Stuttgart Chamber Orchestra, under Karl Muenchinger, featured Bach's Brandenburg Concertos Nos. 3, 4, 5 and 6 in one splendid concert, though the Concertgebouw Hall was too large for such works. The Collegium Musicum Italicum, under Renato Fasano, gave a memorable concert of older Italian music by Vivaldi and his contemporaries, also a work by Rossini. The latter group also was heard in a Vivaldi program at Scheveningen. The sextet Alma Musica, of the Netherlands, gave a program including a new work, Le Tombeau de Ravel, by Rudolf Escher, and the D major Concerto by Falla. The Nederlandes Kamerkoor, under Felix de Nobel, presented several morning concerts, one devoted to Lassus, the second to works by des Pres, Frank Martin, Hindemith, Joaquin Rodrigo, Spanish composer (b. 1902) and Marius Flothuis. The Bach Verenigung was



A SCENE FROM MEDEA, dance drama with music by Samuel Barber, American composer, recently produced by the Cologne Opera, with Lisa Czobel dancing the title role.

heard in a Bach-Handel program at St. Jon's Church, Gouda, and Bach's B minor Mass at the Cathedral in Naarden. Four lieder recitals at the Diligentia were by de los Angeles, including Falla's Canciones; Elisabeth Schwarzkopf, in a Wolf program; Laurens Bogtman, in songs by Martin, Moussorgsky, Fauré and Chabrier; and Fischer-Dieskau in Schubert's Winterreise. In the ballet field, we had performances by the Grand Ballet du Marquis de Cuevas, Ram Gopal and his Indian dancers and musicians, a National Dance Group from Greece, and Roland Petit with his Ballet de Paris. Every man, Hofmannsthal's Der Schwierige and Shakespeare's Tempest were the dramatic offerings.

MUNICH FESTIVAL PRODUCES RARE OPERAS

By Gisella Selden-Goth

MUNICH.—The Munich Opera Festival covers the same period as that at Bayreuth, but there is little competition between the two. They aim to attract the same international public which visits Bavaria in the summer. Munich offers works carried over from the winter repertory. The casts are local ones, with occasional addition of foreign singers. In Meistersinger, Ferdinand Frantz as Hans Sachs was particularly effective. But the old-fashioned and uninspired stagecraft and mediocre orchestra are less rewarding.

While Bayreuth has Wagner and Salzburg its Mozart as patron saints, Munich has sought to specialize in Richard Strauss—a not illogical idea, since that composer's father played French horn in the orchestra here for nearly half a century and his famous son was born here and died in the nearby mountain resort of Garmisch. This is laudable, but certainly such dated or rather weak operas as Arabella and Capriccio made a poor showing in their proximity to the powerful Elektra, in spite of some occasionally quite beautiful "Straussian" music. In the casts the charming soprano Lisa della Casa (joining the "Met" soon) excelled as Arabella.

Orff's Antigonae Is Powerful

The notable contemporary musical organization of Munich, Musica Viva, may have inspired the inclusion in the festival roster of Carl Orff's Antigonae. One of the leading composers of modern Germany, also esteemed as a theorist, educator and artist of universal culture, he writes the highly sophisticated librettos of his own works. Though the artfully primitive way in which he sets them to music is often subject to controversy, one cannot deny him originality.

Orff's music to Hoelderlin's wonderful German version of Sophocles' tragedy is written for a curiously barbaric orchestra, one without violins, and adding a clangorous instrument, the trautonium, to its already greatly enriched percussion battery. The orchestra underlines with sparse but all the more terrific outbursts the bloody feuds of Oedipus' descendants, while on the other hand it paints a fantastic and shadowy accompaniment for the archaic, and often only recited, arias and choruses.

The production of the one enormous act lasting two and a half hours is novel and imaginative, with inventive abstract staging. It proved one of the festival highlights. Gerhard Lenssen, the Dresden conductor, Heinz Arnold as stage director, and Helmut Juergens as designer, worked together with close understanding to realize the symbolic dream-world of Orff's dramatic conception. The chorus had been remarkably well coached by Herbert Erlenwein for its difficult task, which requires expert mastery of declamation. The exalted Antigonae of Christel Goltz and the monumental Kreon of Henrich Pfanzl maintained a high level in the solo parts.

Werner Egk Works Produced

Much less acclaim was awarded to the attempt to add a modern ballet bill to the program. The one-act scores by Werner Egk, The Chinese Nightingale, and Joan of Zarissa, represented the work of one of the composers sponsored by Musica Viva, but these productions did not prove too interesting. This was in part owing to the insufficiency of the Munich Opera ballet, whose lack of charm and precision were disappointing. Although possessing several accomplished soloists, the ensemble has been little touched as yet by the new afflatus in the other fields of German theatre art.

The festival also included one performance of Pfitzner's Palestrina, written forty years ago, now seldom given in Germany and not at all elsewhere, though considered by many to rank among the great music dramas of our century. The exacting role of Palestrina was sung and acted with conviction by Julius Patzak. Robert Heger conducted an orchestra which lacked the requisite delicacy in sound for a perfect realization.

Calls U. S. Vocal Standards "Best"

Present-day vocal standards are higher today in the United States than in Europe, according to Dr. Andrea Palestrina, voice teacher of New York and Hollywood, who recently returned from two years spent in teaching activities abroad.

He related that as a result of studies of musical conditions in England, France, Belgium, Italy and Austria (while singers appearing there are also heard in Germany and Spain on their tours) he feels confident that his findings apply generally to the European scene.

"The consensus of opinion, I found," said Dr. Palestrina, "is that the best voices and musical training today can be had in the United States. Neither America's territory nor her cultural life were more than superficially disturbed by the results of World War Two. She also benefited by the influx of some of Europe's best teachers and artists, who came here at the beginning of the war and have remained ever since.

"In Europe, on the other hand, many established schools of music were closed, musical conceptions in singing and other fields became more and more loosely defined and many of the great opera houses were bombed out. A new standard of singing was established which has become the present-day European tradition, based on quick and often slipshod productions, presented in any theatre available, suitable to the tastes of the changing occupation forces and the war-disturbed civilian population, who spent a few hours of escape in these houses in order to forget the drabness of life in wartime Europe. The artists, in order to earn their bread under hard conditions, jumped into the breach and turned out music like sausages.

"Thus developed what has become, with a little polishing, the present European 'tradition' in the world of song. This has little to offer in comparison with the great ideals of singing so carefully nurtured from the 18th to the beginning of the 20th centuries, and even earlier. At the same time there was a change in the quality of some of the personnel engaged in the administration and direction of music. In some instances, instead of having a broad and rich cultural background, the managers of today were appointed on the basis of their having political approval because of admirable war records, and their qualifications to be an impresario often leave much to be desired. This, of course, is not true of every operatic or other manager; there are notable exceptions.

"On the other hand, the new generations of artists that have grown up in the United States, when they come to Europe, often set the musical world there on its ears, and in many cases create sensations.

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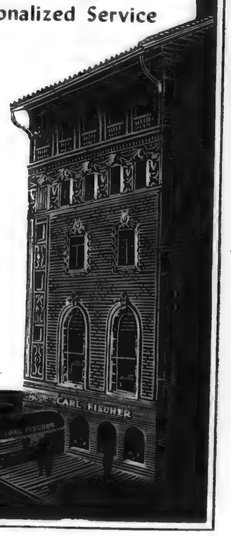

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Music in Review

BY TUCKER KEISER

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The two singers from the Metropolitan Opera singing the solo roles were Jennie Tourel, an opulent voiced mezzo-soprano, and Nicola Moscona, a suave voiced bass. Joining Mr. Moscona and Miss Tourel was John McCollum, a student this season at Tanglewood. Mr. McCollum is emerging with each appearance as an artist of first rate potentialities. His Queen Mab aria in the prologue showed that in addition to having a beautifully trained voice, the tenor possesses a flair for dramatics as well.

Berlioz called "Romeo and Juliet" a dramatic symphony. Despite the operatic and oratorio elements in the work, it remains symphonic in form. The composer divides the symphony in two major parts. Taking his cue from Shakespeare, the first part, which is on the short side, becomes a prologue. Here the listener is introduced to the themes which will become so important in Part Two, and the listener is given a summary of the story.

The second part follows the four-movement symphonic scheme. The initial section, an allegro, shows Romeo's sadness in the midst of a ball. The second section, a scherzo, a musical interpretation of the Queen Mab speech sung in the prologue, the third a funeral march for the two lovers, and the final section, a finale, portrays the reconciliation of the two families by Friar Lawrence.

To say that this was a perfect performance would simply be untrue; there were several bad entrances, whooped-up tempos, and a forgotten cue on the part of the conductor to the chorus and the harp at the end of Miss Tourell's solo. However, the over-all effect, the immense feeling imparted, and the grand design more than made up for these minor slips.

Mr. Munch divides the work, not in the logical place at the end of part one, but after the Queen Mab scherzo. This brings intermission at the customary half way mark, but it disturbs the formal and emotional balance.

Incidentally, Mr. Munch, who enjoys singing along as he conducts, was in excellent voice.

Music in Review

By TUCKER KEISER

Lenox Festival

LENOX, Aug. 9—After an emotionally powerful Koussevitzky memorial concert Saturday night under the direction of Leonard Bernstein, any program which followed it Sunday afternoon must be something of an anti-climax. Mr. Munch wisely chose a quiet program for today's concert with the exception of one piece, "Don Quixote" by Richard Strauss. In this work we heard Gregor Piatigorsky as the cello soloist.

The concert began with Schubert's Symphony No. 5 in B-major. Not as well known as the "Unfinished" or the "Great" in C major, the symphony is a joyous piece constructed along the classical lines of Haydn and Mozart and uses the same instrumentation with the exception of trumpets and drums. There is not much development in the German symphonic tradition, but in its place we have typically Schubertian continuous song. Mr. Munch led the orchestra though a somewhat mannered but agreebly pleasant paced performance.

Although Samuel Barber is a prolific composer, the adagio f strings turns up time and tin again on our symphony program. Originally a slow movement in his Quartet in B Minor, the adagio has a decided romantic flavor. However, its clarity of detail, its economy of means sets it apart from the flambouyant compositions which bear the romantic label.

In Mr. Barber's work, the conductor allowed his marvelous string section one of its rare opportunities to sing with a richness in sound associated with the Boston Symphony in the past. And what is more the conductor held himself in hand through the soul wrenching measures and did not let the music overthrow his emotional equilibrium.

In both Strauss' "Don Quixote" and in the Milhaud Cello Concerto No. 1 in F which followed after intermission, Mr. Piatigorsky was given admirable support. Joseph De Pasquale, the first violist of the Boston Symphony played the brief viola solo parts in the "Don Quixote."

Little need be said about Mr. Piatigorsky's "Don Quixote" except that it remains the best performance of that score today.

More than 11,000 Hear Concert at Tanglewood

LENOX, Mass., Aug. 10—An audience of more than 11,000, largest of the year, Saturday night gave Leonard Bernstein a standing ovation at the conclusion of a magnificent performance of the Mahler second Symphony in the music shed at Tanglewood. Sharing the plaudits with the youthful maestro were Jennie Tourel, contralto and Theresa Green, soprano, the Berkshire festival mixed chorus and the members of the Boston Symphony orchestra who played individually and collectively in mid-winter season form.

The lengthy Mahler opus, seldom hear in its entirety, provided orchestra, soloists, chorus and conductor with a rich if over-lengthy fare which at all times maintained a high level of quality and occasionally soared to great heights.

Prefacing the major work of the evening, as the first part of the annual Koussevitsky memorial program, were the "Khovanstchina" prelude of Moussorgsky and the "Sheherazade" of Ravel, the latter providing Miss Tourel with a further opportunity to demonstrate her lude by Moussorgsky, three "poems" by Ravel and the tremendous Mahler second symphony. The youthful Bernstein received a standing ovation at the concert's end.

* * *

The goings on at Tanglewood are not in competition with similar activities in the TSV or in other cultural and recreational centers of the region. The Berkshire festival has become, in its relatively short life, an American Salzburg, a sort of tradition or inspiration.

I can recall a pre-World War II festival concert in the tent at Tanglewood, before the days of the music shed. The program was all Wagner. The weather was violent.

As the concert began, thunder rolled ominously in the distance. In the humid heat strings in the fiddle section were popping like corks at a Hollywood wedding. Presently a gentle rain could be heard pattering on the lofty big top. Gradually the rain increased, and with it the noise. Finally it was so loud that Koussevitzky halted the proceedings and gave Nature the baton.

Half an hour later the rain, and apparently the thunder, had vanished leaving a sodden silence in and around the tent.

The maestro patiently brought his men to order and the music began again. Suddenly the tent began to sway and flutter, thunder crashed and lightning flashes penetrated the gloom of the tent. The music stopped.

That violent Wagnerian afternoon probably did more to build the costly music shed than any other single event. The future of the festival looked dim as long as weather could play such an unwelcome role in the sound effects.

* * *

Popularity has brought other problems to Tanglewood, but they are neither violent nor insurmountable. One of stickiest is traffic. The winding Berkshire roads were never intended for heavy automobile traffic. The festival fathers have done their best, the state and local police have added theirs, but still Tanglewood's parking area, after a concert in the shed is a bad place for an impatient man with a tendency towards appoplexy.

In an effort to warn and guide people about this problem, the festival programs contain an entry that might sensibly be applied to other pursuits than concert-going.

The warning can be summed up in the words of the paragraph headings: 1, Follow the Tanglewood Signs. 2, Come Early. 3, Stay Late. 4, Have Patience.

clean technique.

H. T. S.

. . . Summer Symphony

By Howard T. Swain

Twi[illegible] Valley—not far by telescope—an impressive [illegible] of July and August. This is provided by concerts of the Berkshire festival at Tanglewood, Lenox, wood, 80 to 100 feet high, over all of Claremont's Broad either edge of it and you would have a reasonable facsimile

THE KNICKERBOCKER NEWS
Albany, N.Y., Wed., Aug. 12, 1953

Berkshire Festival Lists 3 Concluding Concerts

Tre Berkshire Festival will be concluded this weekend with concerts Friday and Saturday nights and Sunday afternoon by the full 104-piece Boston Symphony Orchestra.

The predicted 150,000 season's attenrance, including the festival concerts and 38 demonstrations and concerts by students of the Berkshire Music Center, will shatter all records for the festival.

Charles Munch, music director of the Boston Symphony, will conduct Friday night and Sunday afternoon and Leonard Bernstein Saturday nigrt.

Brahm's Friday Night

Friday night's concert will be given over to Brahms' "German Requiem" for chorus and soloists. Lois Marshall, Canadian Soprano, and William Warfield, will be soloists and t he Festival Chorus of the Berkshire Music Center will participate.

Mr. Bernstein will feature the "Sinfonia India" of Carlos Chavez at Saturday night's program, which also will include symphonies by Sibelius and Brahms.

At Sunday's concert Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand. Works of Schubert, Chabriet and Wagner also will be performed.

'Tanglewood on Parade'

The concluding concerts will be preceded by "Tanglewood on Parade," a gala benefit for the Berkshire Music Center, Thursday commencing at 6 p. m. The Music Center is the Boston Symphony's summer school of music.

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of the benefit program.

Scenes from Gershwin's "Porgy and Bess" will be presented with Leontyne Price and William Warfield as soloists.

LOIS MARSHALL

NORWALK HOUR, NORWALK, CONN
SATURDAY, AUGUST 15, 1953

19 STATE MUSICIANS STUDY THIS YEAR AT TANGLEWOOD SCHOOL

Students from 41 states and eleven foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood, Lenox, Mass., the country's only school of music maintained by a major orchestra. The institution was established by the Boston Symphony Orchestra in 1940, under Serge Koussevitsky, its music director, and is now in its eleventh six-week session lasting through the end of the Berkshire Festival on Aug. 16.

The current enrollment of 400 students represents a cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music and opera under a distinguished faculty which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, Richard Burgin, William Kroll and first chair players of the Boston Orchestra. The symphony's music directcor, Charles Munch, is director of the school, and Ralph Berkowitz is dean.

Nineteen of the students come from Connecticut and there are nineteen foreign students enrolled. Former students are now scattered through the U. S., Canada, South America, Europe and Australia.

Tanglewood on Parade, which was presented on Thursday, which featured Isaac Stern, violinist, Leontyne Price, soprano, baritone and William Warfield, baritone, as stars, moved the 1953 season in the Berkshires toward's its end. A considerable number of Norwalkers are planning to be present for the finale on Sunday, which features a program by Schubert, Chabrier, and Wagner, with Charles Munch conducting.

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Berlioz called "Romeo and Juliet" a dramatic symphony. Despite the operatic and oratorio elements in the work, it remains symphonic in form. The composer divides the symphony in two major parts. Taking his cue from Shakespeare, the first part, which is on the short side, becomes a prologue. Here the listener is introduced to the themes which will become so important in Part Two, and the listener is given a summary of the story.

The second part follows the four-movement symphonic scheme. The initial section, an allegro, shows Romeo's sadness in the midst of a ball. The second section, a scherzo, a musical interpretation of the Queen Mab speech sung in the prologue, the third a funeral march for the two lovers, and the final section, a finale, portrays the reconciliation of the two families by Friar Lawrence.

To say that this was a perfect performance would simply be untrue; there were several bad entrances, whooped-up tempos, and a forgotten cue on the part of the conductor to the chorus and the harp at the end of Miss Tourell's solo. However, the over-all effect, the immense feeling imparted, and the grand design more than made up for these minor slips.

Mr. Munch divides the work, not in the logical place at the end of part one, but after the Queen Mab scherzo. This brings intermission at the customary half way mark, but it disturbs the formal and emotional balance.

Incidentally, Mr. Munch, who enjoys singing along as he conducts, was in excellent voice.

Music in Review

By TUCKER KEISER

Lenox Festival

LENOX, Aug. 9—After an emotionally powerful Koussevitzky memorial concert Saturday night under the direction of Leonard Bernstein, any program which followed it Sunday afternoon must be something of an anti-climax. Mr. Munch wisely chose a quiet program for today's concert with the exception of one piece, "Don Quixote" by Richard Strauss. In this work we heard Gregor Piatigorsky as the cello soloist.

The concert began with Schubert's Symphony No. 5 in B-major. Not as well known as the "Unfinished" or the "Great" in C major, the symphony is a joyous piece constructed along the classical lines of Haydn and Mozart and uses the same instrumentation with the exception of trumpets and drums. There is not much development in the German symphonic tradition, but in its place we have typically Schubertian continuous song. Mr. Munch led the orchestra though a somewhat mannered but agreebly pleasant paced performance.

Although Samuel Barber is a prolific composer, the adagio for strings turns up time and time again on our symphony programs. Originally a slow movement in his Quartet in B Minor, the adagio has a decided romantic flavor. However, its clarity of detail, its economy of means sets it apart from the flambouyant compositions which bear the romantic label.

In Mr. Barber's work, the conductor allowed his marvelous string section one of its rare opportunities to sing with a richness in sound associated with the Boston Symphony in the past. And what is more the conductor held himself in hand through the soul wrenching measures and did not let the music overthrow his emotional equilibrium.

In both Strauss' "Don Quixote" and in the Milhaud Cello Concerto No. 1 in F which followed after intermission, Mr. Piatigorsky was given admirable support. Joseph De Pasquale, the first violist of the Boston Symphony played the brief viola solo parts in the "Don Quixote."

Little need be said about Mr. Piatigorsky's "Don Quixote" except that it remains the best performance of that score today.

Garcia, who coasted to his 14th victory behind a 93 score.

Stan Musial rapped his 17th home run with a teammate on base in the seventh to help the St. Louis Cardinals defeat the New York Giants 6-2 for a sweep of the three-game series.

Ralph Kiner blasted his 28th round-tripper to lead the Chicago Cubs to a second game 6-5 victory after the Philadelphia Phillies had won the opener 7-0.

Duke Snider clouted his 33rd four-bagger with the bases loaded as the National League-leading Brooklyn Dodgers crushed the

Philadelphia	59	47	.557	11
St. Louis	59	47	.557	11
New York	53	52	.505	16½
Cincinnati	49	61	.445	23

Twin State Telescope

. . . Summer Symphony

By Howard T. Swain

Three hours or so from the Twin State Valley—not far by telescope—an impressive spectacle unfolds 15 times during the [illegible] of July and August. This is provided by the Boston Symphony orchestra concerts of the Berkshire festival at Tanglewood, Lenox, Mass.

Throw a roof of steel and wood, 80 to 100 feet high, over all of Claremont's Broad Street park and the streets on either edge of it and you would have a reasonable facsimile of the Tanglewood music shed.

Spread a lawn, 100 yards long, across the wide end of the fan outside the shed and you have the "bleachers." On an average night the shed is filled with 6000 people. Crowds on the lawn outside vary with the weather. Last Saturday night 5500 bleacherites brought the audience total to 11,500.

The current Berkshire festival —the 14th since the Boston orchestra first participated — has been the most successful. Charles Munch, Pierre Monteux and Leonard Bernstein have conducted the principal concerts of the season which ends this week end. Last Saturday Bernstein conducted the concert, a memorial for his one-time mentor, the late Serge Koussevitzky. There was a prelude by Moussorgsky, three "poems" by Ravel and the tremendous Mahler second symphony. The youthful Bernstein received a standing ovation at the concert's end.

* * *

The goings on at Tanglewood are not in competition with similar activities in the TSV or in other cultural and recreational centers of the region. The Berkshire festival has become, in its relatively short life, an American Salzburg, a sort of tradition or inspiration.

I can recall a pre-World War II festival concert in the tent at Tanglewood, before the days of the music shed. The program was all Wagner. The weather was violent.

As the concert began, thunder rolled ominously in the distance. In the humid heat strings in the fiddle section were popping like corks at a Hollywood wedding. Presently a gentle rain could be heard pattering on the lofty big top. Gradually the rain increased, and with it the noise. Finally it was so loud that Koussevitzky halted the proceedings and gave Nature the baton.

Half an hour later the rain, and apparently the thunder, had vanished leaving a sodden silence in and around the tent.

The maestro patiently brought his men to order and the music began again. Suddenly the tent began to sway and flutter, thunder crashed and lightning flashes penetrated the gloom of the tent. The music stopped.

That violent Wagnerian afternoon probably did more to build the costly music shed than any other single event. The future of the festival looked dim as long as weather could play such an unwelcome role in the sound effects.

* * *

Popularity has brought other problems to Tanglewood, but they are neither violent nor insurmountable. One of stickiest is traffic. The winding Berkshire roads were never intended for heavy automobile traffic. The festival fathers have done their best, the state and local police have added theirs, but still Tanglewood's parking area, after a concert in the shed is a bad place for an impatient man with a tendency towards appoplexy.

In an effort to warn and guide people about this problem, the festival programs contain an entry that might sensibly be applied to other pursuits than concert-going.

The warning can be summed up in the words of the paragraph headings: 1, Follow the Tanglewood Signs. 2, Come Early. 3, Stay Late. 4, Have Patience.

THE KNICKERBOCKER NEWS
Albany, N.Y., Wed., Aug. 12, 1953

Berkshire Festival Lists 3 Concluding Concerts

Tre Berkshire Festival will be concluded this weekend with concerts Friday and Saturday nights and Sunday afternoon by the full 104-piece Boston Symphony Orchestra.

The predicted 150,000 season's attenrance, including the festival concerts and 38 demonstrations and concerts by students of the Berkshire Music Center, will shatter all records for the festival.

Charles Munch, music director of the Boston Symphony, will conduct Friday night and Sunday afternoon and Leonard Bernstein Saturday nigrt.

Brahm's Friday Night

Friday night's concert will be given over to Brahms' "German Requiem" for chorus and soloists. Lois Marshall, Canadian Soprano, and William Warfield, will be soloists and t he Festival Chorus of the Berkshire Music Center will participate.

Mr. Bernstein will feature the "Sinfonia India" of Carlos Chavez at Saturday night's program, which also will include symphonies by Sibelius and Brahms.

At Sunday's concert Seymour Lipkin, pianist, will be soloist in the Ravel Concerto for the Left Hand. Works of Schubert, Chabriet and Wagner also will be performed.

'Tanglewood on Parade'

The concluding concerts will be preceded by "Tanglewood on Parade," a gala benefit for the Berkshire Music Center, Thursday commencing at 6 p. m. The Music Center is the Boston Symphony's summer school of music.

The world premieres of "Bad Boys in School," a one-act opera by Jan Meyerowitz, and of "A Little Boy Lost," a cantata by Allen Sapp, will be features of the benefit program.

Scenes from Gershwin's "Porgy and Bess" will be presented with Leontyne Price and William Warfield as soloists.

LOIS MARSHALL

WALK HOUR, NORWALK, CONN
SATURDAY, AUGUST 15, 1953

19 STATE MUSICIANS STUDY THIS YEAR AT TANGLEWOOD SCHOOL

Students from 41 states and eleven foreign countries are enrolled this summer at the Berkshire Music Center, Tanglewood, Lenox, Mass., the country's only school of music maintained by a major orchestra. The institution was established by the Boston Symphony Orchestra in 1940, under Serge Koussevitsky, its music director, and is now in its eleventh six-week session lasting through the end of the Berkshire Festival on Aug. 16.

The current enrollment of 400 students represents a cross-section of advanced music students, teachers and professional musicians, who work in the divisions of orchestra playing and conducting, chamber music and opera under a distinguished faculty which includes such outstanding musicians as Aaron Copland, Leonard Bernstein, Carlos Chavez, Boris Goldovsky, Hugh Ross, Lukas Foss, Irving Fine, Paul Ulanowsky, Seymour Lipkin, Richard Burgin, William Kroll and first chair players of the Boston Orchestra. The symphony's music diretcor, Charles Munch, is director of the school, and Ralph Berkowitz is dean.

Nineteen of the students come from Connecticut and there are nineteen foreign students enrolled. Former students are now scattered through the U. S., Canada, South America, Europe and Australia.

Tanglewood on Parade, which was presented on Thursday, which featured Isaac Stern, violinist, Leontyne Price, soprano, baritone and William Warfield, baritone, as stars, moved the 1953 season in the Berkshires toward's its end. A considerable number of Norwalkers are planning to be present for the finale on Sunday, which features a program by Schubert, Chabrier, and Wagner, with Charles Munch conducting.

[75]

EXAMINER-RECORDER

"Greene County's First and Foremost Newspaper"

Players and Pipers

By John and Betty Bagley

Catskill, N. Y., July 30, 1953

With Charles Munch conducting the entire 104-piece Boston Symphony Orchestra on Friday and Saturday evening, July 31 and August 1 at 8:30 p. m. and Pierre Monteux as guest conductor on Sunday afternoon, August 2 at 2:30, the major series of the Berkshire Festival opens in the Shed at Tanglewood, Lenox, Mass. Concert goers who are not fortunate enough to have reserved seats can purchase general admissions for $2.00 on the day of the concert, picnic on the grounds which open at 6 p. m. on concert evenings and at 12:30 on Sundays, and listen to the music under a tree, or under the stars, as the case may be.

Three innovations mark this year's series; the change from Thursday evening to Friday evening concerts; moving up the afternoon hour to 2:30 from 3:00; and the broadcast of the first half of the Sunday programs over CBS from Tanglewood.

The public Saturday morning rehearsals at 10 a. m. are to be continued this year and are very good fun. Because of their informality and frequent breaks. They furnish a fine opportunity to introduce children to a symphony orchestra. Admission to the rehearsals is $1.

Weekend Programs at Tanglewood

Friday, July 31, 8:30 p. m., Charles Munch

- Beethoven Overture to "Leonore," No. 3
- Mendelssohn Violin Concerto in E Minor (Soloist: Zino Francescatti)
- Copland "Appalachian Spring"
- Ravel "Bolero"

Saturday, August 1, 8:30 p. m., Charles Munch

- Schumann Overture to "Manfred"
- Foss Piano Concerto No. 2 (Composer as Soloist)
- Mendelssohn Symphony No. 4, "Italian"
- Hindemith Symphonic Metamorphosis of Themes by Weber

Sunday, August 2, 2:30 p. m. Pierre Monteux

- Tchaikovsky Serenade for Strings
- Tchaikovsky Symphony No. 5, in E Minor
- Tchaikovsky Piano Concerto No. 1, in F-flat minor (Soloist Jorge Bolet)

BOSTON EVENING AMERICAN, FRIDAY, AUGUST 14, 1953

MUSICIANS TO RETIRE—Hippolyte Droeghmans (left), cellist with the Boston Symphony Orchestra since 1927, and Raymond Allard (right), who joined the orchestra in 1922 as bassoonist, are presented gold watches by Director Charles Munch on the occasion of their retirement, effective at the Sunday close of the Berkshire Festival.

Catskill, N. Y., August 13, 1953

Players and Pipers . . .

by John and Betty Bagley

The eminent cellist, Gregor Piatigorsky, starred in the Tanglewood Sunday concert with a mellow and easy performance in Darius Milhaud's first cello concerto and in the Richard Strauss "Don Quixote." Composed in 1934, the concerto is light and almost jazzy in its rhythmic structure and melody, captivating even on a first hearing. The cello part in the tragi-comedy of the Spanish lunatic, Don Quixote, is more subsurvient to the whole orchestra, but still worthy of Mr. Piatigorsky's talent. Joseph de Pasquale, first violinist of the orchestra, gave a fine performance of the solo in which the viola represents Sancho Panza.

"Don Quixote" was followed by the complete contrast of the brief, intensely personal, romantic and beautifully melodious "Adagio for String Orchestra," composed about 1935 by Samuel Barber, who was in the audience and received warm applause.

The concert ended with the "Bacchus et Ariane" ballet composed in 1930 by Albert Roussel, instead of the "Tannhaeuser" overture originally announced. The music vividly describes the colorful revels of Ariadne with the god after the departure of Theseus. Mr. Munch, who at times seems the calmest of conductors, showed in this number that he too can conduct with his whole body when the music demands it.

Preceding the modern music, Mr. Munch and the famous Boston strings, with the help of only a few wood-winds, gave a delightful performance of Schubert's Fifth Symphony. Written when the composer was under 20, this familiar and simple work was so charming as to be worth the full price of admission.

Sunday's concert again reminded us of the superiority of a live performance to any recorded or broadcast music. Familiar with "Don Quixote' only by machine, we found the concert-hall performance much more entertaining and the new compositions more fascinating than they would have been coming through a cone.

The Tanglewood season closes with a full week of activity. "Tanglewood on Parade," the annual benefit program, goes on Thursday (rain or shine), opening at 5:45 with simultaneous sessions in the shed and in the Theatre-Concert Hall. From 7:15 to 8:15 time for a lawn party and picnic supper is provided, followed by the evening program including Handel's Water Music, Beetnoven's violin concerto, and Act II of Porgy and Bess with Leonard Bernstine conducting and Leontyne Price and William Warfield as soloists. Drawing for 40 door prizes and waltzing on the lawn conclude the events. Tickets $5, $4, and $3. General admission $2.50.

Friday - Aug. 14, 8:30 - Brahms German Requiem with Lois Marshall, William Warfield and Berkshire Festival Chorus.

Saturday - Aug. 15, 8:30 - Leonard Bernstein conducting Sibelius' Symphony No. 4; Chavez Sinfonia India; and Brahms' Symphony No. 2.

Sunday - August 16 at 2:30 - Charles Munch conducting, Schubert Symphony in B minor (unfinished); Chabrier Bourree Fantasque; three Wagner numbers; Ravel Piano concerto for left hand with Seymour Lipkin; and Ravel's "La Valse."

Radio Théâtre Musique

100,000 personnes au Festival de Tanglewood

Un haut lieu musical en Nouvelle-Angleterre

(Tanglewood) — Dans quelques jours prendront fin les cours et les concerts d'été du Festival de Tanglewood, centre musical dirigé par Charles Munch et soutenu par l'orchestre symphonique de Boston. Pendant les six semaines du Festival, les concerts de fin de semaine donnés par cet orchestre et ceux présentés par les étudiants ont attiré une foule de 100,000 personnes venues de toutes les régions des Etats-Unis et de l'est du Canada. Si Tanglewood, dans sa 14e saison, obtient un tel succès, c'est qu'il ne s'agit pas seulement d'un centre musical, mais d'une haute institution culturelle qui ne trouve d'égal ou d'équivalent ni en Amérique ni en Europe et dont le rayonnement s'étend bien au-delà des Etats-Unis.

Influence de Koussevitsky

Serge Koussevitsky, le regretté directeur de l'orchestre symphonique de Boston, mort en 1950, à qui ne manquait ni le dynamisme ni l'ambition artistique quand il s'agissait du développement musical de la jeunesse, avait rêvé d'un centre d'art où les jeunes musiciens, plus particulièrement ceux se trouvant sur le seuil d'une carrière professionnelle, pourraient entrer en contact avec des maîtres éminents et travailler sous leur direction afin que cette rencontre élargisse leurs horizons d'interprètes et enrichissent leurs conceptions artistiques.

Le "Shed"

Ce projet s'est réalisé en 1940 quand l'immense propriété de Tanglewood au Massachussetts (dans le comté de Berkshire) fut généreusement offerte à l'orchestre de Boston. La résidence de ce splendide domaine dans les Montagnes Vertes de la Nouvelle-Angleterre a été transformée en salle de cours et de conférences. On a construit un amphithéâtre pour les spectacles lyriques et dramatiques, une petite salle pour les séances de musique de chambre et enfin, une vaste salle de concert (un chef d'oeuvre de salle!) unique en son genre pour [illegible] personnes. Le "Shed" (ainsi est appelée cette salle) est en forme de triangle arrondi à la base, et consiste en un toit soutenu par des piliers de telle sorte qu'ils n'obstruent pas la visibilité. L'absence de parois permet aux milliers de personnes qui ne trouvent pas de sièges sous le toit, de prendre place dans l'herbe, sous les étoiles. C'est dans cette salle, comble à chaque fois que l'orchestre de Boston donne ses concerts de fin de semaine. Tous les membres de l'orchestre demeurent à Tanglewood pendant les six semaines du festival et plusieurs d'entre eux font partie du corps enseignant pendant cette période.

Grands maîtres

Le centre musical de Berkshire (ou de Tanglewood, les deux noms sont employés indifféremment) a reçu cette année plus de 400 étudiants venus de 21 pays. Ils ont préparé et présenté devant le public 38 auditions musicales variant de l'opéra à la musique de chambre. Le désir que Koussevitsky avait manifesté à la création de ce centre, s'est réalisé. Olivier Messiaen, Paul Hindemith, Darius Milhaud, Jacques Ibert, Luigi Dallapiccola, Aaron Colpand ont été invités successivement à donner le cours de composition. Cette année le compositeur invité est Carlos Chavez du Mexique. Gregor Piatigorsky dirige la classe de musique de chambre et c'est Charles Munch qui enseigne la direction d'orchestre. La classe d'opéra et de mise en scène permet aux jeunes chanteurs et chanteuses de receuillir un riche enseignement et une très profitable expérience. Ils ont présenté dans les dernières années "Idoménée" et "La Finta Giardinera" de Mozart, "Peter Grimes" de Benjamin Britten (en première américaine), "Le Roi d'Yvetot" de Jacques Ibert et cette année "Richard Coeur-de-Lion" de Grétry ainsi que trois opéras en un acte dont "La Demoiselle Elue" de Debussy. Le but de ces cours n'est, comme l'expliquait son distingué fondateur, n'est pas d'entrer en concurrence avec l'enseignement privé ou celui des conservatoires mais de permettre le travail d'ensemble indispensable à la vraie formation musicale et qui est négligé ou quasi-impossible pendant la saison scolaire.

TROIS CONCERTS

Vendredi 8 août

Munch a dirigé en entier le "Roméo et Juliette" de Berlioz, symphonie dramatique avec choeurs et solos de chant. Les solistes étaient Jennie Tourel, contralto, Nicola Moscona, basse, et John McCollum, ténor, étudiant inscrit aux cours d'été de Tanglewood. L'orchestre y joue le rôle principal. Les voix, semblables à un narrateur, n'interviennent que pour rappeler quelques épisodes du drame de Shakespeare. Jamais ces voix ne sont celles des héros. Les choeurs étaient formés par les élèves des cours de vacances. Sous la compétente direction de Monsieur Munch, [illegible] symphonique renait avec un sang nouveau et des couleurs nouvelles. L'excellent acoustique du "Shed" explique partiellement la popularité de ces concerts.

Samedi, 9 août

Leonard Bernstein, brillant disciple de Munch, était au bâton ce soir (au pupitre plutôt, car il dirige sans bâton). Le programme: Le Prélude de "Khovanstchina" de Moussorgsky, Schéhérazade de Ravel et la 2e symphonie pour choeurs, solistes et orchestre de Mahler. Dès 7 h., les terrains ont commencé à se couvrir d'auditeurs et à 9 h., leur nombre avait atteint 7,000. Jennie Tourel a chanté avec beaucoup de grâce et de raffinement les trois poèmes de Tristan Klingsor: Asie, La flûte enchantée et l'Indifférent, mis en musique par Ravel. Avec fougue et maestria, Bernstein a dirigé, et de mémoire, l'oeuvre grandiose de Mahler dont la durée est de 90 minutes. Jennie Tourel était de nouveau soliste ainsi que Theresa Green, soprano de couleur. Les fluctuations de mouvement et de caractère à l'intérieur des 5 morceaux de cette symphonie, l'élément dramatique, les trouvailles orchestrales et la participation des choeurs et de solistes sont autant de facteurs qui contribuent à en soutenir l'intérêt, en atténuer la durée et la rendre accessible au grand public. L'ovation frénétique qu'a reçu cette symphonie démontre qu'un concert n'implique pas nécessairement un programme populaire et l'élimination systématique des oeuvres contemporaines. A la suite de cette impressionnante exécution, la médaille Bruckner a été offert à Leonard Bernstein par la société Bruckner.

Dimanche, 10 août

Charles Munch dirigeait de nouveau, cet après-midi, devant une salle comble et des terrains inondés d'auditeurs un programme radiodiffusé, comprenant des oeuvres de Schubert, Barber, Strauss, Milhaud et Roussel. Après la 5e symphonie de Schubert, l'adagio pour cordes de Samuel Barber (extrait de son quatuor à cordes) a été chaleureusement applaudie en présence de l'auteur. Gregor Piatigorsky a fait une brillante rentrée comme soliste, après quelques années d'absence, dans "Don Quichotte", variations fantastiques sur un thème au caractère chevaleresque de Richard Strauss. Les solos de viola étaient joués par Joseph de Pasquale, premier viola de l'orchestre de Boston. Piatigorsky a donné une interprétation très vive et fraîche du délicieux concerto pour violon celle de Darius Milhaud. Le concert s'est terminé avec la suite de ballet de Roussel "Bacchus et Ariane". La semaine prochaine, pour la première fois, une artiste canadienne participera aux concerts de Tanglewood. — Lois Marshall, soprano, chantera dans le "Requiem", de Brahms.

NOMBREUSES NATIONALITES AU FESTIVAL DE TANGLEWOOD — Charles Munch (centre) directeur musical de l'Orchestre symphonique de Boston et directeur du centre musical de Berkshire, l'école d'été de musique entretenue par l'orchestre conjointement avec le Festival — en compagnie de quelques-uns des étudiants venant de tous les pays. De gauche à droite: le R. P. Michael Pfiotai, Budapest, Hongrie, maintenant professeur au Mount St. Joseph College, à Lackawana, N.Y.; Serge Blanc, Paris, premier violon de l'orchestre des étudiants; Lily Hsia, Shanghai, Chine, dans la classe de l'opéra; M. Munch; John Kin, Pusan, Corée, classe de direction d'orchestre; Juliette Rodrigue, Lachute, Qué., pianiste et organiste; Herbert Blomstedt, Stockholm, Suède, classe de direction d'orchestre.

(Photo John Brook, Boston)

FILMED AS BOUND

TIGHT BINDING

NDARD-TIMES, NEW BEDFORD, MASS., SATURDAY, AUGUST 15, 1953

'German Requiem' Stirs Tanglewood Concert Crowd

By DONALD H. WHITE
Standard-Times Special Correspondent

TANGLEWOOD, Aug. 15—The moving, noble measures of Brahms' Ein Deutsches Requiem (A German Requiem) opened last night the third and final series of concerts given by the Boston Symphony Orchestra here at Tanglewood in the Berkshires.

Only work on the program, the requiem was given a magnificent reading by Charles Munch, conductor and director of the Berkshire Music Center's varied student and professional activities.

Would that Adolf Hitler had heeded the words of his own tongue that ennoble this work of almost sublime genius. The misguided pagan fuehrer could have profited greatly by the thundering tone of the words of Luther's bible: "But the word of the Lord abides forevermore." Nazi scourges have almost obliterated all existing traces of the once great German national art but the message of Brahms through his "German Requiem" endures after the neo-socialists have perished.

This work might be called a requiem for the German people, harrassed and dejected after political chaos. But the true German musical expression as illustrated so thrillingly in the Brahms opus is still with us in the form of a lasting heritage received from Mozart, Beethoven, Wagner and Strauss.

The requiem needs the services of a great orchestra, a specially skilled professional chorus, a virtuoso conductor, for its perfect realisation. These Tanglewood placed munificently at its disposal. No finer introduction to the abundant beauties of the Series C programs could have been chosen.

Lois Marshall, soprano, revealed a soaring, angelic voice of powerful beauty. Pure in intonation, clean in phrasing her moving solo lines. Brahms had a fine feeling for the female voice, his music is sympathetic to human limitations, unlike that of the later Wagner and Richard Strauss. This helps his vocal interpretors to greater success.

William Warfield, the Negro baritone who sang Porgy in Thursday's Tanglewood on parade offering of Gershwin's opera, was heard in the brief solo baritone part. His manly voice is not yet completely in rapport with the lieder style of the work but he manages to impart much of its lofty atmosphere. The powerful microphones of Hollywood are absent at Tanglewood, however. From his work in the film of "Show Boat," we expected perhaps a more powerful tone. But this singer is dedicated visually to high artistic ideals. That is the important thing.

One could not help but recall the spirit of Serge Koussevitzky, who brought this orchestra to its present glorious fulfillment. We were touched by the thought of his distinguished figure on the podium, his endearing mannerisms, his unique and unswerving devotion to great art.

The final words of the "German Requiem"—"Blessed are the dead which die in the Lord . . . they rest from their labors . . . their works follow after them" could well be his epitaph and our comfort in losing his crusading personality.

Tanglewood and all it stands for is his bequest to America and a future trust for all of it's musicians yet to come. An impressive ovation followed the Brahms work which was performed with the full chorus of the Berkshire Music Center.

SUNDAY STANDARD-TIMES, NEW BEDFORD, MASS., AUGUST 16

Is Soloist

SEYMOUR LIPKIN

Record Season Ends Today At Tanglewood

Special to The Standard-Times

LENOX, Aug. 15 — The most successful Berkshire Festival in the 16 Summers concerts have been performed in the hills of Western Massachusetts, the 14th since the Boston Symphony Orchestra participated, concludes its activities tomorrow with all attendance records shattered.

More than 150,000 music lovers have attended the 15 Festival concerts; the 40 demonstrations of student symphony, chamber music, choral music, opera and study group departments of the Berkshire Music Center (the Summer school of music maintained by the Boston Symphony), and Thursday's "Tanglewood on Parade" gala, the annual benefit for the school.

The weekend's concluding concerts by the 104-piece Boston Symphony Orchestra in the 6,000-seat Shed at Tanglewood here are shared by Charles Munch, the symphony's music director, and Leonard Bernstein, who heads the orchestra conducting department of the Berkshire Music Center.

Tonight, Mr. Bernstein's program will comprise symphonies by Sibelius, Chavez and Brahms. Both the Sibelius "Symphony No. 4 in A minor," and the "Sinfonia India" of Carlos Chavez will be new to Tanglewood audiences. The distinguished Mexican composer-conductor, guest teacher of composition at the Berkshire Music Center this Summer, will be in the audience.

Tomorrow afternoon Mr. Munch will have Seymour Lipkin, pianist who is assistant to Mr. Bernstein in the Summer school's conducting department, and to Boston Symphony Orchestra concertmaster Richard Burgin in its chamber music department, as soloist in the Ravel "Concerto for the Left Hand," a Tanglewood premiere.

Strawhat Business Still Clicking; Westport's Socko Week; Other Marks

shire Fest Ends Best ason With 311G Take

Lenox, Mass., Aug. 25.
16th annual Berkshire Fes- un by the Boston Symphony ra at Tanglewood, near ound up a week ago with its ason to date, boxoffice and nce-wise.

Music Shed series (July 31- 6) saw three weekends of oncerts each. The opening nance (31) attracted 10,300 s, the largest first night in stival's history. Despite rain the first Sunday afternoon m, conducted by Pierre Mon- ng, 2, drew 9,900, for a new and the weekend's 31,000 et a new high for opening nd. Series B (Aug. 7-9) es- ed an attendance record of for the weekend. Series C 14-16) drew 32,800.

paid admissions for the 15 l concerts, "Tanglewood on ," and three orchestra per- nd rehearsals, was $31,600, nst $268,000 for 1952, $253, 1951, and $238,300 for 1950.

Ruth White, Birdie.

'Aun" $2.100, Reading
Reading, Pa., Aug. 25.

"Charley's Aunt" broke all records of the Berks Players in its second season at Green Hills Theatre here, with a big $2,100 for five performances. This was second week of the comedy, which racked up a good $1,800 in its first stanza.

The ninth week of summer stock finds Tennessee Williams' "Summer and Smoke" in for five nights, starting tonight (Tues.). The Players are nearly $1,300 ahead of last season.

'Gigi' $5,600, Stockbridge
Stockbridge, Mass., Aug. 25.

Windup of the Berkshire Music Festival in nearby Tanglewood failed to retard business at the Berkshire Playhouse here last week. "Gigi," Anita Loos-Colette comedy, finished the week with a $5,600 take. Featured were Deirdre Owens, William Reerick and Viola Roache.

Director William Miles, following his custom of past three seasons, is featuring Gaye Jordon this week in a play of past generations. This year's museum piece is the Broadway hit of 1911, "Bunty Pulls The Strings," by Graham Moffat. Last season Miss Gordon did Barrie's "The Little Minister" to top business and press raves. Others in "Bunty" are John W. Austin, William Swan, Viola Roache, Archie Smith and Betty Bunce.

NEW YORK TIMES, SUNDAY, AUGUST 16, 1953.

Topics of The Times

O Richard, O Mon Roi

Audiences at the Berkshire Music Center were listening last week to an old eighteenth-century French opera called "Richard the Lion-Hearted" by André Grétry, one of fifty-odd operas by this composer, nearly all of which are long since forgotten.

The critics found the work interesting but rather thin fare, and the audiences, combining summer outings with the quest for culture, were, of course, impressed by this bold excursion into romantic history set to music. In the Berkshires, under a roof or under the stars, there was nothing to connect this old opera with grave and terrible events, but there is a curious link with the French Revolution which historians of the period rarely fail to recall. It has to do with the once popular song of the opera beginning, "O Richard, O mon roi, l'univers t'abandonne" — "O Richard, O my king, the whole world is forsaking thee."

Back to 1789

One has to go back to Thursday, Oct. 1, 1789. The revolution is in full swing. King Louis XVI, Queen Marie-Antoinette and the young Dauphin are at Versailles protected by the loyal Guardes du Corps, the bodyguard, Swiss Guards, and the newly arrived Régiment de Flandre. The Guardes du Corps are giving a banquet to the officers of the Flanders regiment and the Swiss Guard in the Salle de l'Opéra. The King and Queen, the latter holding in her arms the Dauphin, enter the hall to greet the guests. The orchestra strikes up "O Richard, O mon roi, l'univers t'abandonne." "The diners, warmed by the music and libations," a literal account of the affair reads, "shouted delirious acclaim, trod under foot the [tricolor] national cockade and took the white cockade [of the Bourbons] or the black cockade of the Queen. By design, toasts to the health of the nation were omitted."

Some Purple Prose

Thomas Carlyle, who is said to have portrayed the French Revolution by lightning flashes, does full justice to this episode in his inimitable purple prose, or "Carlylese," as some would have it. He calls the chapter "O Richard, O My King," from which it is necessary to quote at some length:

"And now suppose this Repast, the solid part of it, transacted; and the first bottle over. Suppose the customary loyal toasts drunk; the King's health, the Queen's with deafening vivats; that of the Nation 'omitted,' or even 'rejected.' Suppose champagne flowing; with pot-valorous speech, with instrumental music; empty featherheads growing ever the noisier, in their own emptiness, in each other's noise. Her Majesty, who looks unusually sad to-night (his Majesty sitting dulled with the day's hunting), is told that the sight of it would cheer her. Behold! She enters there, issuing from her State-rooms, like the Moon from the clouds, this fairest unhappy Queen of Hearts; royal Husband by her side, young Dauphin in her arms! She descends from the Boxes, amid splendour and acclaim; walks queenlike round the Tables; gracefully escorted, gracefully nodding; her looks full of sorrow, yet of gratitude and daring, with the hope of France on her mother-bosom!"

Set to Music

The climax of his fateful counter-revolutionary demonstration came with the music to which Berkshire audiences listened last week with more curiosity than enthusiasm:

"And now, the band striking up, *O Richard, O mon roi, l'univers t'abandonne* (O Richard, O my king, the world is all forsaking thee)—could man do other than rise to the height of pity, of loyal valour? Could featherheaded young ensigns do other than, by white Bourbon Cockades, handed them from fair fingers; by waving of swords, drawn to pledge the Queen's health; by trampling of National Cockades; by scaling the Boxes, whence intrusive murmurs may come; by vociferation, tripudiation, sound, fury and distraction, within doors and without—testify what tempest-tost state of vacuity they are in? Till champagne and tripudiation do their work; and all lie silent, horizontal; passively slumbering with meed-of-battle dreams!——

"A natural Repast; in ordinary times, a harmless one: now fatal, as that of Thyestes; as that of Job's sons, when a strong wind smote the four corners of their banquet-house! Poor ill-advised Marie-Antoinette with a woman's vehemence, not with a sovereign's foresight! It was so natural, yet so unwise. Next day, in public speech of ceremony, her Majesty declares herself 'delighted with the Thursday.'"

Beginning of the End

This was probably her Majesty's last chance to be delighted. News of the affair at Versailles spread rapidly and added fuel to the revolutionary fires. Feasting at Versailles, famine in Paris! The national colors insulted! The next week saw a great outbreak of the Paris mob, the march of a motley band of people headed by the women of Paris to Versailles, a clash with the guards, an invasion of the palace, the royal family rescued by Lafayette. Then the strange cavalcade escorting the royal family and the National Assembly from Versailles to Paris. It was the beginning of the end for the King, the Queen and the Dauphin.

[78]

TIGHT BINDING

Sculpture Seen at Tanglewood

A Berkshire Tale

By FREDERICK J. KOUNTZ

WHEN I STOPPED in Tanglewood a few weeks ago it was my pleasure to talk with George Judd. Mr. Judd is the manager of the Boston Orchestra, has been in fact, since 1936.

Before I met Mr. Judd I had walked around the grounds, talked to some of the staff and marvelled—as I have done many times before—at the smoothness with which this very big business functions. The grass, in spite of the dry summer and the hordes of feet that had been pressing it down, was soft and rich and a singular green. The hedges were meticulously trimmed but one was impressed by no artificiality in their shape and grooming. The varied structures maintained a dignity of their own and impinged not at all the peace and serenity of the Berkshire evening. The paths were raked and spotless; in fact their neatness caused one to wonder if the small stones which formed their surface were not perhaps fastened in some manner so that they could not be kicked loose. Indeed, in the lull before the evening's audience began to arrive, the whole place had the appearance of an impeccably cared for but never used park; as if it had never been burdened by the careless hands and feet and habits that most visitors bring with them.

But that, of course, is not the fact. Tanglewood has been used, intensely and enormously. How much, you might ask. Well when I first visited the territory in search of the Boston Orchestra there was no Tanglewood as it is presently constituted. The orchestra was housed in a tent. Koussevitzky was conducting a sparkling concert when the elements concocted a more exciting one. The tent was blown approximately from its moorings. For the life of me I can't remember whether the concert was ever concluded or not. There was a lot of frantic scurrying about, an abundance of lightning and thunder. And all in all Koussevitzky and his orchestra were rather badly beaten in the battle of sounds. I do remember that when I hiked back from Lenox the next morning to rescue my car, which had been drowned out in the deluge, I found several hundred other cars which had suffered the same fate. Even in those days the Boston Orchestra's summer season was beginning to be a very big thing.

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WHEN I CAME again to Tanglewood I was a solid married citizen. Tanglewood as it is now was beginning to take shape. The big shed was completed and ready for use, and the school which is known as the Berkshire Music Center was in its first year.

School and summer festival prospered majestically until the whole undertaking was suspended during the war years. Activities were resumed in 1946 and since that date there seems to be no easily perceptible saturation point.

The school enrollment has remained around 400. There have been some 36 teachers on the staff each summer. And the students in late years have been coming from far off places. For example, there is in the school this summer a John Kim from Pusan, South Korea. When he is at home Mr. Kim is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. Mr. Kim has come quite a distance.

The audiences for the nine shed concerts which are played every summer reached up to a 10,000 average in the year when they were resumed after the war years cessation and they have been that large or larger each year since.

The Theater Concert Hall Series was initiated in 1949, six additional concerts each summer. This year's six attracted an audience of more than 26,000. In 1949 upwards of 180,000 heard the fifteen concerts which make up the two series. And this is very, very big business.

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THERE is perhaps no musical undertaking anywhere that is so thoroughly a memorial to one man as is Tanglewood. Koussevitzky dreamed about it, planned for it, labored on it, and pressured it into a kind of rock ribbed permanence. Had Koussevitzky been only a conductor his name would probably be consigned in due time to the musty and unsought annals of men who played or sung and men who conducted orchestras. But, in the case of Tanglewood at least, he was also an architect and a builder. And the monument which he left behind him is not one that will easily be lost sight of.

But Koussevitzky is dead. Tanglewood is alive. And it is not alive simply in schools and concerts. There are buildings and grounds. There are, I suppose, a good hundred appendages of this music business that must be staffed and directed. And all these matters, so far as I know, constitute the vacation which George Judd takes every summer.

Mr. Judd is no longer a man young in years. It was in 1914 that he became secretary to Henry Lee Higginson, the founder of the Boston Orchestra. He assumed the post of assistant manager of the orchestra in 1918. And he has been, as I have previously noted, its manager since 1936.

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MR. JUDD is a slight man of rather patrician aspect. He is unfailingly kind, faultlessly courteous. There is a certain reserve about him that does not repel but rather commands respect. Most people discover that he is one of a breed that is slowly reaching extinction. He is a gentleman. He never deals in personalities. He speaks economically and with authority. And, as much as I am able to judge, he makes no promises that he cannot fulfill.

Yet with all these qualities he does not impress one as the kind of person who could face directly all the slings and arrows that are levelled at managers of orchestras and, as we might put it, never bat an eye. But here is the Boston Orchestra. I suppose it gives more concerts every year and plays to a larger total audience and covers more territory than any other orchestra in the world. And invariably it operates smoothly and effortlessly. That is Mr. Judd's work.

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CHRISTIAN SCIENCE MONITOR, BOSTON

Universal Symbols Depicted In Stone Carvings by Rood

By Dorothy Adlow

Tanglewood, Mass.

Sculptures are exhibited under ideal conditions at Tanglewood during the weeks of the Berkshire Music Festival. Set up in the formal gardens are five large stone pieces by John Rood of Minneapolis.

The versatile and prolific Mr. Rood has produced a large repertoire of carvings in wood. These were notably decorative and fanciful in character. More recently they have become religious in subject.

Mr. Rood's talents have range, for he has also engaged in the printing and publishing trades, and has taught and written. He has published a book on the subject of his sculptures.

These pieces in Tanglewood show a departure in Mr. Rood's customary procedure. They indicate a new approach for him. On the north shore of Lake Superior he found piles of boulders, water-worn rocks which seemed to change after each storm. In the woods he came upon trees, weather - worn, twisted, rotted. He was inspired by the shapes of rock and wood, molded by forces of nature. He was also attracted to the shapes of bones.

He made drawings of rocks, wood, bones. Gradually he worked their curious and fascinating contours into his sculptures. He tried to introduce something of the character of fortuitous effect, of weirdness and oddity encountered in the forest debris. He conforms with fundamentals of design requisite in a carving, no matter how far he wanders from factual indenments of forest, and there was something large and comic. Mr. Rood was prompted to express, if not to portray, primeval characters like Prometheus. He suggested certain analogies of legendary drama or tragedy with modern life. Envisaged in these five exhibits are archetypal forms and universal symbols.

* * *

A "Winged Figure" symbolizes man climbing out of animal darkness. A "Seated Figure" was suggested by the shape of the thigh bone of a horse and by eroded rock. There are obvious implications on the part of the artist of cycles of growth, evolution, and decay. "Mother Figure," carved in limestone, is a mesh of intertwining [illegible] ures that emerge and [illegible] the spectator walks around the piece.

There is one work with [illegible] cosmic significance, [illegible] to Igor Stravinsky," [illegible] artist tells us, for "pure [illegible] enjoyment." Mr. Rood has [illegible] than the average ability [illegible] part passing delight [illegible] and visual character.

At Tanglewood in addition [illegible] indoor exhibition of [illegible] and drawings by Frank [illegible] Here is a woman of [illegible] whose ideas are aggressive [illegible] plicable to translation [illegible] or stone design. She has [illegible] of her figures in shallow [illegible] the pattern simplified [illegible] ace sensitively and [illegible] tooled. The drawings [illegible] another facet of her [illegible]

Cir. (D 44,046) (S 173,079)
This Clipping From
PROVIDENCE, R. I.
JOURNAL
MAR 22 1953

New Revue for [illegible]

A new revue, [illegible] titled "John Murray [illegible]'s Almanac," is [illegible] play Boston for [illegible] half weeks beginning [illegible] 29, according to [illegible] rk Times. The cast [illegible] de Hermione Gingold, [illegible] Wolfe, and possibly [illegible] xwell. Choreography [illegible]

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The first pair of concerts will be Bach programs, including "Brandenburg" Concertos 1, 2, 3, 5 (with Lukas Foss), and 6; Suites 2 and 3, and a cantata. Works by Mozart will be played in the second pair; Divertimento, K. 136; Violin Concerto in G (Isaac Stern), Serenade For 13 Wind Instruments, K. 361; "Prague" Symphony, Overture to "The Marriage of Figaro," Sinfonia Concertante For Violin and Viola (Stern and de Pasquale), "Eine kleine Nachtmusik" and the "Jupiter" Symphony.

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Feature of School Session

As a special feature of the school session, Carlos Chavez will come from Mexico to join Copland as teacher of composition. The chamber music department will be enlarged under the leadership of Richard Burgin, with William Kroll as associate. Gregor Piatigorsky will be guest instructor for part of the session.

Kroll plans a special course in Beethoven's last four quartets. Ruth Posselt will give lessons in violin and piano sonata literature. The chamber music faculty will include members of the Boston Symphony Orchestra and retired members, Jean Bedetti, cello; Fernand Gillet, oboe; Georges Laurant, flute, and William Valkenier, horn.

Bernstein and Monteux will head the conducting and orchestral departments, assisted by Seymour Lipkin and Lukas Foss. Hugh Ross will head the choral music and Boris Goldovsky the opera department. Information about the Festival and the Music Center may be obtained from Symphony Hall, Boston.

Cir. (D 196,884)
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BOSTON, MASS.
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MAR 28 1953

Auditions for Berkshire

Auditions for players of orchestral instruments applying for admission to the Berkshire Music Center will be held on Friday, April 10, at Symphony Hall, from 10 a. m. to 1 p. m. Auditions will be held for all orchestral instruments and piano. Tuition scholarships are awarded to advanced students who qualify for admission.

The Music Center is the summer school of music maintained at Tanglewood, Lenox, by the Boston Symphony Orchestra in connection with its Berkshire Festival Concerts. Charles Munch, the orchestra's music director, is also director of the school. Composer Aaron Copland is assistant director.

The Department of Instrumental Music will again be headed by Leonard Bernstein, who conduct the student orchestra in each of its weekly concerts.

Those who intend to be present at these auditions should, if possible, notify the school office in advance . . . Symphony Hall, Boston 15.

[79]

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The concerts of the second Shed series will offer Handel's "Water Music," Barber's Adagio For Strings, Saint-Saens' Cello Concerto, with Gregor Piatigorsky; Strauss' "Don Quixote," "Romeo and Juliet" Symphony, Berlioz; a Koussevitzky Memorial Program, Symphony No. 102, Haydn, and Symphony No. 2 ("Resurrection") Mahler.

Listed for the final three concerts in the Shed (Aug. 14-16) are "Anacreon" Overture, Cherubini; Schubert's "Unfinished" Symphony, Ravel's Piano Concerto for the Left Hand, Seymour Lipkin soloist; Wagner's Prelude and Love-Death from "Tristan and Isolde," "A Siegfried Idyll" and excerpts from Act III of "Die Meistersinger"; Concerto for Strings and Brass, Hindemith; Brahms' "Requiem" and Second Symphony, and "Sinfonia India."

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Cir. (D 196,884)
This Clipping From
BOSTON, MASS.
AMERICAN
MAR 28 1953

Auditions for Berkshire

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[79]

TIGHT BINDING

Sculpture Seen at Tanglewood

A Berkshire Tale

By FREDERICK J. KOUNTZ

WHEN I STOPPED in Tanglewood a few weeks ago it was my pleasure to talk with George Judd. Mr. Judd is the manager of the Boston Orchestra, has been in fact, since 1936.

Before I met Mr. Judd I had walked around the grounds, talked to some of the staff and marvelled—as I have done many times before—at the smoothness with which this very big business functions. The grass, in spite of the dry summer and the hordes of feet that had been pressing it down, was soft and rich and a singular green. The hedges were meticulously trimmed but one was impressed by no artificiality in their shape and grooming. The varied structures maintained a dignity of their own and impinged not at all the peace and serenity of the Berkshire evening. The paths were raked and spotless; in fact their neatness caused one to wonder if the small stones which formed their surface were not perhaps fastened in some manner so that they could not be kicked loose. Indeed, in the lull before the evening's audience began to arrive, the whole place had the appearance of an impeccably cared for but never used park; as if it had never been burdened by the careless hands and feet and habits that most visitors bring with them.

But that, of course, is not the fact. Tanglewood has been used, intensely and enormously. How much, you might ask. Well when I first visited the territory in search of the Boston Orchestra there was no Tanglewood as it is presently constituted. The orchestra was housed in a tent. Koussevitzky was conducting a sparkling concert when the elements concocted a more exciting one. The tent was blown approximately from its moorings. For the life of me I can't remember whether the concert was ever concluded or not. There was a lot of frantic scurrying about, an abundance of lightning and thunder. And all in all Koussevitzky and his orchestra were rather badly beaten in the battle of sounds. I do remember that when I hiked back from Lenox the next morning to rescue my car, which had been drowned out in the deluge, I found several hundred other cars which had suffered the same fate. Even in those days the Boston Orchestra's summer season was beginning to be a very big thing.

* * *

WHEN I CAME again to Tanglewood I was a solid married citizen. Tanglewood as it is now was beginning to take shape. The big shed was completed and ready for use and the school which is known as the Berkshire Music Center was in its first year.

School and summer festival prospered majestically until the whole undertaking was suspended during the war years. Activities were resumed in 1946 and since that date there seems to be no easily perceptible saturation point.

The school enrollment has remained around 400. There have been some 36 teachers on the staff each summer. And the students in late years have been coming from far off places. For example, there is in the school this summer a John Kim from Pusan, South Korea. When he is at home Mr. Kim is president and conductor of the Republic of Korea Naval Symphony Orchestra and Chorus. Mr. Kim has come quite a distance.

The audiences for the nine shed concerts which are played every summer reached up to a 10,000 average in the year when they were resumed after the war years cessation and they have been that large or larger each year since.

The Theater Concert Hall Series was initiated in 1949, six additional concerts each summer. This year's six attracted an audience of more than 26,000. In 1949 upwards of 180,000 heard the fifteen concerts which make up the two series. And this is very, very big business.

* * *

THERE is perhaps no musical undertaking anywhere that is so thoroughly a memorial to one man as is Tanglewood. Koussevitzky dreamed about it, planned for it, labored on it, and pressured it into a kind of rock ribbed permanence. Had Koussevitzky been only a conductor his name would probably be consigned in due time to the musty and unsought annals of men who played or sung and men who conducted orchestras. But, in the case of Tanglewood at least, he was also an architect and a builder. And the monument which he left behind him is not one that will easily be lost sight of.

But Koussevitzky is dead. Tanglewood is alive. And it is not alive simply in schools and concerts. There are buildings and grounds. There are, I suppose, a good hundred appendages of this music business that must be staffed and directed. And all these matters, so far as I know, constitute the vacation which George Judd takes every summer.

Mr. Judd is no longer a man young in years. It was in 1914 that he became secretary to Henry Lee Higginson, the founder of the Boston Orchestra. He assumed the post of assistant manager of the orchestra in 1918. And he has been, as I have previously noted, its manager since 1936.

* * *

MR. JUDD is a slight man of rather patrician aspect. He is unfailingly kind, faultlessly courteous. There is a certain reserve about him that does not repel but rather commands respect. Most people discover that he is one of a breed that is slowly reaching extinction. He is a gentleman. He never deals in personalities. He speaks economically and with authority. And, as much as I am able to judge, he makes no promises that he cannot fulfill.

Yet with all these qualities he does not impress one as the kind of person who could face directly all the slings and arrows that are levelled at managers of orchestras and, as we might put it, never bat an eye. But here is the Boston Orchestra. I suppose it gives more concerts every year and plays to a larger total audience and covers more territory than any other orchestra in the world. And invariably it operates smoothly and effortlessly. That is Mr. Judd's work.

When I was at Tanglewood we were talking about a conductor who functions every year on a murderous schedule but who remains unfailingly interested in new ventures. Said Mr. Judd, "In all the years that I have worked with them I never have really understood the conductor's mind. I have seen so many of them who, even when they have been carrying loads that would flatten out the normal man and drive him to despair, are constantly searching for new and wider fields." I did not reply to Mr. Judd, but I might have, "Have you too, Mr. Judd, something of the conductor in you?"

CHRISTIAN SCIENCE MONITOR, BOSTON, FRIDAY, AUGUST 14, 1953

Universal Symbols Depicted In Stone Carvings by Rood

By Dorothy Adlow

Tanglewood, Mass.

Sculptures are exhibited under ideal conditions at Tanglewood during the weeks of the Berkshire Music Festival. Set up in the formal gardens are five large stone pieces by John Rood of Minneapolis.

The versatile and prolific Mr. Rood has produced a large repertoire of carvings in wood. They were notably decorative and fanciful in character. More recently they have become religious in subject.

Mr. Rood's talents have range, for he has also engaged in the printing and publishing trades, and has taught and written. He has published a book on the subject of his sculptures.

These pieces in Tanglewood show a departure in Mr. Rood's customary procedure. They indicate a new approach for him. On the north shore of Lake Superior he found piles of boulders, water-worn rocks which seemed to change after each storm. In the woods he came upon trees, weather - worn, twisted, rotted. He was inspired by the shapes of rock and wood, molded by forces of nature. He was also attracted to the shapes of bones.

He made drawings of rocks, wood, bones. Gradually he worked their curious and fascinating contours into his sculptures. He tried to introduce something of the character of fortuitous effect, of weirdness and oddity encountered in the forest debris. He conforms with fundamentals of design requisite in a carving, no matter how far he wanders from factual indentities.

* * *

The carvings reveal Mr. Rood's audacious attack upon materials; his boldness in wrangling with large concepts. In the bare surroundings of an art gallery the pieces would seem threatening and possibly depressing. Outdoors they are tamed by the atmosphere, subdued by the grandeur of graceful trees and magnificent shrubbery.

The connotation of these odd-

Cir. (D 196,884)

This Clipping From
BOSTON, MASS.
AMERICAN

MAR 28 1953

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[79]

New Revue for

A new revue, entitled "John Murray ... son's Almanac," is ... to play Boston for ... a half weeks beginning ... or 29, according to ... York Times. The cast ... clude Hermione Gingold, ... de Wolfe, and possibly ... Maxwell. Choreography ... be by Donald Saddler ... the same job for "... Town." Stanley Gilkey ... Rigby, and Michael Gr... the sponsors.

"Brandenburg" Concertos 1, 2, 3, 5 (with Lukas Foss), and 6; Suites 2 and 3, and a cantata. Works by Mozart will be played in the second pair; Divertimento, K. 136; Violin Concerto in G (Isaac Stern), Serenade For 13 Wind Instruments, K. 361; "Prague" Symphony. Overture to "The Marriage of Figaro," Sinfonia Concertante For Violin and Viola (Stern and de Pasquale), "Eine kleine Nachtmusik" and the "Jupiter" Symphony.

Scheduled for the final pair of Theater concerts are Divertimento, Op. 86, Strauss; "Creation du monde," Milhaud; "Le tombeau de Couperin," Ravel;; Cantata, "A Parable of Death," Foss; "St. Theresa Mass" and Symphonies 93 and 100, Haydn.

The Shed Series

The three Shed series will be held Friday and Saturday nights and Sunday afternoons, beginning July 31. The first program cycle includes Bethoven's "Leonore No. 3" Overture, Mendelssohn's Violin Concerto, Zinno Francescatti, soloist; Copland's "Appalachian Spring," Ravel's "Bolero," an all-Tschaikowski concert ("Hamlet" Overture, "Mozartiana" Suite, "Romeo and Juliet" Overture, Symphony No. 5), the "Manfred" Overture, Schumann; Piano Concerto, Foss,

...rts in the Shed (Aug. 14-16) ... "Anacreon" Overture, Cheru... Schubert's "Unfinished" ...mphony; Ravel's Piano Concer... for the Left Hand, Seymour ...pkin soloist; Wagner's Prelude ...nd Love-Death from "Tristan ...nd Isolde," "A Siegfried Idyll" ...cerpts from Act III of "Die ...Singer"; Concerto for ... Strings and Brass, Hindemith's ... Requiem" and Second ...Symphony, and "Sinfonia India,"

...re of School Session

... special feature of the ...session. Carlos Chavez ... from Mexico to ... ...s teacher of composi... ...e chamber music de... ...ill be enlarged under ...ship of Richard Bur... William Kroll ... as... ...rgor Piatigorsky will ... ...structor for Fort of ...

... a special co...se in ... last four qu...tets. ... will give ... ...s in ...ano sonata ... ...era... ...mber mus... ...ulty ...embers o... Bos... ... Orches... ...d re... ...s, Jep... ...letti, ...d G... ...oboe; ...ant. flu... ... Wil... ...r, horn ...

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...Symphon...

The Boston ... Charles Munch ... 18th concert o... ...phony Hall y... program was ... "Damnation o... were Suzanne ... Poleri, tenor; ... and Donald ... were the Radc... the Harvard ... Woodworth, co...

By RU...

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TIGHT BINDING

THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860
Cir. (D 48,274)
This Clipping From
TOLEDO, OHIO
TIMES
JAN 21 1954

Early Harbingers

By FREDERICK J. KOUNTZ

THE spring and summer music festivals may soon be ... unique position of concluding one festival with an ann... ment of the next, though that one is a full year in the ... The announcements come earlier and earlier year afte...

So this year the holiday season was barely behind u... there came the first peeps about the Boston Orchestra's Berkshire Festival. The Boston news is a departure in Berkshire history and, it seems to me, highly satisfactory development.

* * *

OF LATE years one might hear, if he could bear up through the whole season, nine concerts by the full Boston Orchestra during the last three weeks of the Festival. Previous to these nine concerts he would have heard six chamber orchestra concerts and a variety of other concerts by both Boston Orchestra players and by students at the Berkshire Music Center.

This year there will be almost continuous public music making throughout the six weeks from July 5 to Aug. 15. And each week, as the announcement says, will provide music on the following basic scheme: Tuesday night an operatic concert; Wednesday night a chamber music concert; Thursday evening a student orchestra concert; Friday night the Bach-Mozart concerts which are played every year by a chamber orchestra of players from the big Boston Orchestra; Saturday night the concert by the full Boston Orchestra; Sunday morning a student chamber music concert; and Sunday afternoon another concert by the full Boston Orchestra. Monday presumably is a day for the audience which will rest, assess what it has already heard, and perhaps get a running start on what is still to come.

* * *

IN ANY event this is a big series. The total audience last summer was 118,000. The total audience in the summer to come will undoubtedly be considerably larger since there will be more orchestral concerts and they will be spaced so that it will be possible for the short term visitor to hear more of them. Symphony Hall, Boston 15, Mass., is the address should anyone desire to plan a musical vacation this early.

BOSTON MASS
HERALD
FEB 20 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 73d season in Symphony Hall yesterday afternoon. The program was given over to Berlioz' "Damnation of Faust." The soloists were Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass. Assisting were the Radcliffe Choral Society and the Harvard Glee Club. G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

THIS PERFORMANCE of Berlioz' "Damnation of Faust" stands as the supreme of Charles Munch achievement in Boston, perhaps even the supreme achievement of his career.

From beginning to end there was never a doubt that Berlioz was here speaking to us through the heart and mind and passion of a man who perhaps more than any other living conductor reflects the ardor, the humanity, the integrity, the yearning and even the expressive compulsion of the composer himself. It is not merely that he captures the mood in every bar, or that he touches off the chain reaction of inspiration in every performer, or certainly not that his technical command of every instant is absolute. It is rather that he is all but the personification of the composer as well as every character in the narrative and the central significance of the very Faust legend itself. Thus, from the outset, here is no glittering demonstration of orchestral and choral mastery lying within the province of any technically competent conductor, but an act of re-creation on a plane of inspiration as informed with genius as the work itself.

INFORMED WITH GENIUS

To say that "The Damnation of Faust" is informed with genius is ridiculously simple, but there is much more than the pure genius of the one endowed with instinctive, spontaneous musical creativity in this. The spontaneous creativity is everywhere in evidence, of course, whether it be in the exquisite melodies that pour forth in astounding profusion in the wildly exciting pictorial images projected, or in the transitional passages from scene to scene, as in the incomparable transition from the brawling tavern scene to the glowing radiance of the first disclosure of Margarita to the dreaming Faust. The instrumental colors, the ever varied and ever evocative combinations of tonal expression and emphases, as in the English horn obligato or the Romance of Scene XV; all these are the genius of Berlioz, too.

But there is more than genius here; for genius can ofter be found where there is no real contact with the human heart at all. And if anything, Berlioz had that. His whole approach to the Faust legend is one of infinite grasp of the questing spirit of a humanity bogged down in the mediocrities of living, unable to recognize happiness, foolish in the delusion that there is any way out save in service to mankind.

The Faust of Goethe learns this while the Faust of Gounod never recognizes the problem even exists. The Faust of Berlioz, however, though he doesn't come to grips with Goethe's final problem, suggests that he could. He is shown here as the lover, to be sure, but not until—like Berlioz—he has explored the horizon of his melancholy, and has rejected peasant gayety and drunken brawling as well.

LESS SINISTER

Berlioz' Mephistopheles, too, is a less sinister figure. Here he represents more the spirit of unruly mischief to be found in the back of everyone's head, the almost deliberate capacity of the human to make himself miserable though fully aware of the inevitability of his misery. Only in the ride to hell does Berlioz get caught in the theatricality of his own invention and touch on the satanic, but by then the compassion and the profound beauty of his personality is known to everyone. And long before the staggering musical genius reflected in this immense work is known to everyone as well.

The performance of the soloists in this production, which will fortunately be later preserved on records, was admirable in the extreme. We not always have first-level artists on these occasions but in David Poleri, Martial Singher, Suzanne Danco and Donald Gramm we had soloists capable of remarkable vocal and interpretative qualities. Mr. Poleri, whose style occasionally borderer on the Italianate, sang with a tenor as expressive as it was clear and silvery in color, and he rose to impressive heights during his love scene with Margarita. Mr. Singher, wonderfully secure and authoritative in his role as Mephistopheles, made the part joy—and sometimes a terror—to hear throughout, traversing th Serenade as well as we can ever expect to hear it. Miss Danco, though occasionally covered by the orchestra, sang Margarita with great purity of expression and appealing emotional overtones, while Mr. Gramm, in a brief role, made Brander a memorably rollicking figure.

Sharing in every way in the superlatives were the Harvard Glee Club and the Radcliffe Choral Society. Every time I hear them I say they were better than they were the last time. which by now lifts them to a point quite out of sight, but they were absolutely superb in this singing with a precision, a tonal capacity, a response and an enunciation rather hard to believe possible. It goes without saying the orchestra outdid itself, bu the men of the hour were Berlioz (there ought to be the four B's, really) and the finest interpreter he ever had: Charles Munch.

Music Hath Charm

"Eagle" Jan 16, 1954 By A. G. Rud

LENOX—The Boston Symphony Orchestra's decision to extend the Berkshire Festival season is considered one of the biggest things that's happened to the tourist trade since Henry Hadley led his charges through Beethoven's Fifth in Dan Hanna's riding ring back in 1934.

The plan is hailed as the key to a bang-up summer in which more people will visit the Berkshires, a greater gross vacation business will be recorded, more music will be enjoyed—and overcrowding will be held to a minimum. Remarkable, but the addition of just three major concerts and a little shuffling of the schedule may accomplish exactly that.

* * *

WITH THE full orchestra playing in the big Shed six weekends instead of only three, there will be a more even distribution of visitors through the summer. For the past several years the schedule has called for three weekends of small concerts by the chamber-sized BSO in the theater-concert hall, followed by three weekends of full BSO concerts in the Shed.

The original idea was to offer to small audiences some lesser known music by early masters like Bach and Mozart, without bringing in the full orchestra from Boston until the last half of the season. This worked out splendidly—so splendidly, in fact, that the theater-concert hall was packed for each performance and as many as 4,000 were seated and sprawled on the lawn. What to do with all these music-lovers? The Bach-Mozart concerts couldn't be moved into the big Shed without losing the intimate atmosphere the music was intended for.

The new plan presumably will solve that problem. Now, during the July 4-Aug. 15 season, there will be Bach-Mozart concerts Friday evenings and Shed concerts Saturday evenings and Sunday afternoons. Thus each weekend will have something for every concertgoer, the Bach *aficionado* as well as the guy who just goes to stamp his feet during Ravel's "Bolero."

* * *

ONE OF THE conveniences of the new plan is that it will facilitate figuring out what is going on at Tanglewood any particular night. The pattern has been so irregular in the past that a detailed, well-asterisked program has been basic equipment for anyone wishing to keep posted on the 50-odd events presented during the season. Now at least the main patterns will be the same for every one of the six weeks: Opera Tuesday, chamber music Wednesday, student orchestra Thursday, Bach-Mozart Friday, BSO Saturday, student chamber music Sunday morning and BSO Sunday afternoon. That is a good deal easier to keep in mind than a schedule that changes every day.

Even without including the other events presented throughout the season, it is obvious that there is almost a full week of music there, with Monday for catching your breath. Local entrepreneurs hope it will be sufficiently attractive to induce visitors to come here for a week at a time, rather than a night or two.

Of course, to hear anything at Tanglewood besides the BSO, one must join the Friends of the Berkshire Music Center by making a donation, modest or otherwise. This policy will be continued but it is expected that the "Friends Concerts" will be more heavily promoted than in former years, so that the public will become fully aware of the week-long attractions as well as the big weekend jobs. The Berkshire Hills Conference is already working on plans to put this idea across.

* * *

PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 20 1954

BOSTON MASS.
GLOBE
FEB 28 1954

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15.

Following is the complete lineup of concerts.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux); French program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber Overture, "Der Freischutz"; Prokofieff Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4, Zino Francescatti; the sixth on Aug. 11, the Kroll Quartet.

Music

BSO Gives Preview of Concert To Be Played at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra's concert yesterday afternoon in Symphony Hall in Boston is the exact one with which they plan to open the coming Tanglewood season on July 7. Because this is the 150th anniversary of the birth of Hector Berlioz, Charles Munch, the orchestra's director, and always one of Berlioz's staunchest champions, is celebrating the occasion by performing all the major works in their unabridged form this season during the orchestra's regular season.

* * *

YESTERDAY afternoon in a performance that built up to awesome tension he played the "Damnation of Faust" with the aid of the Radcliffe Choral Society and the Harvard Glee Club, and a quartet of eminent soloists of which Suzanne Danco was the Marguerite, David Poleri the Faust, Martial Singher, Mephistopheles and Donald Gramm, Braden. Both choirs plan to reassemble at Tanglewood after the close of school for the performance here as well as the soloists.

There were moments of grandeur when Munch realized some of the magnificent effects Berlioz contrived, by simplicity mainly, rather than by intricate or involved means, some by suspense and understatement, others by excitement and a bit of majestic extravagance.

* * *

MUNCH DOMINATED and controlled his forces easily and confidently. The work, which Berlioz called a dramatic legend, was fashioned by Berlioz himself after Goethe's Faust and has been mounted as an opera with scenery and costumes and ballet on many occasions and still holds the stage in the Paris opera repertory. It has been prepared with extra care for this concert as it is to be recorded Monday by the Victor forces.

The choruses were prepared by G. Wallace Woodworth and they sang with rifle-sharp response and alertness. Their French diction was masterful. The work abounds in special opportunities for soloists among the orchestral sections and they were executed with conspicuous beauty. Munch disciplined and restrained the orchestra admirably for his vocal soloists. He gave them free rein and the utmost liberty while he suported them faithfully. It is divided into four sections but it was the shortest two hours we can remember passing in a concert hall, so absorbing is the music and this particular interpretation.

* * *

ANYONE who has not subscribed to the entire Tanglewood season this coming summer will do well at least to plan to attend the opening concert at which this Berlioz will be played. There is no involved and intricate absorption necessary to enjoy this. It is an easy and great musical treat. Mr. Munch whose enthusiasm for Berlioz, persuaded him to accept the post of president of the newly organized Berlioz Society, was given an ovation even though the Friday afternoon audience was in its usual evident hurry to be out of the hall and to their conveyances.

THE NEW YORK TIMES, SUNDAY, FEBRUARY 28, 1954.

Pianist and Be... Plan 6-Week Schedule Listed

The 1954 Berkshire Festival at Tanglewood, near Lenox, Mass., will consist of four concerts a week for six weeks. The new pattern, established by Charles Munch, will comprise chamber music concerts Wednesday nights, little orchestra concerts Friday nights and concerts by the full Boston Symphony Orchestra on Saturday nights and Sunday afternoons.

Claudio Arrau and the el Arte String Trio will open the festival on Wednesday, July 7. The first little orchestra concert on July 9 will offer five of Bach's Brandenburg's Concertos led by Mr. Munch.

The first full orchestral concert on July 10 will present the first of the many Berlioz works that will be interspersed through the festival to mark the 150th anniversary of the composer's birth. It will be "The Damnation of Faust" with Mr. Munch conducting and the Harvard Glee Club and the Radcliffe Choral Society providing the chorus.

An all-Beethoven program on July 11, conducted by Pierre Monteux, with Mr. Arrau as soloist in the "Emperor" Concerto will complete the first week.

A summary of the remaining five weeks is as follows:

July 14, Albeneri Trio; July 16, Bach's Cantata No. 39 and Orchestra Suites 1 and 4, led by Mr. Munch; July 17, all-Cesar Franck program led by Mr. Monteaux; July 18, Debussy's "Iberia," Aaron Copland's Piano Concerto and Berlioz "Fantastique," led by Mr. Munch.

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July 28, Griller String Quartet; July 30, Roussel's "The Spider's Feast," Ibert's Flute oCncerto. Mozart's Serenade (K. 388) and "Paris" Symphony, led by Mr. Munch; July 31, Berlioz' "Romeo and Juliet," led by Mr. Munch: Aug. 1, Prokofieff's "Chout," Dvorak's Violin Concerto and Sibelius' Second Symphony, led by Richard Burgin.

Aug. 4, Boston Woodwind Quintet; Aug. 6, Stravinsky's "Pulcinella," a Mozart Piano Concerto played by Seuymour Lipkin and excerpts from Mozart's "Idomeneo," led by Paul Lukas Foss; Aug. 7, Gluck's "Alceste" Overture, Betthoven Violin Concerto with Zino Francescatti, Brahms' Second Symphony, led by Mr. Munch; Aug. 8, Berlioz' "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" sung by Eleanor Steber and the "Te Deum,' led by Mr. Munch.

Aug. 11, Kroll Quartet; Aug. 12, Rossini's "Silk Ladder" Overture. Mozart's Symphony (K. 319), Strauss' "Der Buerger als Edelmann," led by Mr. Morel; Aug. 14, Wagner's "Lohengrin" Prelude, Piston's Fourth Symphony, Ravel's Piano Concerto, Saint-Saëns' Organ Symphony, led by Mr. Munch; Aug. 15, Berlioz' "Requiem" with Festival Chorus and four auxiliary orchestras.

[80]

TIGHT BINDING

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TOLEDO, OHIO
TIMES
JAN 21 1954

Early Harbingers

By FREDERICK J. KOUNTZ

THE spring and summer music festivals may soon be in the unique position of concluding one festival with an announcement of the next, though that one is a full year in the future. The announcements come earlier and earlier year after year.

So this year the holiday season was barely behind us when there came the first peeps about the Boston Orchestra's Berkshire Festival. The Boston news is a departure in Berkshire history and, it seems to me, highly satisfactory development.

* * *

OF LATE years one might hear, if he could bear up through the whole season, nine concerts by the full Boston Orchestra during the last three weeks of the Festival. Previous to these nine concerts he would have heard six chamber orchestra concerts and a variety of other concerts by both Boston Orchestra players and by students at the Berkshire Music Center.

This year there will be almost continuous public music making throughout the six weeks from July 5 to Aug. 15. And each week, as the announcement says, will provide music on the following basic scheme: Tuesday night an operatic concert; Wednesday night a chamber music concert; Thursday evening a student orchestra concert; Friday night the Bach-Mozart concerts which are played every year by a chamber orchestra of players from the big Boston Orchestra; Saturday night the concert by the full Boston Orchestra; Sunday morning a student chamber music concert; and Sunday afternoon another concert by the full Boston Orchestra. Monday presumably is a day for the audience which will rest, assess what it has already heard, and perhaps get a running start on what is still to come.

* * *

IN ANY event this is a big series. The total audience last summer was 118,000. The total audience in the summer to come will undoubtedly be considerably larger since there will be more orchestral concerts and they will be spaced so that it will be possible for the short term visitor to hear more of them. Symphony Hall, Boston 15, Mass., is the address should anyone desire to plan a musical vacation this early.

BOSTON MASS.
HERALD
FEB 20 1954

MUSIC

Symphony Concert

The Boston Symphony orchestra, Charles Munch conducting, gave the 18th concert of the 73d season in Symphony Hall yesterday afternoon. The program was given over to Berlioz' "Damnation of Faust." The soloists were Suzanne Danco, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass. Assisting were the Radcliffe Choral Society and the Harvard Glee Club, G. Wallace Woodworth, conductor.

By RUDOLPH ELIE

THIS PERFORMANCE of Berlioz' "Damnation of Faust" stands as the supreme of Charles Munch achievement in Boston, perhaps even the supreme achievement of his career.

From beginning to end there was never a doubt that Berlioz was here speaking to us through the heart and mind and passion of a man who perhaps more than any other living conductor reflects the ardor, the humanity, the integrity, the yearning and even the expressive compulsion of the composer himself. It is not merely that he captures the mood in every bar, or that he touches off the chain reaction of inspiration in every performer, or certainly not that his technical command of every instant is absolute. It is rather that he is all but the personification of the composer as well as every character in the narrative and the central significance of the very Faust legend itself. Thus, from the outset, here is no glittering demonstration of orchestral and choral mastery lying within the province of any technically competent conductor, but an act of re-creation on a plane of inspiration as informed with genius as the work itself.

INFORMED WITH GENIUS

To say that "The Damnation of Faust" is informed with genius is ridiculously simple, but there is much more than the pure genius of the one endowed with instinctive, spontaneous musical creativity in this. The spontaneous creativity is everywhere in evidence, of course, whether it be in the exquisite melodies that pour forth in astounding profusion or the wildly exciting pictorial images projected, or in the transitional passages from scene to scene, as in the incomparable transition from the brawling tavern scene to the glowing radiance of the first disclosure of Margarita to the dreaming Faust. The instrumental colors, the ever varied and ever evocative combinations of tonal expression and emphases, as in the English horn obligato or the Romance of Scene XV; all these are the genius of Berlioz, too.

But there is more than genius here; for genius can often be found where there is no real contact with the human heart at all. And if anything, Berlioz had that. His whole approach to the Faust legend is one of infinite grasp of the questing spirit of a humanity bogged down in the mediocrities of living, unable to recognize happiness, foolish in the delusion that there is any way out save in service to mankind.

The Faust of Goethe learns this while the Faust of Gounod never recognizes the problem even exists. The Faust of Berlioz, however, though he doesn't come to grips with Goethe's final problem, suggests that he could. He is shown here as the lover, to be sure, but not until—like Berlioz—he has explored the horizon of his melancholy, and has rejected peasant gayety and drunken brawling as well.

Music Hath Charm

"Eagle" Jan 16, 1954 By A. G. Rud

LENOX—The Boston Symphony Orchestra's decision to extend the Berkshire Festival season is considered one of the biggest things that's happened to the tourist trade since Henry Hadley led his charges through Beethoven's Fifth in Dan Hanna's riding ring back in 1934.

The plan is hailed as the key to a bang-up summer in which more people will visit the Berkshires, a greater gross vacation business will be recorded, more music will be enjoyed—and overcrowding will be held to a minimum. Remarkable, but the addition of just three major concerts and a little shuffling of the schedule may accomplish exactly that.

* * *

WITH THE full orchestra playing in the big Shed six weekends instead of only three, there will be a more even distribution of visitors through the summer. For the past several years the schedule has called for three weekends of small concerts by the chamber-sized BSO in the theater-concert hall, followed by three weekends of full BSO concerts in the Shed.

The original idea was to offer to small audiences some lesser known music by early masters like Bach and Mozart, without bringing in the full orchestra from Boston until the last half of the season. This worked out splendidly—so splendidly, in fact, that the theater-concert hall was packed for each performance and as many as 4,000 were seated and sprawled on the lawn. What to do with all these music-lovers? The Bach-Mozart concerts couldn't be moved into the big Shed without losing the intimate atmosphere the music was intended for.

The new plan presumably will solve that problem. Now, during the July 4-Aug. 15 season, there will be Bach-Mozart concerts Friday evenings and Shed concerts Saturday evenings and Sunday afternoons. Thus each weekend will have something for every concertgoer, the Bach *aficionado* as well as the guy who just goes to stamp his feet during Ravel's "Bolero."

* * *

ONE OF THE conveniences of the new plan is that it will facilitate figuring out what is going on at Tanglewood any particular night. The pattern has been so irregular in the past that a detailed, well-asterisked program has been basic equipment for anyone wishing to keep posted on the 50-odd events presented during the season. Now at least the main patterns will be the same for every one of the six weeks: Opera Tuesday, chamber music Wednesday, student orchestra Thursday, Bach-Mozart Friday, BSO Saturday, student chamber music Sunday morning and BSO Sunday afternoon. That is a good deal easier to keep in mind than a schedule that changes every day.

Even without including the other events presented throughout the season, it is obvious that there is almost a full week of music there, with Monday for catching your breath. Local enterpreneurs hope it will be sufficiently attractive to induce visitors to come here for a week at a time, rather than a night or two.

Of course, to hear anything at Tanglewood besides the BSO, one must join the Friends of the Berkshire Music Center by making a donation, modest or otherwise. This policy will be continued but it is expected that the "Friends Concerts" will be more heavily promoted than in former years, so that the public will become fully aware of the week-long attractions as well as the big weekend jobs. The Berkshire Hills Conference is already working on plans to put this idea across.

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 20 1954

BOSTON MASS.
GLOBE
FEB 28 1954

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15.

Following is the complete lineup of concerts,

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux): Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor. Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber Overture, "Der Freischutz"; Prokofieff Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout;" Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2. Sunday afternoon (Charles Munch)—Berlioz Program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Grifler String Quartet; the fifth on Aug. 4, Zino Francescatti; the sixth on Aug. 11, the Kroll Quartet.

Music

BSO Gives Preview of Concert To Be Played at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra's concert yesterday afternoon in Symphony Hall in Boston is the exact one with which they plan to open the coming Tanglewood season on July 7. Because this is the 150th anniversary of the birth of Hector Berlioz, Charles Munch, the orchestra's director, and always one of Berlioz's staunchest champions, is celebrating the occasion by performing all the major works in their unabridged form this season during the orchestra's regular season.

* * *

YESTERDAY afternoon in a performance that built up to awesome tension he played the "Damnation of Faust" with the aid of the Radcliffe Choral Society and the Harvard Glee Club, and a quartet of eminent soloists of which Suzanne Danco was the Marguerite, David Poleri the Faust, Martial Singher, Mephistopheles and Donald Gramm, Braden. Both choirs plan to reassemble at Tanglewood after the close of school for the performance here as well as the soloists.

There were moments of grandeur when Munch realized some of the magnificent effects Berlioz contrived, by simplicity mainly, rather than by intricate or involved means, some by suspense and understatement, others by excitement and a bit of majestic extravagance.

* * *

MUNCH DOMINATED and controlled his forces easily and confidently. The work, which Berlioz called a dramatic legend, was fashioned by Berlioz himself after Goethe's Faust and has been mounted as an opera with scenery and costumes and ballet on many occasions and still holds the stage in the Paris opera repertory. It has been prepared with extra care for this concert as it is to be recorded Monday by the Victor forces.

The choruses were prepared by G. Wallace Woodworth and they sang with rifle-sharp response and alertness. Their French diction was masterful. The work abounds in special opportunities for soloists among the orchestral sections and they were executed with conspicuous beauty. Munch disciplined and restrained the orchestra admirably for his vocal soloists. He gave them free rein and the utmost liberty while he suported them faithfully. It is divided into four sections but it was the shortest two hours we can remember passing in a concert hall, so absorbing is the music and this particular interpretation.

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ANYONE who has not subscribed to the entire Tanglewood season this coming summer will do well at least to plan to attend the opening concert at which this Berlioz will be played. There is no involved and intricate absorption necessary to enjoy this. It is an easy and great musical treat. Mr. Munch whose enthusiasm for Berlioz, persuaded him to accept the post of president of the newly organized Berlioz Society, was given an ovation even though the Friday afternoon audience was in its usual evident hurry to be out of the hall and to their conveyances.

ARRAU WILL OPEN BERKSHIRE FETE

July 7 Program to Feature Pianist and Bel Arte Trio—6-Week Schedule Listed

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From beginning to end there was never a doubt that Berlioz was here speaking to us through the heart and mind and passion of a man who perhaps more than any other living conductor reflects the ardor, the humanity, the integrity, the yearning and even the expressive compulsion of the composer himself. It is not merely that he captures the mood in every bar, or that he touches off the chain reaction of inspiration in every performer, or certainly not that his technical command of every instant is absolute. It is rather that he is all but the personification of the composer as well as every character in the narrative and the central significance of the very Faust legend itself. Thus, from the outset, here is no glittering demonstration of orchestral and choral mastery lying within the province of any technically competent conductor, but an act of re-creation on a plane of inspiration as informed with genius as the work itself.

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To say that "The Damnation of Faust" is informed with genius is ridiculously simple, but there is much more than the pure genius of the one endowed with instinctive, spontaneous musical creativity in this. The spontaneous creativity is everywhere in evidence, of course, whether it be in the exquisite melodies that pour forth in astounding profusion in the wildly exciting pictorial images projected, or in the transitional passages from scene to scene, as in the incomparable transition from the brawling tavern scene to the glowing radiance of the first disclosure of Margarita to the dreaming Faust. The instrumental colors, the ever varied and ever evocative combinations of tonal expression and emphases, as in the English horn obligato or the Romance of Scene XV; all these are the genius of Berlioz, too.

But there is more than genius here: for genius can ofter be found where there is no real contact with the human heart at all. And if anything, Berlioz had that. His whole approach to the Faust legend is one of infinite grasp of the questing spirit of a humanity bogged down in the mediocrities of living, unable to recognize happiness, foolish in the delusion that there is any way out save in service to mankind.

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Mephistopheles, made the part joy—and sometimes a terror—hear throughout, traversing th Serenade as well as we can ever expect to hear it. Miss Danco, though occasionally covered by the orchestra, sang Margarita with great purity of expression and appealing emotional overtones, while Mr. Gramm, in a brief role, made Brander a memorably rollicking figure.

Sharing in every way in the superlatives were the Harvard Glee Club and the Radcliffe Choral Society. Every time I hear them I say they were better than they were the last time. which by now lifts them to a point quite out of sight, but they were absolutely superb in this singing with a precision, a tonal capacity, a response and an enunciation rather hard to believe possible. It goes without saying the orchestra outdid itself, but the men of the hour were Berlioz (there ought to be the four B's, really) and the finest interpreter he ever had: Charles Munch.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
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WITH THE full orchestra playing in the big Shed six weekends instead of only three, there will be a more even distribution of visitors through the summer. For the past several years the schedule has called for three weekends of small concerts by the chamber-sized BSO in the theater-concert hall, followed by three weekends of full BSO concerts in the Shed.

The original idea was to offer to small audiences some lesser known music by early masters like Bach and Mozart, without bringing in the full orchestra from Boston until the last half of the season. This worked out splendidly—so splendidly, in fact, that the theater-concert hall was packed for each performance and as many as 4,000 were seated and sprawled on the lawn. What to do with all these music-lovers? The Bach-Mozart concerts couldn't be moved into the big Shed without losing the intimate atmosphere the music was intended for.

The new plan presumably will solve that problem. Now, during the July 4-Aug. 15 season, there will be Bach-Mozart concerts Friday evenings and Shed concerts Saturday evenings and Sunday afternoons. Thus each weekend will have something for every concertgoer, the Bach *aficionado* as well as the guy who just goes to stamp his feet during Ravel's "Bolero."

* * *

ONE OF THE conveniences of the new plan is that it will facilitate figuring out what is going on at Tanglewood any particular night. The pattern has been so irregular in the past that a detailed, well-asterisked program has been basic equipment for anyone wishing to keep posted on the 50-odd events presented during the season. Now at least the main patterns will be the same for every one of the six weeks: Opera Tuesday, chamber music Wednesday, student orchestra Thursday, Bach-Mozart Friday, BSO Saturday, student chamber music Sunday morning and BSO Sunday afternoon. That is a good deal easier to keep in mind than a schedule that changes every day.

Even without including the other events presented throughout the season, it is obvious that there is almost a full week of music there, with Monday for catching your breath. Local enterpreneurs hope it will be sufficiently attractive to induce visitors to come here for a week at a time, rather than a night or two.

Of course, to hear anything at Tanglewood besides the BSO, one must join the Friends of the Berkshire Music Center by making a donation, modest or otherwise. This policy will be continued but it is expected that the "Friends Concerts" will be more heavily promoted than in former years, so that the public will become fully aware of the week-long attractions as well as the big weekend jobs. The Berkshire Hills Conference is already working on plans to put this idea across.

* * *

BOSTON MASS.
GLOBE
FEB 28 1954

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15.

Following is the complete lineup of concerts.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux); Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber Overture, "Der Freischutz"; Prokofieff Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston, Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4, Zino Francescatti; the sixth on Aug. 11, the Kroll Quartet.

Music

BSO Gives Preview of Concert To Be Played at Tanglewood

By JAY C. ROSENFELD

THE BOSTON Symphony Orchestra's concert yesterday afternoon in Symphony Hall in Boston is the exact one with which they plan to open the coming Tanglewood season on July 7. Because this is the 150th anniversary of the birth of Hector Berlioz, Charles Munch, the orchestra's director, and always one of Berlioz's staunchest champions, is celebrating the occasion by performing all the major works in their unabridged form this season during the orchestra's regular season.

* * *

YESTERDAY afternoon in a performance that built up to awesome tension he played the "Damnation of Faust" with the aid of the Radcliffe Choral Society and the Harvard Glee Club, and a quartet of eminent soloists of which Suzanne Danco was the Marguerite, David Poleri the Faust, Martial Singher, Mephistopheles and Donald Gramm, Braden. Both choirs plan to reassemble at Tanglewood after the close of school for the performance here as well as the soloists.

There were moments of grandeur when Munch realized some of the magnificent effects Berlioz contrived, by simplicity mainly, rather than by intricate or involved means, some by suspense and understatement, others by excitement and a bit of majestic extravagance.

* * *

MUNCH DOMINATED and controlled his forces easily and confidently. The work, which Berlioz called a dramatic legend, was fashioned by Berlioz himself after Goethe's Faust and has been mounted as an opera with scenery and costumes and ballet on many occasions and still holds the stage in the Paris opera repertory. It has been prepared with extra care for this concert as it is to be recorded Monday by the Victor forces.

The choruses were prepared by G. Wallace Woodworth and they sang with rifle-sharp response and alertness. Their French diction was masterful. The work abounds in special opportunities for soloists among the orchestral sections and they were executed with conspicuous beauty. Munch disciplined and restrained the orchestra admirably for his vocal soloists. He gave them free rein and the utmost liberty while he suported them faithfully. It is divided into four sections but it was the shortest two hours we can remember passing in a concert hall, so absorbing is the music and this particular interpretation.

* * *

ANYONE who has not subscribed to the entire Tanglewood season this coming summer will do well at least to plan to attend the opening concert at which this Berlioz will be played. There is no involved and intricate absorption necessary to enjoy this. It is an easy and great musical treat. Mr. Munch whose enthusiasm for Berlioz, persuaded him to accept the post of president of the newly organized Berlioz Society, was given an ovation even though the Friday afternoon audience was in its usual evident hurry to be out of the hall and to their conveyances.

THE NEW YORK TIMES, SUNDAY, FEBRUARY 28, 1954.

Pianist and Be... Arte ... —
6-Week Schedule Listed

The 1954 Berkshire Festival at Tanglewood, near Lenox, Mass., will consist of four concerts a week for six weeks. The new pattern, established by Charles Munch, will comprise chamber music concerts Wednesday nights, little orchestra concerts Friday nights and concerts by the full Boston Symphony Orchestra on Saturday nights and Sunday afternoons.

Claudio Arrau and the el Arte String Trio will open the festival on Wednesday, July 7. The first little orchestra concert on July 9 will offer five of Bach's Brandenburg's Concertos led by Mr. Munch.

The first full orchestral concert on July 10 will present the first of the many Berlioz works that will be interspersed through the festival to mark the 150th anniversary of the composer's birth. It will be "The Damnation of Faust" with Mr. Munch conducting and the Harvard Glee Club and the Radcliffe Choral Society providing the chorus.

An all-Beethoven program on July 11, conducted by Pierre Monteux, with Mr. Arrau as soloist in the "Emperor" Concerto will complete the first week.

A summary of the remaining five weeks is as follows:

July 14, Albeneri Trio; July 16, Bach's Cantata No. 39 and Orchestra Suites 1 and 4, led by Mr. Munch; July 17, all-Cesar Franck program led by Mr. Monteaux; July 18, Debussy's "Iberia," Aaron Copland's Piano Concerto and Berlioz "Fantastique," led by Mr. Munch.

July 21, Zimbler Sinfonietta; July 23, Handel's Concerto Grosso No. 4 and Haydn's "Military Symphony, led by Mr. Munch. and Haydn's "Nelson" Mass led by Hugh Ross; July 24, Weber's "Freischuetz" Overture, Prokofieff's Sixth Symphony, Strauss' "Don Juan" and Elgar's "Enigma Variations," led by Jean Morel; July 25, Berlioz' "Beatrice and Benedict" Overture and "Harold in Italy" and Ernst Toch's Symphony No. 2, led by Mr. Munch.

July 28, Griller String Quartet; July 30, Roussel's "The Spider's Feast," Ibert's Flute oCncerto. Mozart's Serenade (K. 388) and "Paris" Symphony, led by Mr. Munch; July 31, Berlioz' "Romeo and Juliet," led by Mr. Munch; Aug. 1, Prokofieff's "Chout," Dvorak's Violin Concerto and Sibelius' Second Symphony, led by Richard Burgin.

Aug. 4, Boston Woodwind Quintet; Aug. 6, Stravinsky's "Pulcinella," a Mozart Piano Concerto played by Seuymour Lipkin and excerpts from Mozart's "Idomeneo," led by Paul Lukas Foss; Aug. 7, Gluck's "Alceste" Overture, Betthoven Violin Concerto with Zino Francescatti, Brahms' Second Symphony, led by Mr. Munch; Aug. 8, Berlioz' "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" sung by Eleanor Steber and the "Te Deum," led by Mr. Munch.

Aug. 11, Kroll Quartet; Aug. 12, Rossini's "Silk Ladder" Overture. Mozart's Symphony (K. 319), Strauss' "Der Buerger als Edelmann," led by Mr. Morel; Aug. 14, Wagner's "Lohengrin" Prelude, Piston's Fourth Symphony, Ravel's Piano Concerto, Saint-Saëns' Organ Symphony, led by Mr. Munch; Aug. 15, Berlioz' "Requiem" with Festival Chorus and four auxiliary orchestras.

[80]

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* * *

New York Times
F. 1-10-54

THE

TORTELIER OFFERS HAYDN CONCERTO

French 'Cellist Is Heard With Boston Symphony Conducted by Munch—Organist Plays

BOSTON SYMPHONY ORCHESTRA. Charles Munch, conductor. Paul Tortelier, 'cellist. Edouard Nies-Berger, organist. At Carnegie Hall.

Chorale Prelude and Chorale.....Bach-Munch
Variations on a Theme of Haydn.....Brahms
Concerto for 'Cello in D major.....Haydn
Symphony No. 3 in C minor with organ. Saint-Saens

Paul Tortelier, French 'cellist who was heard here nine days ago in recital, was the soloist yesterday afternoon with the Boston Symphony Orchestra at Carnegie Hall. He played the Haydn 'Cello Concerto in D major and earned a big hand, with the members of the orchestra applauding as heartily as any.

One could understand his fellow musicians' praise. His tone is not as velvety as that of some other 'cellists, but in the clearness with which he articulates each note, even the very fast ones that come close together in a trill, he is an exceptional performer.

Then, too, he plays with the sort of authority that has a two-fold effect. It enables him to be a sufficiently dominant figure to balance a full orchestra, and it fixes the listener's attention. Thus his performance was an engrossing experience, even though on other occasions the work has been played with greater warmth and a more spontaneous lyricism.

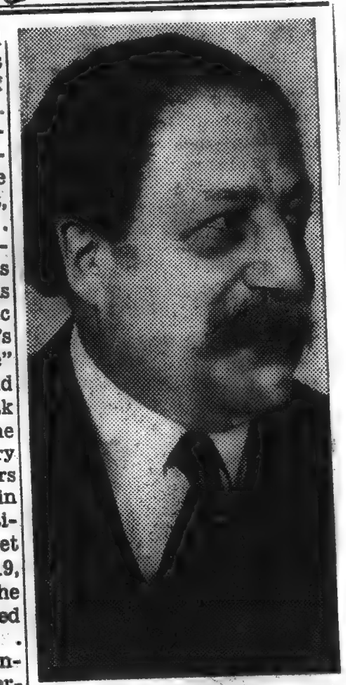
The program was conducted by Charles Munch and, although it contained largely familiar works, it was exceptionally well constructed. This fact became especially apparent at the end, when the chorale-like finale of the Saint-Saëns Symphony in C minor with Organ recalled the Bach chorale that had opened the program.

The Bach work, "The Old Year Is Past," transcribed by Mr. Munch, was quiet and contemplative; it provided a restrained and reverent basis on which Mr. Munch was constantly able to build. Thus he could move to Brahms' Variations on a Theme of Haydn (played with great variety of effect from variation to variation), to the Haydn Concerto and finally to the rather orotund Saint-Saëns, where one was ready for the impact of all the resources of the huge orchestra, the kettle drums, the trumpets, etc., all joining with the organ in the big finale.

The orchestra played beautifully all afternoon and the audience listened with the deepest sort of appreciation. R. P.

Music's Man of the Week

Herald Tribune Nov 15-53



PIERRE MONTEUX, who will conduct the NBC Symphony this afternoon and the opening of the Met tomorrow night . . . born in Paris in 1875 . . . graduated from the Paris Conservatory . . . he then joined the Colonne Orchestra as violinist, later the Opera Comique . . . in 1911 became one of the principal conductors of Diaghileff's Ballet Russe . . . during this period conducted many historic premieres, including Stravinsky's "Petrouchka" and "Le Sacre" and Ravel's "Daphnis and Chloe" . . . at the outbreak of World War I he joined the thirty-fifth Territorial Infantry and saw action for two years . . . first visited America in 1915 . . . invited by Gatti-Casazza to conduct at the Met . . . remained there until 1919, when he took charge of the Boston Symphony . . . stayed in Boston for five years . . . became conductor of the Concertgebouw Orchestra of Amsterdam in 1924, a position he held for ten years . . . returning to America, he guest conducted various orchestras and was made permanent director of the San Francisco Symphony in 1936 . . . the following year he led the first concerts of the NBC Symphony . . . since he resigned his post in San Francisco two years ago he has been more active than ever . . . now makes appearances throughout the world and spends his summers teaching young conducting aspirants in Hancock, Me.

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Address inquiries to GEORGE E. JUDD, Manager, Symphony Hall, Boston, Mass.

New York Times Nov 1 1953

at the NEW YORK THEATERS

by Charles K. Freeman

MUSIC ON STAGE

The fact that most of the national music events, as well as many such international happenings are funneled into the New York area; that practically no audience is more alert to the wide range of music and musicianship than New York and its environs, has urged this corner to take more than casual note in print. The Summer festivals, chief of which is the Tanglewood Music Festival, are a Summer topic of discussion among the apartment cliff dwellers as well as those of us who make up Westchester's house and garden set. The Sadlers Wells ballets, the opera and symphonic world ensembles are part and parcel of the living world of entertainment. Consequently our spotlight may wander at times from the world of theatre to embrace significant occurrences in the related field of music and its brethren arts.

* * *

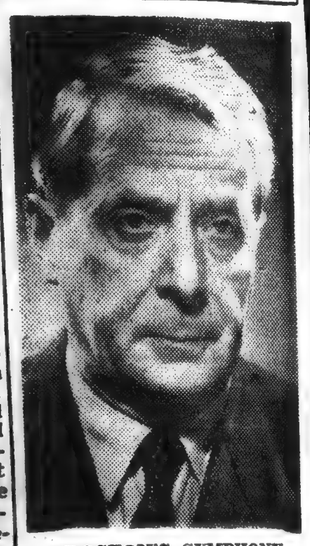
We hereby pass on the information that the world renowned 104-man aggregation known as the Boston Symphony Orchestra will leave its headquarters in Boston to tour the Eastern seaboard, and again under its master musician Charles Munch. Mr. Munch, now in his fifth year as conductor will baton the 73rd year of the Boston Symphony concerts through a series of five Wednesday evening concerts and five Saturday afternoon concerts. The evening dates are December 2, January 13, February 10, March 10 and April 7. The Saturday concerts will occur on the afternoons of Dec. 5th, January 16, February 13, and April 10.

* * *

There are still available a number of balcony locations for each of the series at $7.50 the five. The popularity of these concerts are such that there are no orchestra seats left. The subscription Department of the organization addressed to Symphony Hall, Boston 15, Massachusetts will attend to your request.

* * *

Add musical annotations: Richard Dyer-Bennet brings his guitar and fine tenor voice onto the stage of Town Hall tomorrow, Saturday, for a group of songs which will include some French and German in their native language. The American section will feature among others "My Good Old Man," "The Lonesome Valley," "Mary Had a Baby" and the Childrens' play-party song "I Went Out One Morning in May." . . . Elaine Malbin, soprano of the New York City Opera Company, flew in from London after guesting on some B.B.C. telecasts of opera . . . before his departure on a round-the-world tour, violinist Isaac Stern was issued a $250,000 insurance policy protecting him against injury to his hands and against concert cancellations. This is the first such contract issued in this country and marks a fine rapport between art and big business.



BOSTON'S SYMPHONY
CHARLES MUNCH

Hub Symph Makes 250G Fund Plea

Variety Dec 16-53

Boston, Dec. 15.

In an unprecedented move here last week, trustees of the Boston Symphony Orchestra sent out an SOS for funds to meet obligations for the current season via half-page ads in two Hub dailies. Ads stated frankly that the BSO is in critical financial condition, pointing out the dire need to raise $250,000 for this season, and urging broader community support. In addition to the public appeal, several committees have been organized to solicit individuals and business houses for contributions with the feelings in some quarters that if this method fails, the only alternative is to cut down personnel or drop the orchestra entirely. However, regarding the latter course, trustee Michael Kelleher optimistically believes no such drastic move will be necessary and that the citizens will dig up the coin to underwrite the orchestra.

The annual budget for the organization, which includes 104 musicians, is $1,500,000, but only $1,000,000 of that amount is raised by concerts. The balance is dependent on record royalties, earnings on endowments, rental of Symphony Hall, which this year has been exempted from taxes, and contributions of "friends of the orchestra".

Boston Symphony
Herald Tribune Nov 8-53

When the Boston Symphony Orchestra comes to Carnegie Hall for the first time this season, Wednesday night, Dec. 2, Charles Munch will introduce to New York Dimitri Kabalevsky's Cello Concerto and Ernest Bloch's second Concerto Grosso, for strings. Samuel Mayes, the Bostonians' first cellist, will be soloist in the Kabalevsky work, which he played in its first American performance Oct. 27 by the Hartford Symphony under Fritz Mahler Oct. 28 and its Boston hearings Oct. 30 and 31. Ravel's "Le Tombeau de Couperin" and Brahms' Fourth Symphony complete the program.

On Saturday afternoon, Dec. 5, Mr. Munch will offer Beethoven's "Eroica" Symphony, Aaron Copland's Piano Concerto (also known as the Jazz Concerto) and Debussy's "Iberia." Leo Smit, who will play the Copland work, was also the soloist in its last performances here by the Bostonians in 1927 and at the Lewisohn Stadium in 1930. Ferenc Friscsay, conductor of the RIAS Orchestra (Radio Orchestra in the American Sector of Berlin) will make his North American debut as conductor of the Boston Symphony's home concerts next Friday.

CARNEGIE HALL • NEW YORK
5 Wednesday Evening Concerts at 8:45
5 Saturday Afternoon Concerts at 2:30
by the
BOSTON SYMPHONY
ORCHESTRA
CHARLES MUNCH, Music Director
DEC. 2&5 • JAN. 13&16 • FEB. 10&13 • MAR. 10&13 • APR. 7&10
A few balcony seats are still available for each series: $7.50 for five concerts. Address mail orders to New York Subcription Department, Symphony Hall, Boston 15, Massachusetts.

8-15-53 White Plains Reporter Dispatch

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5 SATURDAY AFTERNOON CONCERTS AT 2:
by the
Boston Symphony Orchestra
CHARLES MUNCH, MUSIC DIRECTOR
December 2, 5 — January 13, 16 — February 10, 13
March 10, 13 — April 7, 10
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CARNEGIE HALL, NEW YORK 19

[81]

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New York Times
F. 15-17-54

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CHARLES MUNCH, Music Director
CARNEGIE HALL • 68th SEASON IN NEW YORK
5 WED. EVES.—DEC. 2, JAN. 13, FEB. 10, MAR. 10, APR. 7
SAT. AFTS.—DEC. 5, JAN. 16, FEB. 13, MAR. 13, APR. 10
Address inquiries to GEORGE E. JUDD, Manager, Symphony Hall, Boston, Mass.

New York Times Nov 1 1953

at the NEW YORK THEATERS

by Charles K. Freeman

MUSIC ON STAGE

The fact that most of the national music events, as well as many such international happenings are funneled into the New York area; that practically no audience is more alert to the wide range of music and musicianship than New York and its environs, has urged this corner to take more than casual note in print. The Summer festivals, chief of which is the Tanglewood Music Festival, are a Summer topic of discussion among the apartment cliff dwellers as well as those of us who make up Westchester's house and garden set. The Sadlers Wells ballets, the opera and symphonic world ensembles are part and parcel of the living world of entertainment. Consequently our spotlight may wander at times from the world of theatre to embrace significant occurrences in the related field of music and its brethren arts.

* * *

We hereby pass on the information that the world renowned 104-man aggregation known as the Boston Symphony Orchestra will leave its headquarters in Boston to tour the Eastern seaboard, and again under its master musician Charles Munch. Mr. Munch, now in his fifth year as conductor will baton the 73rd year of the Boston Symphony concerts through a series of five Wednesday evening concerts and five Saturday afternoon concerts. The evening dates are December 2, January 13, February 10, March 10 and April 7. The Saturday concerts will occur on the afternoons of Dec. 5th, January 16, February 13, and April 10.

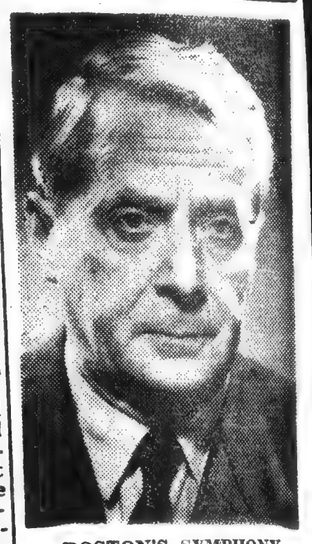
* * *

There are still available a number of balcony locations for each of the series at $7.50 the five. The popularity of these concerts are such that there are no orchestra seats left. The subscription Department of the organization addressed to Symphony Hall, Boston 15, Massachusetts will attend to your request.

* * *

Add musical annotations: Richard Dyer-Bennet brings his guitar and fine tenor voice onto the stage of Town Hall tomorrow, Saturday, for a group of songs which will include some French and German in their native language. The American section will feature among others "My Good Old Man," "The Lonesome Valley," "Mary Had a Baby" and the Childrens' play-party song "I Went Out One Morning in May."

. . . Elaine Malbin, soprano of the New York City Opera Company, flew in from London after guesting on some B.B.C. telecasts of opera . . . before his departure on a round-the-world tour, violinist Isaac Stern was issued a $250,000 insurance policy protecting him against injury to his hands and against concert cancellations. This is the first such contract issued in this country and marks a fine rapport between art and big business.



BOSTON'S SYMPHONY
CHARLES MUNCH

Hub Symph Makes 250G Fund Plea

Variety Dec 16-53

Boston, Dec. 15.

In an unprecedented move here last week, trustees of the Boston Symphony Orchestra sent out an SOS for funds to meet obligations for the current season via half-page ads in two Hub dailies. Ads stated frankly that the BSO is in critical financial condition, pointing out the dire need to raise $250,000 for this season, and urging broader community support. In addition to the public appeal, several committees have been organized to solicit individuals and business houses for contributions with the feelings in some quarters that if this method fails, the only alternative is to cut down personnel or drop the orchestra entirely. However, regarding the latter course, trustee Michael Kelleher optimistically believes no such drastic move will be necessary and that the citizens will dig up the coin to underwrite the orchestra.

The annual budget for the organization, which includes 104 musicians, is $1,500,000, but only $1,000,000 of that amount is raised by concerts. The balance is dependent on record royalties, earnings on endowments, rental of Symphony Hall, which this year has been exempted from taxes, and contributions of "friends of the orchestra".

Boston Symphony Herald Tribune Nov 8-53

When the Boston Symphony Orchestra comes to Carnegie Hall for the first time this season, Wednesday night, Dec. 2, Charles Munch will introduce to New York Dimitri Kabalevsky's Cello Concerto and Ernest Bloch's second Concerto Grosso, for strings. Samuel Mayes, the Bostonians' first cellist, will be soloist in the Kabalevsky work, which he played in its first American performance Oct. 27 by the Hartford Symphony under Fritz Mahler Oct. 28 and its Boston hearings Oct. 30 and 31. Ravel's "Le Tombeau de Couperin" and Brahms' Fourth Symphony complete the program.

On Saturday afternoon, Dec. 5, Mr. Munch will offer Beethoven's "Eroica" Symphony, Aaron Copland's Piano Concerto (also known as the Jazz Concerto) and Debussy's "Iberia." Leo Smit, who will play the Copland work, was also the soloist in its last performances here by the Bostonians in 1927 and at the Lewisohn Stadium in 1930. Ferenc Friscsay, conductor of the RIAS Orchestra (Radio Orchestra in the American Sector of Berlin) will make his North American debut as conductor of the Boston Symphony's home concerts next Friday.

CARNEGIE HALL • NEW YORK
5 Wednesday Evening Concerts at 8:45
5 Saturday Afternoon Concerts at 2:30
by the
BOSTON SYMPHONY
ORCHESTRA
CHARLES MUNCH, Music Director

Dispatch White Plains 8-15-53

DEC.	JAN.	FEB.	MAR.	APR.
2&5	13&16	10&13	10&13	7&10

A few balcony seats are still available for each series: $7.50 for five concerts. Address mail orders to New York Subcription Department, Symphony Hall, Boston 15, Massachusetts.

the Reporter

CARNEGIE HALL, NEW YORK
5 WEDNESDAY EVENING CONCERTS AT 8:45
5 SATURDAY AFTERNOON CONCERTS AT 2:30
by the
Boston Symphony Orchestra
CHARLES MUNCH, MUSIC DIRECTOR
December 2, 5 — January 13, 16 — February 10, 13
March 10, 13 — April 7, 10
A few balcony seats are still available for each series: $7.50 for five concerts. Address mail orders to the box office at
CARNEGIE HALL, NEW YORK 19

[81]

New York Times 12-13-53

PICKING UP AGAIN

Musical Excellence of 'Pelleas'; Munch's And Morel's Conducting Impressive

By OLIN DOWNES

THE last performance that this writer reviewed, prior to the cessation of the publication of The New York Times for the eleven days, was the Metropolitan Opera Association's revival of "Pelléas et Mélisande," on Friday evening, Nov. 27. Since that review appeared only in the late edition that The Times printed on the 28th, its main points may be summarized here.

The parts were taken principally by young American singers, most of whom appeared for the first time in a work which presents exceptional problems to fully matured interpreters. The result was surprisingly good. Young artists, young voices, personable figures on the stage, displayed high intelligence and fresh enthusiasm for their task. Be it remembered that they were guided by Pierre Monteux at the baton, a master musician deeply versed in the score, and a controlling hand at the helm of the performance. The dramatic direction of Dino Yannopoulos was, on the whole, well timed in accordance with the inner pulse of Debussy's music. Horace Armistead's scenery was more Norman than "romantic," simple, yet atmospheric, with a single objectionable feature. But why on earth has he a corpse dangling from the ceiling in the scene of the vaults underneath the castle?

Hayes Anniversary

On Sunday night, Nov. 29, Roland Hayes gave a recital which celebrated the 30th anniversary of his first appearance in Carnegie Hall. Mr. Hayes sang, in his 66th year, not of course with the resonance and quality of the days when his voice was at its best and strongest, but with an interpretive insight and power of communication which made the evening one of enlightenment and pleasure. This accomplishment was the sum of a life work of uncompromising devotion to his art in the face of peculiarly difficult circumstances. In the result Roland Hayes may well feel satisfaction, reward in the highest sense of the term, and lasting happiness.

On the evening of Dec. 2 the Juilliard Orchestra conducted by Jean Morel gave the first concert of five "evenings" of the "Festival of British Music" held in observance of the year of the coronation of Queen Elizabeth II. This concert was more conspicuous for the remarkable playing of the Juilliard orchestra, under the direction of Jean Morel, than for the revelation of unsuspected masterpieces by any new composers of the British school.

For the Fifth Symphony of Edmund Rubbra, dated 1948, is tiresomely prolix, heavy-handed in its orchestration, and of a length and pretentiousness wholly out of proportion to the worth of its ideas. Far more contemporaneous in outlook, and skillfully written, is the "Symphonic Suite" for strings, of 1951 by Maurice Jacobson, heard for the first time in the United States.

In the second part of the program, Martha Flowers, with a beautiful voice and a striking personality, sang Benjamin Britten's settings of poems of Arthur Rimbaud, "Les Illuminations," composed in 1939, to the vast satisfaction of the audience.

Elgar Exciting

But the height of the accomplishment of the evening, one which makes the event stand out in the memory, was Morel's performance of nothing more nor less than the "Enigma Variations" of Edward Elgar. One would say of this work [illegible] too much of a thing [illegible] particularly interesting [illegible] concert-goer. The fact is that the exciting performance made us more fully aware of certain qualities of the music than we had been at any previous experience of it!

Was this the pontifical Elgar, composer-laureate and V. I. P. of his art in Victorian England? Elgar was now addressing us in terms of unrammelled and unconcealed animation, and with a degree of tone-color and dramatic accent that were transformative. If one took into consideration only the exterior characteristics of this performance — the contrasts of mood and style and dynamics, and the blazing climaxes—it could be called another virtuoso display. But it was no such thing. It was great music making, in the highest aspects that this activity can assume when it is creative.

The "Enigma Variations" are of German and Brahmsian descent—indeed too German in the elaborate and rather superfluous coda that the conductor, Hans Richter, induced Elgar to add to the score in its original form. But the German technic, which so often becomes over-weighted and thick, was clarified with beautiful balances and voice-leading, and made the vehicle of feeling and imagination by a conductor of the first rank, who should be more widely known to the American public than he is at the present time.

Brahms Program

On Thursday evening, George Szell was guest conductor of the Philharmonic-Symphony, with an all-Brahms program. He was assisted by Eugene Istomin, as soloist, in the performance of the B-flat Piano Concerto. The lovely Symphony No. 2, with the great concerto, made a full evening's program. But the evening was a none too happy one for the interpreters—or Brahms either! The symphony moved stiffly and dryly. Mr. Istomin, whose youthful fire and enthusiasm are immediately manifest, pounded and forced tone most of the time.

The week of orchestral concerts ended for this writer with a final thrill: Charles Munch's reading of the "Eroica" Symphony. This was on Saturday afternoon, December 5, in Carnegie Hall, with the Boston Symphony Orchestra. The first movement, in particular, was memorable, and, in the same sense as the interpretation of the Elgar piece, a fresh experience. We had not heard, in a long time, in such momentous accents, the true voice of Beethoven. Indeed, in certain aspects and inflections, the reading was heroic in utterance, Promethean in spirit, yet wonderfully plastic and tender.

Mr. Munch played the Funeral March as the epical lament that it is, yet he also made it intensely human and poignant. The height of it all was the finale, with the mysterious summons of the reiterated B-flats, and the variants that are cosmic.

One could speak almost as highly of the performance of Debussy's "Iberia" that followed. It was rarely full-blooded, spontaneous, direct and virile. In this score Debussy holds out both hands to life, and such was the nature of the performance.

Copland Concerto

Aaron Copland's Piano Concerto, with Leo Smit as soloist, brought this concert to an end. The concerto, played very efficiently and understandingly by Mr. Smit, is boldly experimental, here and there, with motives fashioned from the stuff of our "blues" and "jazz." This is Copland in a formative stage. The concerto dates from 1927. It is not well put together, or continuous in its thinking. Mr. Copland has written much better music.

The first concert of the season's series by the Musicians' Guild was given on Monday, Dec. 7, in Town Hall. The participants were the Kroll Quartet, with Leonard Rose 'cellist, Joseph and Lillian Fuchs, violinist and violist, and Beveridge Webster, the pianist, in the performance of a Leclair sonata and the Franck Piano Quintet. The first half offered the delightful early Beethoven Serenade for violin, viola and 'cello, and the Second String Quartet by Andrew Imbrie. The second half included the pleasant if not very important old-style Sonata in A for violin, viola and piano, of Leclair, with Mr. and Miss Fuchs for the string parts and Mr. Beveridge for the pianist. It was very well done and much appreciated by the audience. The performance of the Franck Quintet was not, to our mind, one that did entire justice to the passionate and mystical music.

1-17-54

Herald Tribune NEW YORK

CONCERT AND RECITAL

Boston Orchestra

Charles Munch conducted the Boston Symphony Orchestra in its second matinee concert at Carnegie Hall Saturday afternoon, presenting a program that included the Haydn-Brahms Variations, Haydn's D major Cello Concerto and Saint-Saens' C minor Symphony No. 3.

Paul Tortelier was soloist in the Haydn concerto and he gave a most authoritative performance. His opening and closing allegro movements had a certain thin, shallow tone and some of the scratchiness that seems inevitable in a cello performance at high speeds, where the instrument's slow-geared vibrations don't have time to level out and sing. The slow adagio section was quite lovely, dark and rich of tone, full of beautifully turned phrases and subtlety of detail and nuance.

Mr. Munch gives a fine reading of the Brahms Haydn Variations, emphasizing the austerity of expression rather that the peculiarly Brahmsian purity and sweetness that dwells in the heart of this work. But every architectural feature was in place and highly illumined, as in a perfect draughtsman's rendering.

The Saint-Saens Third Symphony with organ played by E. Nies-Berger was quite splendidly given, and certainly the particular blend and austerity of tone that the Boston Orchestra brings—not to mention the disciplined esthetic viewpoint of Munch himself—does much to counterbalance the rather cloying esthetic of this work. Yet it seems a work far removed from today's taste and the increasingly classic trend of that taste toward seventeenth, eighteenth and twentieth century music, where selectivity and restriction are part of style and structure rather than these "sky's-the-limit" orchestrations where esthetics disappear altogether.

P. G.-H.

Little Orchestra

The Little Orchestra Society, for its fourth young peoples' concert of the season Saturday morning at Hunter College, presented several special features, among them the first performance anywhere of "Chuggy and the Blue Caboose", a musical and literary adaptation of a children's picture book made by Harriett Johnson, music critic for "The New York Post." William Warfield, baritone, was an ingratiating soloist and narrator for the new work, which was accompanied by Thomas Scherman and the orchestra. Other events included the solo piano performance of sixteen-year-old Lynn Kleinberger, an exceedingly loud "audience participation" version of one movement from Haydn's "Toy" Symphony, and parts of Symphony No. 93 and of the Farewell Symphony by the same composer. Max Leavitt once more presided as general narrator for the concert.

Whether or not it is a valid educational device to construct an entire concert program from separate symphonic movements is perhaps a moot point. In the opinion of this reviewer, there are reasons to doubt that it is, for it would seem to convince small children of things that are not at all true about the nature of symphonies. To choose movements by the same composer was, under the circumstances, a logical idea, but even this did not avoid the cumulative feeling of disjointedness and fragmentation.

Miss Johnson's "Chuggy" is a modest, knowledgeable piece, nicely orchestrated in rather fulsome manner. Its story pleased youthful members of the audience, although for the older ones the text may have been a bit over-rhymed.

L. T.

Adolphe Frezin

Town Hall listeners were treated to some unusually fine cello playing when Adolphe Frezin, long with the famous Paganini quartet, gave his second New York recital there yesterday afternoon. Mr. Frezin is a true soloist, but not of the hair-raising kind—he is to devoted to music to be that. He brings the best elements of chamber music to the solo stage, a sense of co-operation rather than competition between the notes and himself and a just balance between his own part and the composer's, so that both have a chance to be heard. Not that Mr. Frezin effaces himself; he rides a piece from beginning to end. Although his interpretative decisions are sometimes distinctive, they reflect not only his own glory, but the music's, too.

Style and conduct are constant guides to the cellist, and he changes his own style and technique to meet each new situation. Bach's Suite No. 2 (unaccompanied) was treated freely, with broad changes in tempo, almost like improvising. The artist's warm tone and relaxed fingerwork added richness to its extended lines. In Schumann's Adagio and Allegro, Op. 70, and in the Locatelli D major sonata, his tone was more pointed and intense and his attack more immediate. Unchanged from the Bach was the easy manner in which the cellist shaped and turned each phrase until satisfied with its musical fit.

Both Mr. Frezin and his accompanist, Fritz Kramer, did their best with Poulenc's cello and piano sonata, and a diverting, nostalgic piece it is. But the composer did not make it easy, in his scoring, for the two instruments to work together; they either obscure each other or fight for attention much of the way. The effort of listening to two musical worlds at once envelops both in a dream, neither seems real, nor can one help the other up and down the music's high spots. Perhaps less pedal than the amount used by Mr. Kramer would help, or a more outside tone than Mr. Frezin's, though the cellist's is more than adequate for most purposes.

The program also offered Henry Eccles' sonata in G minor, arranged by J. Salmon. T. M. S.

Herald Tribune 1-10-54

Music: Tanglewood Change; Gluck Premiere on Friday

By FRANCIS D. PERKINS

Charles Munch has prepared a new schedule for the 1954 Berkshire Festival at Tanglewood, Lenox, Mass., from July 5 through Aug. 15. The complete Boston Symphony Orchestra will give twelve concerts, three more than in previous summers, in the Music Shed; these will be held on Saturday nights and Sunday afternoons throughout the six weeks. The small orchestra concerts, to be devoted mainly to Bach and Mozart, will be held on the six Friday evenings (July 9 through Aug. 13), in the Theater-Concert Hall. Formerly the full orchestra's concerts were grouped in the last three week ends of the festival, and the small orchestra concerts in the first three.

As already announced, the one hundred and fiftieth anniversary of Berlioz's birth will be honored in the twelve Shed programs. There will also be chamber music concerts in the Theater-Concert Hall on the six Wednesday nights. Subscriptions will be sold for pairs of Saturday nights and Sunday afternoons; subscribers retaining their present locations will be entitled to reduced rates for the Wednesday and Friday concerts.

Berkshire Music Center students will provide opera scenes on Tuesday nights, orchestral concerts Thursday nights and chamber music on Sunday mornings. These will be open to contributing friends of the Center In all, the new schedule provides public activities every day, except Mondays. One can also expect one or more full-scale productions by the Center's opera department, presumably of unfamiliar works.

Gluck Premiere

Gluck's opera "Paride ed Elena" will have its first American hearing Friday night in the first of three concerts to be given by the enterprising American Chamber Opera Society in Town Hall. According to notes supplied by the company's director, Allen Sven Oxenburg, the work was first performed in Vienna on Dec. 30, 1770, and was well received; it has been seldom heard since owing to the lack of a performable score. Both the originally published full score and the piano and vocal score published by Peters in 1867 are full of errors; the new edition used by the company was made possible through the generosity of Mrs. W. Murray Crane.

Hans von Buelow conducted the Berlin premiere on Nov. 28, 1863; Cosima (then Buelow's wife) and Richard Wagner were in the audience. In "Mein Leben," Wagner describes this day as the one in which he and Cosima "mutely declared to each other their love." The action, based on the familiar classic legend, takes place in or near Sparta.

On the Radio

Arturo Toscanini will present Verdi's opera "Un Ballo in Maschera" in two parts in the NBC Symphony's program for the next two Sundays, from 6:30 to 7:30 p. m., Jan. 17, and 6 to 7:30 Jan. 24. A recent attack of bronchitis, from which he has recovered, did not interrupt the Maestro's rehearsals for this production. Guido Cantelli conducts Beethoven's First Symphony, Casella's "Paganiniana" and dances from Falla's "Three Cornered Hat" in today's NBC Symphony broadcast.

[82]

New York Times 1-31-54

BERLIOZ ESTIMATE

Objective Study of Composer Is Needed Rather Than Indiscriminate Praise

By OLIN DOWNES

AMONG letters received upon the subject of Berlioz, to which this commentator devoted two articles of recent date in these columns, the following is to be noted:

It was only today that I had the opportunity to read your essay entitled "Fiery Frenchman" in The New York Times of Jan. 3. I found it puzzling because your enthusiasm for the music of Berlioz was so neatly balanced by your sense of its imperfections. You seemed to be building him up and tearing him down at the same time. After mulling over your article I finally decided that it was more significant in what it revealed about you than about the music of Berlioz. I could be very wrong but I believe that perhaps Berlioz isn't really your meat.

You say that Berlioz "remains immune to inclusion in any classified list of creative artists." I find it hard to imagine what such a "classified" list would be like. Composers like Monteverdi and Mussorgsky would certainly be hard to classify. In fact the more I think about such a list the more improbable it becomes. Where would one put Beethoven, Rameau, Debussy? All great composers are so distinctly themselves that I should think any one of them might resist classification. In any case I fail to see what value such a list could have.

By fits and starts your article sounds like a sincere tribute to a frequently misunderstood composer and at other times like a thinly disguised indictment of him. You can't have it both ways. Good criticism is based on honest partisanship, on a distinct feeling of pro and con. For me your real feelings about Berlioz are left in doubt.

In my own opinion, Berlioz' music is probably about as good as that of any other composer. It wears well—and that for me is the acid test. I like its freshness, the way it sings, its rhythmical force. I have been tremendously impressed by works like "The Trojans," "The Childhood of Christ," "The Requiem," "The Damnation of Faust," etc., which I have heard only within the past few years and mainly on records. Had I been walking in the country and suddenly looked up to see unexpectedly a whole mountain range in front of me, massive and splendid in the sunlight, I could not have been more surprised or delighted.

FRANKLIN L. BALCH.

Baltimore, Md.

More Harm Than Good

This is a line of reasoning that we cannot follow; reasoning, we consider, which is the antithesis of what any open-minded critical examination of an artistic problem should be. Mr. Balch seems to claim that a keen interest in and admiration of a composer, which we feel toward Berlioz, is only logical and consistent if it includes a practically unconditional acceptance of his product. We are not of such reasoners, and wouldn't be for the world. That is the kind of approbation which does infinitely more harm than good to the cause it represents. Berlioz, as the writer sees him today, is the most astonishing and unevenly equipped of all the composers who have fought their way to the ranks of the immortals. Any estimate of him which does not recognize the facts of his exceptional weaknesses, by the side of his exceptional powers, is an argument without sound premise or logical development.

An attempt to evaluate an artist should proceed from the intention to comprehend him as God made him, and not as his propagandists and idolaters would have us believe. Nothing is more misleading, we think, where Berlioz is concerned than the loquacious pretensions of some of the self-appointed high priests of the cult in claiming that Berlioz' most inept and disjointed writing is due not to technical insufficiency, but to an originality of statement so deep, wide and great that even today, in the year after his sesquicentennial, the critics, amateur and professional, have not caught up with him. This on the clear evidence of the case is absurd. It is not by blinking at the fact that Berlioz wrote a large amount of inferior music that we shall conceal his faults or reveal his greatness. We must strive to discover and understand all his qualities for what they are, and from that point to comprehend his towering stature.

That is why this commentator wrote articles taking to task conductors and musical organizations which had so scantily observed the Berlioz sesquicentennial and in so doing failed to afford us an adequate perspective of his present position as a creative artist. It is for the same reason that we have joined the Berlioz Society, newly formed with the intentions of making scores, records and the music itself and the literary legacy of his writings and the immense amount of literature that there is about him widely accessible.

Pros and Cons

What are his unique endowments and his incidental failings as a creative artist? How does he appear to the mid-twentieth century, a hundred and fifty years from the time when he was born, and a round century after he produced his last important music? Why has he proved indestructible, at the same time that after all the immense publicity which Berlioz received almost from the start of his career, from his own highly articulate self and his hosts of admirers and detractors, we live artistically on less than a dozen of his major orchestral and choral works?

Why are only these works known to us? It is remarked that they are waxing today in popularity and public attention. But there was a time, approximately at the beginning of this century, when Berlioz appears to have been much more important in the public esteem than now, or yesterday. Is this merely the case of the pendulum of public taste swinging back and forth, as it perpetually does, even with great composers? Or is it because great music has been allowed to languish unknown upon the shelves?

And yet, on the programs of the Berlioz festival that Charles Munch, conductor of the Boston Symphony Orchestra and president of the Berlioz Society, will hold next summer at Tanglewood, there is no new work of Berlioz to be heard. Does an important one still unknown to the public exist?

What of the smaller scores, both for instruments and voices, of which the Berlioz investigator reads but does not hear? Have they been tried and found wanting? America has yet to hear a staging of the complete "Les Troyens," recently produced in Paris. Will this opera, the apple of the aging Berlioz' eye, which has not yet reached an indubitable success, cross the water and eventually enter the repertory here? These are questions to which the Berlioz Society and other agencies, including the music critics, will have occasion to devote themselves in a more intensive way in the months to come than ever before.

All this should lead to a fresh perspective and a new contemporary evaluation of the music of that unique and incommensurable genius, Hector Berlioz.

Tanglewood Lists Complete Programs

Herald Tribune 2-28-54

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux: Beethoven, "Leonore" Overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Franceschi, pianist); Symphony. Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz" (Overture; Prokofiev, Symphony No. 6; Straus, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Beatrice and Benedict" Overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 2.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, "Benvenuto Cellini" Overture; Hunt and Storm from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin" Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

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Tanglewood Chamber Concerts

Mr. Munch will devote the first two chamber orchestra concerts to Bach, offering five Brandenburg Concertos July 9 and the 93d Cantata and Suites Nos. 1 and 4 July 16. On July 23, he will conduct a Handel Concerto Grosso and Haydn's "Military" Symphony (No. 100) and Hugh Ross will conduct Haydn's "Nelson" Mass. Roussel's "The Spider's Feast," Ibert's Flute Concerto, with Doriot Anthony as soloist, and Mozart's Wind Serenade in C minor (K. 388) and "Paris" Symphony (K. 297) are in his program for July 30. Lukas Foss will conduct the program for Aug. 6, including Stravinsky's ballet "Pulcinella," a Mozart piano concerto with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with Rossini's Overture to "La Scala di Seta," Mozart's Symphony in B flat (K. 319) and Strauss's music for "Le Bourgeois Gentilhomme."

The dates and artists for the Wednesday evening chamber music series in the Theater-Concert Hall are July 7, Claudio Arrau, pianist, and the Bel Arte String Trio; July 14, Albeneri Trio; July 21, Zimbler Sinfonietta; July 28, Griller Quartet; Aug. 4, Boston Woodwind Quintet and a soloist; Aug. 11, Kroll Quartet. Information about tickets and lists of programs may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Berlioz Slated At Carnegie

In honor of the 150th anniversary of Berlioz' birth, the Boston Symphony Orchestra will present his "Romeo and Juliet" Symphony in full under Charles Munch's direction in both of its next Carnegie Hall concerts, Wednesday night, March 10, and Saturday afternoon, March 13.

Music: Tanglewood Change; Gluck Premiere on Friday

Herald Tribune 1-10-54

By FRANCIS D. PERKINS

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As already announced, the one hundred and fiftieth anniversary of Berlioz's birth will be honored in the twelve Shed programs. There will also be chamber music concerts in the Theater-Concert Hall on the six Wednesday nights. Subscriptions will be sold for pairs of Saturday nights and Sunday afternoons; subscribers retaining their present locations will be entitled to reduced rates for the Wednesday and Friday concerts.

Berkshire Music Center students will provide opera scenes on Tuesday nights, orchestral concerts Thursday nights and chamber music on Sunday mornings. These will be open to contributing friends of the Center In all, the new schedule provides public activities every day, except Mondays. One can also expect one or more full-scale productions by the Center's opera department, presumably of unfamiliar works.

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Gluck's opera "Paride ed Elena" will have its first American hearing Friday night in the first of three concerts to be given by the enterprising American Chamber Opera Society in Town Hall. According to notes supplied by the company's director, Allen Sven Oxenburg, the work was first performed in Vienna on Dec. 30, 1770, and was well received; it has been seldom heard since owing to the lack of a performable score. Both the originally published full score and the piano and vocal score published by Peters in 1867 are full of errors; the new edition used by the company was made possible through the generosity of Mrs. W. Murray Crane.

Hans von Buelow conducted the Berlin premiere on Nov. 28, 1863; Cosima (then Buelow's wife) and Richard Wagner were in the audience. In "Mein Leben," Wagner describes this day as the one in which he and Cosima "mutely declared to each other their love." The action, based on the familiar classic legend, takes place in or near Sparta.

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BOSTON CONDUCTOR

Clement Kalischer

Charles Munch leads his ensemble in season's first visit Wednesday.

New York Time Nov 29-53

DALLAS, TEX.
NEWS

JAN 4 1954

Berkshire Festival Enlarged

Special to The News

BOSTON, Mass.—Charles Munch, music director of the Boston Symphony Orchestra, has increased this year's Berkshire Festival concerts to twenty-four.

The six-week season from July 7 to Aug. 15 will include six concerts by chamber groups, six concerts by a chamber orchestra of Boston Symphony members and twelve events by the full orchestra in the Shed. In the course of the Shed concerts, Munch will honor the 150th anniversary season of the birth of Berlioz by conducting his principal works in their complete form.

Guest conductors during this series will be Pierre Monteux, conducting two programs; Jean Morel and Richard Burgin, each in charge of one. Soloists will include Claudio Arrau, Vera Franceschi, Leo Smit and Nicole Henriot, pianists; Ruth Posselt and Zino Francescatti, violinists; William Primrose, violist, and Eleanor Steber, soprano.

CHAMBER MUSIC groups to appear in the series at the Theater-Concert Hall on Wednesday evenings include the Bel Arte String Trio, with Mr. Arrau; the Albeneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Boston Woodwind Quintet and the Kroll Quartet.

[83]

New York Times 1-31-54

BERLIOZ ESTIMATE

Objective Study of Composer Is Needed Rather Than Indiscriminate Praise

By OLIN DOWNES

AMONG letters received upon the subject of Berlioz, to which this commentator devoted two articles of recent date in these columns, the following is to be noted:

It was only today that I had the opportunity to read your essay entitled "Fiery Frenchman" in The New York Times of Jan. 3. I found it puzzling because your enthusiasm for the music of Berlioz was so neatly balanced by your sense of its imperfections. You seemed to be building him up and tearing him down at the same time. After mulling over your article I finally decided that it was more significant in what it revealed about you than about the music of Berlioz. I could be very wrong but I believe that perhaps Berlioz isn't really your meat.

You say that Berlioz "remains immune to inclusion in any classified list of creative artists." I find it hard to imagine what such a "classified" list would be like. Composers like Monteverdi and Mussorgsky would certainly be hard to classify. In fact the more I think about such a list the more improbable it becomes. Where would one put Beethoven, Rameau, Debussy? All great composers are so distinctly themselves that I should think any one of them might resist classification. In any case I fail to see what value such a list could have.

By fits and starts your article sounds like a sincere tribute to a frequently misunderstood composer and at other times like a thinly disguised indictment of him. You can't have it both ways. Good criticism is based on honest partisanship, on a distinct feeling of pro and con. For me your real feelings about Berlioz are left in doubt.

In my own opinion, Berlioz' music is probably about as good as that of any other composer. It wears well—and that for me is the acid test. I like its freshness, the way it sings, its rhythmical force. I have been tremendously impressed by works like "The Trojans," "The Childhood of Christ," "The Requiem," "The Damnation of Faust," etc., which I have heard only within the past few years and mainly on records. Had I been walking in the country and suddenly looked up to see unexpectedly a whole mountain range in front of me, massive and splendid in the sunlight, I could not have been more surprised or delighted.

FRANKLIN L. BALCH.

Baltimore, Md.

More Harm Than Good

This is a line of reasoning that we cannot follow; reasoning, we consider, which is the antithesis of what any open-minded critical examination of an artistic problem should be. Mr. Balch seems to claim that a keen interest in and admiration of a composer, which we feel toward Berlioz, is only logical and consistent if it includes a practically unconditional acceptance of his product. We are not of such reasoners, and wouldn't be for the world. That is the kind of approbation which does infinitely more harm than good to the cause it represents. Berlioz, as the writer sees him today, is the most astonishing and unevenly equipped of all the composers who have fought their way to the ranks of the immortals. Any estimate of him which does not recognize the facts of his exceptional weaknesses, by the side of his exceptional powers, is an argument without sound premise or logical development.

An attempt to evaluate an artist should proceed from the intention to comprehend him as God made him, and not as his propagandists and idolaters would have us believe. Nothing is more misleading, we think, where Berlioz is concerned than the loquacious pretensions of some of the self-appointed high priests of the cult in claiming that Berlioz' most inept and disjointed writing is due not to technical insufficiency, but to an originality of statement so deep, wide and great that even today, in the year after his sesquicentennial, the critics, amateur and professional, have not caught up with him. This on the clear evidence of the case is absurd. It is not by blinking at the fact that Berlioz wrote a large amount of inferior music that we shall conceal his faults or reveal his greatness. We must strive to discover and understand all his qualities for what they are, and from that point to comprehend his towering stature.

That is why this commentator wrote articles taking to task conductors and musical organizations which had so scantily observed the Berlioz sesquicentennial and in so doing failed to afford us an adequate perspective of his present position as a creative artist. It is for the same reason that we have joined the Berlioz Society, newly formed with the intentions of making scores, records and the music itself and the literary legacy of his writings and the immense amount of literature that there is about him widely accessible.

Pros and Cons

What are his unique endowments and his incidental failings as a creative artist? How does he appear to the mid-twentieth century, a hundred and fifty years from the time when he was born, and a round century after he produced his last important music? Why has he proved indestructible, at the same time that after all the immense publicity which Berlioz received almost from the start of his career, from his own highly articulate self and his hosts of admirers and detractors, we live artistically on less than a dozen of his major orchestral and choral works?

Why are only these works known to us? It is remarked that they are waxing today in popularity and public attention. But there was a time, approximately at the beginning of this century, when Berlioz appears to have been much more important in the public esteem than now, or yesterday. Is this merely the case of the pendulum of public taste swinging back and forth, as it perpetually does, even with great composers? Or is it because great music has been allowed to languish unknown upon the shelves?

And yet, on the programs of the Berlioz festival that Charles Munch, conductor of the Boston Symphony Orchestra and president of the Berlioz Society, will hold next summer at Tanglewood, there is no new work of Berlioz to be heard. Does an important one still unknown to the public exist?

What of the smaller scores, both for instruments and voices, of which the Berlioz investigator reads but does not hear? Have they been tried and found wanting? America has yet to hear a staging of the complete "Les Troyens," recently produced in Paris. Will this opera, the apple of the aging Berlioz' eye, which has not yet reached an indubitable success, cross the water and eventually enter the repertory here? These are questions to which the Berlioz Society and other agencies, including the music critics, will have occasion to devote themselves in a more intensive way in the months to come than ever before.

All this should lead to a fresh perspective and a new contemporary evaluation of the music of that unique and incommensurable genius, Hector Berlioz.

Tanglewood Lists Complete Programs

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux: Beethoven, "Leonore" Overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Francheschi, pianist), Symphony. Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz" (Overture; Prokofiev, Symphony No. 6; Straus, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Beatrice and Benedict" Overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 3.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, "Benvenuto Cellini" Overture; Hunt and Storm from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin" Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

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Tanglewood Chamber Concerts

Mr. Munch will devote the first two chamber orchestra concerts to Bach, offering five Brandenburg Concertos July 9 and the 93d Cantata and Suites Nos. 1 and 4 July 16. On July 23, he will conduct a Handel Concerto Grosso and Haydn's "Military" Symphony (No. 100) and Hugh Ross will conduct Haydn's "Nelson" Mass. Roussel's "The Spider's Feast," Ibert's Flute Concerto, with Doriot Anthony as soloist, and Mozart's Wind Serenade in C minor (K. 388) and "Paris" Symphony (K. 297) are in his program for July 30. Lukas Foss will conduct the program for Aug. 6, including Stravinsky's ballet "Pulcinella," a Mozart piano concerto with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with Rossini's Overture to "La Scala di Seta," Mozart's Symphony in B flat (K. 319) and Strauss's music for "Le Bourgeois Gentilhomme."

The dates and artists for the Wednesday evening chamber music series in the Theater-Concert Hall are July 7, Claudio Arrau, pianist, and the Bel Arte String Trio; July 14, Albeneri Trio; July 21, Zimbler Sinfonietta; July 28, Griller Quartet; Aug. 4, Boston Woodwind Quintet and a soloist; Aug. 11, Kroll Quartet. Information about tickets and lists of programs may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Herald Tribune 2-28-54

Berlioz Slated At Carnegie

In honor of the 150th anniversary of Berlioz' birth, the Boston Symphony Orchestra will present his "Romeo and Juliet" Symphony in full under Charles Munch's direction in both of its next Carnegie Hall concerts, Wednesday night, March 10, and Saturday afternoon, March 13.

Music: Tanglewood Change; Gluck Premiere on Friday

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Clement Kalischer

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New York Times Nov 29-53

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[83]

TIGHT BINDING

THE WORLD OF MUSIC: LINING UP THE FESTIVALS

New York Times 1-10-54

By ROSS PARMENTER

CHRISTMAS being out of the way, many persons' holiday thoughts are now reaching tentatively forward to summer vacations. Counting on this, the organizers of musical festivals are beginning to dangle their programs before exploratory eyes. As will be seen by the paragraphs below, the basic plans for most of the festivals of Western Europe have been made. Meanwhile, there is news of a major reorganization of one of the chief United States festivals.

The Berkshire Festival pattern at Tanglewood in the post-war years has consisted of a three-week "little" festival in the Theatre-Concert Hall, followed by three whopping week-ends of concerts by the full Boston Symphony in the Shed. The new scheme that Charles Munch has evolved will merge the "little" and the "big" festivals into a scheme that should result in six whopping week-ends. Under the Munch plan the full orchestra will give concerts in the Shed on each of the week-ends of the festival period, which this year will run from July 5 to Aug. 15.

The full orchestra concerts, though, will be limited to two each week-end. They will be given on Saturday nights and Sunday afternoons. Friday evenings will be reserved for the Bach-Mozart program in the Theatre-Concert Hall, and these little orchestra concerts, instead of being bunched into the first three weeks, will be spread out through the whole festival. And a new series of programs is being added to the festival—chamber music concerts on the six Wednesday evenings of the period.

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Gounod's "Mireille" will be the operas at Aix-en-Provence.

To Succeed Toscanini

The choice of the Boston Symphony Orchestra for the National Broadcasting Company's Saturday night concerts is something of which every resident of this area should be very proud.

For decades, this orchestra has given Boston great distinction at home and abroad; last year the Voice of America carried one of its concerts to the whole world.

That the National Broadcasting Company should have chosen the Boston orchestra to take over its broadcasts, upon the retirement of Arturo Toscanini, constitutes new and greater recognition of its excellence, and of its director Charles Munch.

Once weekly, beginning next October, Boston will be presented to the whole country in a most favorable light. When the regular season is finished, the nation will have a chance to learn why people of this area flock to "Pops" and Esplanade concerts.

Here is a development on which all Bostonians can justly congratulate themselves.

Boston Daily Globe 4-15-54

Berlioz to Get a Better Hearing

Herald Tribune 1-10-54

By JAMES LYONS
Assistant Editor of "Musical America"

If memory serves—the eleventh edition of Bartlett's "Familiar Quotations" does not—it was Ambrose Bierce who defined some one's immortality as "a thousand critics shouting that he's unknown." Quantitatively, at least, the same dubious fame has overtaken Hector Berlioz. Tomorrow morning we will round out the first month of the Berlioz Year; he was born 150 years ago last Dec. 11. By now most of the essayists have had their sesquicentennial say, and the consensus is that he was an audaciously unique creator indeed. Also, that it is high time we got around to the corpus of his music beyond the handful of masterpieces now in the repertory.

Dissemination

So the anniversary panegyrics will pass, and there will be a scattered number of revivals, and perhaps a few worthy recordings. But the truth of the matter is that whatever ensues for the greater dissemination of Berlioz' works will proceed henceforth from the efforts of a dedicated little band of just plain music lovers who collectively decided, a fortnight ago, to do more about their favorite composer than to lament his low estate in the public domain. This is The Berlioz Society, presently to be incorporated, and the heretofore untold story of its spontaneous combustion makes for one of the season's most encouraging grass-roots sagas.

Credit W. E. Gillespie, of the classics faculty at Phillips Exeter Academy, with the organizational spade work. The idea took shape, appropriately, at an all-Berlioz concert. It was a Friday afternoon in Boston, several months ago. On the steps of Symphony Hall Gillespie struck up a conversation with a New York plastics designer, John Squadra. Each had come a couple of hundred miles to pay their common fealty; and soon addresses were exchanged, and ideas shortly were flowing between New Hampshire and New York.

As the Berlioz Year approached it was thought wise to enlist the counsel of a few logical persons such as Jacques Barzun, whose study of the composer is the standard biography in English, and Henry L. Gage, whose Westminster Recording Co. released the microgroove album of "Les Troyens à Carthage." The word got around, inevitably, and before long Gillespie was receiving inquiries from a most unlikely cross-section of fellow devotees.

On the Manhattan end the moving spirit has been Duncan S. Robinson, an estate planner, whose consuming passion is music generally and the music of Berlioz in particular. Robinson had heard of the embryonic society through Barzun, and immediately threw himself into its development.

The Final Impetus

A final impetus appeared in the December issue of "The American Record Guide," the authoritative journal for phonophiles edited by Peter Hugh Reed, another Berlioz fan. Gillespie had submitted to him a piece on the flourishing movement. Its frank title was "The Case for a Berlioz Society," and it was so persuasive that Gillespie's mailman has had an extra load almost daily ever since.

The whole enterprise really got under way Dec. 21 last in New York, when the hard core of what was to become The Berlioz Society gathered for the first time to draft a prospectus, settle on a fiscal policy, and complete plans for laying siege to recording impresarios, music and book publishers, the critical press and conductors.

A nucleus of nineteen founding members—including a librarian, a salesman and assorted students and executives from points as distant as North Carolina and California—approved in principle the following program:

1) To promote the recording of those works that are unknown to the American public. 2) To encourage new recordings of those works that are available only in poorly performed, poorly engineered versions. 3) To facilitate the publication in miniature score of those works not now accessible, and subsequently to sponsor an authentic complete edition. 4) To restore and translate the considerable Berlioz literary legacy, and 5) To provide a headquarters for the collation and dissemination of information about Berlioz and his works.

The Market Exists

Over all, in other words, to demonstrate to the proper parties, without high pressure or fanaticism, that a substantial Berlioz market exists. The members are to be kept up to date through a periodic newsletter, which will be covered by the minimal $2 annual dues ($1 for students). Volume 1, Number 1, is scheduled for mimeographing this month.

Implicit in all this, needless to add, is a realistic awareness of the staggering expense involved in any undertaking of the less familiar Berlioz scores. Nearly all of them are massive products; the delightfully frothy "Beatrice and Benedict" is an exception, and there is some small hope of getting it produced hereabouts.

But what of the "Te Deum," and the longer operas? "Benvenuto Cellini" and the two-part "Les Troyens" have not even been published; their autographs are in a Paris basement. And yet The Berlioz Society hopes to see them mounted at the Metropolitan, no less, either through assured subscription or cordial coercion, or both.

100th 'Lucia' For Lily Pons

When Lily Pons makes her first appearance of the season at the Metropolitan Opera House Wednesday night, it will be her 100th performance of the title role of "Lucia di Lammermoor," in which she made her memorable American debut in January, 1931. This week's performance falls on Jan. 13, and the soprano has said that thirteen is her lucky number. Moreover, Jan Peerce, who will sing Edgardo, is the thirteenth tenor who has appeared with her in "Lucia."

Musical Courier Jan 1/54

SCHOOL NEWS

Musical Courier 3-1-54

The Kroll String Quartet was recently appointed quartet-in-residence at the Peabody Conservatory of Music. (From left: William Kroll, Louis Graeler, Nathan Gordon, and Avron Twerdowsky.) The quartet is scheduled for two concerts at the Baltimore school this season, March 9 and April 6.

Berkshire Auditions

Herald Tribune 4-7-54

Auditions for instrumentalists wishing to join the student orchestra of the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held by members of the Boston Symphony Orchestra here today from 2 to 5 p. m. in the Carnegie Recital Hall. Percussionists and harpists will be heard at 4 today in Carnegie Hall. Singers applying for the Center's Opera Department will be heard Saturday from 11 a. m. to 1 p. m. in the Carnegie Recital Hall. An accompanist will be provided. The center's twelfth session runs July 5 to Aug. 15.

Worcester Telegram Observer April 64

The programs for the enlarged Berkshire Festival of July and August 1954 are under the supervision of Charles Munch, the Music Director of the Boston Symphony Orchestra. Some twenty four concerts are to be presented in the new concert Tanglewood scheme. Music teachers and students interested in more information may write Boston Symphony Orchestra to Mr. Munch, Symphony Hall, Boston for listings and recitals to be held in the Shed as the Massachusetts Music Center. The 150th anniversary season of the birth of Berlioz is to be held.

Accent on Berlioz

Hector Berlioz, whose 150th anniversary fell on Dec. 11, 1953, figures prominently in the news of coming musical activities. Charles Munch, president of the recently organized Berlioz Society, is devoting both of the Boston Symphony's next Carnegie Hall concerts, this Wednesday night and Saturday afternoon, to complete performances of the "Romeo and Juliet" Symphony.

On the air Herman Neuman will give a Berlioz program in [illegible] Leaders in other categories were Aaron Copland among contemporary composers; Stravinsky's "Le Sacre du Printemps" among contemporary works; Vladimir Horowitz and Arthur Rubinstein in a tie among pianists; Jascha Heifetz among violinists; Pablo Casals among cellists; the Boston Symphony and Philharmonic-Symphony among orchestras, and Arturo Toscanini among conductors.

Herald Tribune 3-7-54

E, SUNDAY, MARCH 14, 1954

Going On in Music— Festivals Getting Busy

Herald Tribune

By FRANCIS D. PERKINS

Two members of the Juilliard School's faculty will be department heads at the Berkshire Center for this summer's session at Tanglewood, Lenox, Mass., from July 5 to Aug. 15. Jean Morel, conductor of the Juilliard Orchestra, will direct the conducting and orchestra departments, and Frederic Cohen, who heads Juilliard's opera department, will direct the center's operatic activities, replacing Boris Goldovsky, who is on leave of absence. Ernst Toch will be guest teacher of composition; his colleagues will be Aaron Copland and Lukas Foss, who will also be head of the Tanglewood Study Group.

As already announced, Mr. Morel will conduct the Boston Symphony Orchestra in one concert each of the regular and the chamber orchestra series (July 24 and Aug. 12), and Mr. Foss will conduct in the latter series Aug. 6. Charles Munch continues as director of the center and Mr. Copland as assistant director; the faculty includes twenty-four Boston Symphony musicians. Detailed information can be obtained from the Berkshire Music Center, Symphony Hall, Boston 15. As usual, the center's concerts and operas will be open to contributing members of the Friends of the Berkshire Music Center.

semble this afternoon at the New York Historical Society, Central Park West and 77th St. . . . Two piano works will have first performances here this week at Town Hall—Boris Koutzen's "Eidolons," based on a Whitman quotation, by Helen Brainard Wednesday night, and Frank Amey's Sonatina, by the composer Thursday evening. . . . In its last concert of the season at the Y. M.-Y. W. H. A. tonight, the Philharmonic Chamber Ensemble will introduce Richard Donovan's Woodwind Quartet. It will hold another series of three concerts next season. The Society for Second Performances of American Music, which gives its second concert Saturday night at the New School for Social Research, is also preparing 1954-'55 plans.

TIGHT BINDING

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For decades, this orchestra has given Boston great distinction at home and abroad; last year the Voice of America carried one of its concerts to the whole world.

That the National Broadcasting Company should have chosen the Boston orchestra to take over its broadcasts, upon the retirement of Arturo Toscanini, constitutes new and greater recognition of its excellence, and of its director Charles Munch.

Once weekly, beginning next October, Boston will be presented to the whole country in a most favorable light. When the regular season is finished, the nation will have a chance to learn why people of this area flock to "Pops" and Esplanade concerts.

Here is a development on which all Bostonians can justly congratulate themselves.

Boston Daily Globe 4-15-54

Berlioz to Get a Better Hearing

Herald Tribune 1-10-54

By JAMES LYONS
Assistant Editor of "Musical America"

If memory serves—the eleventh edition of Bartlett's "Familiar Quotations" does not—it was Ambrose Bierce who defined some one's immortality as "a thousand critics shouting that he's unknown." Quantitatively, at least, the same dubious fame has overtaken Hector Berlioz. Tomorrow morning we will round out the first month of the Berlioz Year; he was born 150 years ago last Dec. 11. By now most of the essayists have had their sesquicentennial say, and the consensus is that he was an audaciously unique creator indeed. Also, that it is high time we got around to the corpus of his music beyond the handful of masterpieces now in the repertory.

Dissemination

So the anniversary panegyrics will pass, and there will be a scattered number of revivals, and perhaps a few worthy recordings. But the truth of the matter is that whatever ensues for the greater dissemination of Berlioz' works will proceed henceforth from the efforts of a dedicated little band of just plain music lovers who collectively decided, a fortnight ago, to do more about their favorite composer than to lament his low estate in the public domain. This is The Berlioz Society, presently to be incorporated, and the heretofore untold story of its spontaneous combustion makes for one of the season's most encouraging grass-roots sagas.

Credit W. E. Gillespie, of the classics faculty at Phillips Exeter Academy, with the organizational spade work. The idea took shape, appropriately, at an all-Berlioz concert. It was a Friday afternoon in Boston, several months ago. On the steps of Symphony Hall, Gillespie struck up a conversation with a New York plastics designer, John Squadra. Each had come a couple of hundred miles to pay their common fealty; and soon addresses were exchanged, and ideas shortly were flowing between New Hampshire and New York.

As the Berlioz Year approached it was thought wise to enlist the counsel of a few logical persons such as Jacques Barzun, whose study of the composer is the standard biography in English, and Henry L. Gage, whose Westminster Recording Co. released the microgroove album of "Les Troyens à Carthage." The word got around, inevitably, and before long Gillespie was receiving inquiries from a most unlikely cross-section of fellow devotees.

On the Manhattan end the moving spirit has been Duncan S. Robinson, an estate planner, whose consuming passion is music generally and the music of Berlioz in particular. Robinson had heard of the embryonic society through Barzun, and immediately threw himself into its development.

The Final Impetus

A final impetus appeared in the December issue of "The American Record Guide," the authoritative journal for phonophiles edited by Peter Hugh Reed, another Berlioz fan. Gillespie had submitted to him a piece on the flourishing movement. Its frank title was "The Case for a Berlioz Society," and it was so persuasive that Gillespie's mailman has had an extra load almost daily ever since.

The whole enterprise really got under way Dec. 21 last in New York, when the hard core of what was to become The Berlioz Society gathered for the first time to draft a prospectus, settle on a fiscal policy, and complete plans for laying siege to recording impresarios, music and book publishers, the critical press and conductors.

A nucleus of nineteen founding members—including a librarian, a salesman and assorted students and executives from points as distant as North Carolina and California—approved in principle the following program:

1) To promote the recording of those works that are unknown to the American public. 2) To encourage new recordings of those works that are available only in poorly performed, poorly engineered versions. 3) To facilitate the publication in miniature score of those works not now accessible, and subsequently to sponsor an authentic complete edition. 4) To restore and translate the considerable Berlioz literary legacy, and 5) To provide a headquarters for the collation and dissemination of information about Berlioz and his works.

The Market Exists

Over all, in other words, to demonstrate to the proper parties, without high pressure or fanatacism, that a substantial Berlioz market exists. The members are to be kept up to date through a periodic newsletter, which will be covered by the minimal $2 annual dues ($1 for students). Volume 1, Number 1, is scheduled for mimeographing this month.

Implicit in all this, needless to add, is a realistic awareness of the staggering expense involved in any undertaking of the less familiar Berlioz scores. Nearly all of them are massive products; the delightfully frothy "Beatrice and Benedict" is an exception and there is some small hope of getting it produced hereabouts.

But what of the "Te Deum," and the longer operas? "Benvenuto Cellini" and the two-part "Les Troyens" have not even been published; their autographs are in a Paris basement. And yet The Berlioz Society hopes to see them mounted at the Metropolitan, no less, either through assured subscription or cordial coercion, or both.

100th 'Lucia' For Lily Pons

When Lily Pons makes her first appearance of the season at the Metropolitan Opera House Wednesday night, it will be her 100th performance of the title role of "Lucia di Lammermoor," in which she made her memorable American debut in January, 1931. This week's performance falls on Jan. 13, and the soprano has said that thirteen is her lucky number. Moreover, Jan Peerce, who will sing Edgardo, is the thirteenth tenor who has appeared with her in "Lucia."

Musical Courier Jan 1/54

SCHOOL NEWS

The Kroll String Quartet was recently appointed quartet-in-residence at the Peabody Conservatory of Music. (From left: William Kroll, Louis Graeler, Nathan Gordon, and Avron Twerdowsky.) The quartet is scheduled for two concerts at the Baltimore school this season, March 9 and April 6.

Berkshire Auditions

Herald Tribune 4-7-54

Auditions for instrumentalists wishing to join the student orchestra of the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held by members of the Boston Symphony Orchestra here today from 2 to 5 p. m. in the Carnegie Recital Hall. Percussionists and harpists will be heard at 7 tonight in Carnegie Hall. Singers applying for the Center's Opera Department will be heard Saturday from 11 a. m. to 1 p. m. in the Carnegie Recital Hall. An accompanist will be provided. The center's twelfth session runs July 5 to Aug. 15.

Interfaith Observer April 54

The programs for the enlarged Berkshire Festival of July and August 1954 are under the supervision of Charles Munch, the Music Director of the Boston Symphony Orchestra. Some twenty four concerts are to be presented in the new concert Tanglewood scheme. Music teachers and students interested in more information may write Boston Symphony Orchestra to Mr. Munch, Symphony Hall, Boston for listings and recitals to be held in the Shed as the Massachusetts Music Center. The 150th anniversary season of the birth of Berlioz is to be held.

Accent on Berlioz

Hector Berlioz, whose 150th anniversary fell on Dec. 11, 1953, figures prominently in the news of coming musical activities. Charles Munch, president of the recently organized Berlioz Society, is devoting both of the Boston Symphony's next Carnegie Hall concerts, this Wednesday night and Saturday afternoon, to complete performances of the "Romeo and Juliet" Symphony.

On the air Herman Neuman will give a Berlioz program in Leaders in other categories were Aaron Copland among contemporary composers; Stravinsky's "Le Sacre du Printemps" among contemporary works; Vladimir Horowitz and Arthur Rubinstein in a tie among pianists; Jascha Heifetz among violinists; Pablo Casals among cellists; the Boston Symphony and Philharmonic-Symphony among orchestras, and Arturo Toscanini among conductors.

Herald Tribune 3-7-54

E, SUNDAY, MARCH 14, 1954

Going On in Music— Festivals Getting Busy

Herald Tribune

By FRANCIS D. PERKINS

Two members of the Juilliard School's faculty will be department heads at the Berkshire Center for this summer's session at Tanglewood, Lenox, Mass., from July 5 to Aug. 15. Jean Morel, conductor of the Juilliard Orchestra, will direct the conducting and orchestra departments, and Frederic Cohen, who heads Juilliard's opera department, will direct the center's operatic activities, replacing Boris Goldovsky, who is on leave of absence. Ernst Toch will be guest teacher of composition; his colleagues will be Aaron Copland and Lukas Foss, who will also be head of the Tanglewood Study Group.

As already announced, Mr. Morel will conduct the Boston Symphony Orchestra in one concert each of the regular and the chamber orchestra series (July 24 and Aug. 12), and Mr. Foss will conduct in the latter series Aug. 6. Charles Munch continues as director of the center and Mr. Copland as assistant director; the faculty includes twenty-four Boston Symphony musicians. Detailed information can be obtained from the Berkshire Music Center, Symphony Hall, Boston 15. As usual, the center's concerts and operas will be open to contributing members of the Friends of the Berkshire Music Center.

* * *

semble this afternoon at the New York Historical Society, Central Park West and 77th St. . . . Two piano works will have first performances here this week at Town Hall—Boris Koutzen's "Eidolons," based on a Whitman quotation, by Helen Brainard Wednesday night, and Frank Amey's Sonatina, by the composer Thursday evening. . . . In its last concert of the season at the Y. M.-Y. W. H. A. tonight, the Philharmonic Chamber Ensemble will introduce Richard Donovan's Woodwind Quartet. It will hold another series of three concerts next season. The Society for Second Performances of American Music, which gives its second concert Saturday night at the New School for Social Research, is also preparing 1954-'55 plans.

[84]

TIGHT BINDING

The New Yorker 4-10-54

MUSICAL EVENTS

A New Opera

AARON COPLAND's opera "The Tender Land," which was given its première by the New York City Opera Company on Thursday night of last week, is about a young girl on an isolated Midwestern farm who falls in love with a rather serious and likable hobo. Her family disapproves; the hobo himself, after some soul-searching, decides to move on; and the girl, having had her first glimpse of broader horizons, leaves home to try her luck in the big, wide world. This little plot, which, except for its setting, is not entirely unlike that of Charpentier's "Louise," is obviously suitable for opera. But, for a number of reasons, "The Tender Land" does not quite come off. Chief among these, in my opinion, is the fact that Mr. Copland's musical style—a deft fusion of ingredients assembled from Debussy and Satie, and of desiccated elements of American folk music—seems incapable of suggesting the passionate and poetic feelings of his characters. Nowhere is this weakness more evident than in the opera's love scenes, which, had they contained less self-conscious workmanship and more spontaneous melody, might have been extremely effective. As it was, I found myself wishing that Mr. Copland would for once let himself go, forget about his technique, and give his singers something romantic to sing—for the situation the opera describes is a romantic one. But Mr. Copland, like many a composer of his generation, is such an embattled anti-romanticist that the very idiom in which he writes lacks the machinery for communicating this sort of emotion.

The production given the opera was in every way resourceful and pleasing. Oliver Smith's scenery, evidently inspired by certain features of Grant Wood's paintings, caught the lonely, austere atmosphere of the Great Plains admirably. Among the singers, Norman Treigle, who sang the role of the girl's rather crusty grandfather, turned in a particularly arresting characterization and showed that he has a voice of very promising quality. The most remarkable thing about the performance for me, however, was the conducting of the young American maestro Thomas Schippers, who had presided excellently

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OVER

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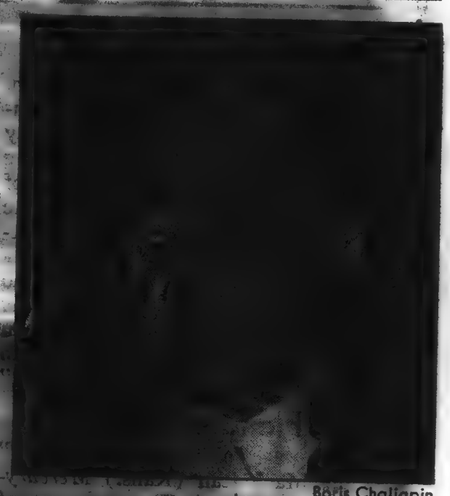

Boris Chaliapin
CONDUCTOR MUNCH
A 200-station introduction.

This week's broadcast by Munch was his introduction to NBC's 200-station audience. Next week's NBC broadcast will be Arturo Toscanini's farewell, at least for the 1953-54 season.

New York Times 3-11-54

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Leads Boston Symphony in Berlioz' 'Romeo et Juliette' —2 College Groups Sing

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Mary Davenport, contralto; John McCollum, tenor; Yi Kwei-Sze, bass; Harvard Glee Club, Radcliffe Choral Society. At Carnegie Hall.
Romeo et Juliette ..... Berlioz

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Of all the efforts of composers across the centuries to deal in music from Shakespeare's "Romeo and Juliet," this score is the one that seems to come nearest the mark. Shakespeare's soaring poetry is bound to defeat the composer who seeks to add music to it. Berlioz struck out on his own, and emerged with a symphony that has the tension and excitement and poetry of lyric drama.

The wonderful imaginative quality of Berlioz' genius is best realized in the orchestra. The narration he gives the soloists and chorus is not too evocative, and the voices are merged into the musical pattern only with recurrent success. The composer's dramatic gifts are most liberated when, like Wagner, he lets the orchestra sing his visions and conflicts.

Piece to Be Heard Again

Mr. Munch, who will conduct the piece again tomorrow at the Brooklyn Academy and on Saturday afternoon at Carnegie Hall, stressed the drama inherent in the work through the medium of the orchestra. The players of the Boston Symphony gave him every nuance he wanted, as well as the striding tumult of the grand pages.

One cannot list all the felicities of the evening. But one must commend the spell woven out of the "Queen Mab" Scherzo, with the shimmering colors brought out in an iridescent and shifting glow. One must make mention of the tenderness of the love scene. And one must certainly recall the agonizing violence and despair cried out by the orchestra as Romeo is depicted in the tomb of the Capulets.

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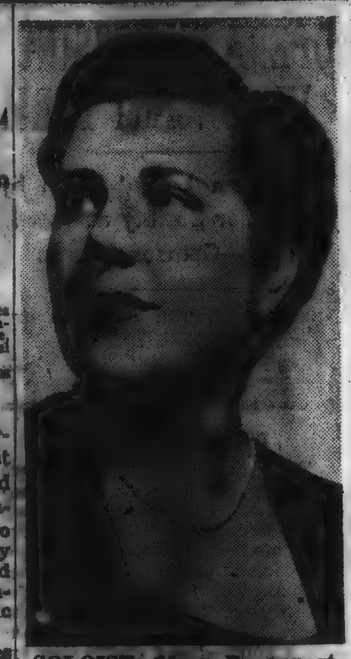

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New York World-Telegram & Sun March

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But it is much too long a symphony, taking up a good two-hour program (intermission included). There are arid passages that go on drearily, and some of the choiring is a good deal less than heavenly.

At least it seemed so to me last night, despite the splendid reading accorded the hybrid score by Charles Munch and as stalwart a body of vocal and symphonic talent as could be mustered today for the taxing assignment.

Fatal Temptation.

There are places all over the score that would have yielded to Berlioz's blue pencil without harm to the general plan. Then, he tried to cram too much Shakespeare into it. That is always a fatal temptation.

He must have expected this sort of response. The opening words of his preface to the score read:

"There is no doubt that the special character of this work will be misunderstood." I hereby plead guilty.

I don't think anybody need be bothered by the fact that although the symphony has soloists and a chorus, it is rather an opera in concert form and ... tata. A composer of Berlioz's genius has the privilege of writing a symphony any ... he wants.

Great Moments.

But it is his duty to justify the time he takes up and the means he employs. This, Berlioz does always do in his "Romeo and Juliet." But what great moments there are in it!

The love scene of the third movement went like a dream, and the "Queen Mab" scherzo was as close to symphonic enchantment as anybody has come this season. The "Festival" music was a frenzied carnival of sound.

The soloists did stirring work—Mary Davenport, who sports one of the richest contralto voices along the concert circuit; John McCollum, a tenor of sensitive style, and the phenomenal basso, Yi-Kwei Sze.

The combined Harvard Glee Club and Radcliffe Choral Society handled the choral music with sumptuous tone and unfailing finesse.

The performance was an act of deep reverence to France's greatest composer. It was also a reminder that, at least as regards this symphony, Berlioz is best confined to the orchestral excerpts.

[85]

TIGHT BINDING

APRIL 10, 1954

over several previous opera productions at the City Center and who whipped this one into efficient shape indeed. Mr. Schippers seems to combine taste and energy with the rare faculty of conveying musical ideas by means of gesture that is the indispensable talent of the born conductor.

"The Tender Land" was followed by Gian-Carlo Menotti's little Christmas opera, "Amahl and the Night Visitors," which has been performed before but which I had never heard. I did not like it as well as some of his earlier operas—notably "The Medium." I thought it a shade arch and sentimental, and it was somewhat difficult for me to reconcile the three wise kings' buffoonery with the seriousness of their sacred mission in bearing gifts to the infant Jesus. It is, however, an unpretentious work with a few charming moments, and it shows throughout the facility for musical theatre that distinguishes Menotti's operatic output. Its music is sometimes rather trivial, but the opera is far better written for voices than Copland's, and far more compelling from a dramatic standpoint. I might add that Mr. Menotti, who writes his own librettos, is a much more skilled craftsman in fitting words to music than the librettist of "The Tender Land." "Amahl" does not face up to any such emotional challenges as are involved in the Copland work, but such small challenges as it does face up to are met, on the whole, with grace and fluency.

FOR me, the most memorable performance of the week was the piano recital given on Tuesday evening in Carnegie Hall by the seventy-year-old German pianist Wilhelm Backhaus, who had not appeared in New York for twenty-eight years. Like many people who follow musical happenings here and abroad, I had been aware of Mr. Backhaus's towering European reputation and had heard a number of fine recordings of his that have been available locally. But I was not prepared for the unique artistry he exhibited in this program, which consisted of five Beethoven sonatas. In fact, I left the hall convinced that I had never in my life heard Beethoven's music so magnificently, sensitively, and authoritatively performed. Mr. Backhaus is technically such a master that he overcomes the knottiest mechanical problems with no effort at all, and in such a manner as to leave his audience almost unconscious of his tremendous feats of virtuosity. But all his technique is merely a means dedicated to the conveyance of deep and subtle

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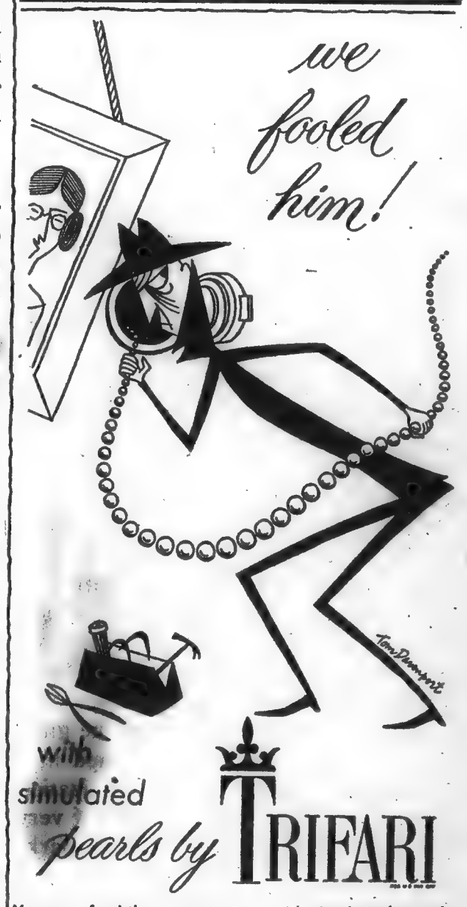

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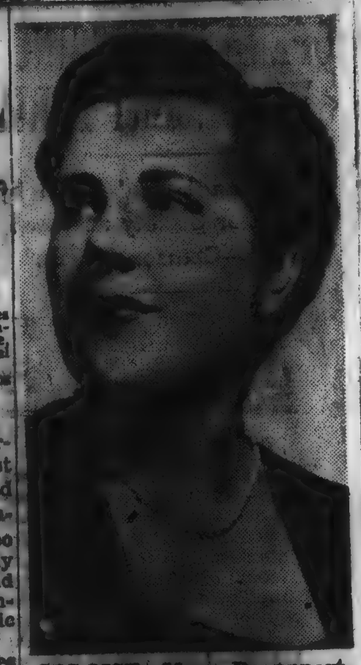

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Time 4-5-54 MUSIC

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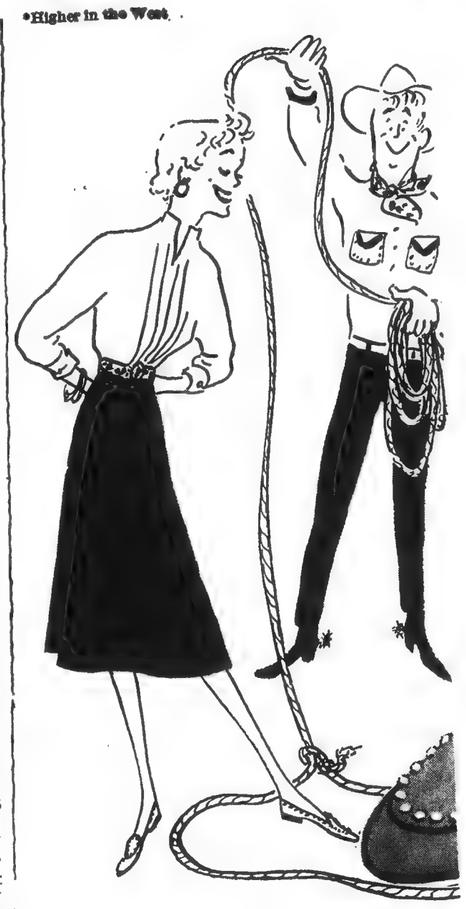
MUSICAL EVENTS

A New Opera

AARON COPLAND's opera "The Tender Land," which was given its première by the New York City Opera Company on Thursday night of last week, is about a young girl on an isolated Midwestern farm who falls in love with a rather serious and likable hobo. Her family disapproves; the hobo himself, after some soul-searching, decides to move on; and the girl, having had her first glimpse of broader horizons, leaves home to try her luck in the big, wide world. This little plot, which, except for its setting, is not entirely unlike that of Charpentier's "Louise," is obviously suitable for opera. But, for a number of reasons, "The Tender Land" does not quite come off. Chief among these, in my opinion, is the fact that Mr. Copland's musical style—a deft fusion of ingredients assembled from Debussy and Satie, and of desiccated elements of American folk music—seems incapable of suggesting the passionate and poetic feelings of his characters. Nowhere is this weakness more evident than in the opera's love scenes, which, had they contained less self-conscious workmanship and more spontaneous melody, might have been extremely effective. As it was, I found myself wishing that Mr. Copland would for once let himself go, forget about his technique, and give his singers something romantic to sing—for the situation the opera describes is a romantic one. But Mr. Copland, like many a composer of his generation, is such an embattled anti-romanticist that the very idiom in which he writes lacks the machinery for communicating this sort of emotion.

The production given the opera was in every way resourceful and pleasing. Oliver Smith's scenery, evidently inspired by certain features of Grant Wood's paintings, caught the lonely, austere atmosphere of the Great Plains admirably. Among the singers, Norman Treigle, who sang the role of the girl's rather crusty grandfather, turned in a particularly arresting characterization and showed that he has a voice of very promising quality. The most remarkable thing about the performance for me, however, was the conducting of the young American maestro Thomas Schippers, who had presided excellently

•Higher in the West.



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New York Times 3-11-54

MUNCH CONDUCTS AT CARNEGIE HALL

Leads Boston Symphony in Berlioz' 'Romeo et Juliette' —2 College Groups Sing

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting; Mary Davenport, contralto; John McCollum, tenor; Yi Kwei-Sze, bass; Harvard Glee Club, Radcliffe Choral Society. At Carnegie Hall.
Romeo et Juliette ..... Berlioz

By HOWARD TAUBMAN

Charles Munch provided further proof at Carnegie Hall last night of his special affinity and affection for Berlioz. He conducted a performance of "Romeo et Juliette" that was not only complete but that also made vivid how truly the composer was entitled to call the piece a dramatic symphony.

Mr. Munch marshaled his forces—the Boston Symphony Orchestra, the Harvard Glee Club, the Radcliffe Choral Society and the three soloists, Mary Davenport, John McCollum and Yi-Kwei Sze—with an authority that was not obtrusive. Its purpose was to convey Berlioz' music in all its intensity, mystery and compassion.

Of all the efforts of composers across the centuries to deal in music from Shakespeare's "Romeo and Juliet," this score is the one that seems to come nearest the mark. Shakespeare's soaring poetry is bound to defeat the composer who seeks to add music to it. Berlioz struck out on his own, and emerged with a symphony that has the tension and excitement and poetry of lyric drama.

The wonderful imaginative quality of Berlioz' genius is best realized in the orchestra. The narration he gives the soloists and chorus is not too evocative, and the voices are merged into the musical pattern only with recurrent success. The composer's dramatic gifts are most liberated when, like Wagner, he lets the orchestra sing his visions and conflicts.

Piece to Be Heard Again

Mr. Munch, who will conduct the piece again tomorrow at the Brooklyn Academy and on Saturday afternoon at Carnegie Hall, stressed the drama inherent in the work through the medium of the orchestra. The players of the Boston Symphony gave him every nuance he wanted, as well as the striding tumult of the grand pages.

One cannot list all the felicities of the evening. But one must commend the spell woven out of the "Queen Mab" Scherzo, with the shimmering colors brought out in an iridescent and shifting glow. One must make mention of the tenderness of the love scene. And one must certainly recall the agonizing violence and despair cried out by the orchestra as Romeo is depicted in the tomb of the Capulets.

The young singers from Harvard and Radcliffe, trained by G. W. Woodworth, gave a performance that had the airiness and delicacy required in the early pages of the score, and the brilliance and sonority needed at the end.

Miss Davenport, who has a rich contralto that is especially effective in its lower range, sang with spacious feeling. The male soloists did their share in the spirit of the occasion. This was something to remember.

SOLOIST: Mary Davenport, contralto, who sang at Carnegie Hall last evening with the Boston Symphony under direction of Charles Munch.

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music career
Doriot Anthony, flutist, is the
principal player to join the ma
brated Boston Symphony Orches
an Eastman School graduate. She
seasons with the Washington
Orchestras and the Hollywood

Berlioz Fills Carnegie Hall With Romeo and Juliet

New York World-Telegram & Sun March 1954

By LOUIS BIANCOLLI

That vast and variegated love song that is Berlioz's "Romeo and Juliet" symphony sprawled out full length at the Boston Symphony concert in Carnegie Hall last night.

I don't like to use the word "sprawl" about a symphony that has such magnificent things in it and is one of the great claims to fame of a composer whose 150th anniversary is being celebrated everywhere.

But it is much too long a symphony, taking up a good two-hour program (intermission included). There are arid passages that go on drearily, and some of the choiring is a good deal less than heavenly.

At least it seemed so to me last night, despite the splendid reading accorded the hybrid score by Charles Munch and as stalwart a body of vocal and symphonic talent as could be mustered today for the taxing assignment.

Fatal Temptation.

There are places all over the score that would have yielded to Berlioz's blue pencil without harm to the general plan. Then, he tried to cram too much Shakespeare into it. That is always a fatal temptation.

He must have expected this sort of response. The opening words of his preface to the score read:

"There is no doubt that the special character of this work will be misunderstood." I hereby plead guilty.

I don't think anybody need be bothered by the fact that al-

though the symphony ... ists and a chorus, it is ... opera in concert form ... tata. A composer of ... genius has the privilege ... ing a symphony any ... wants.

Great Moments.

But it is his duty to ... time he takes up and ... he employs. This, Berlioz ... always do in his "Romeo and Juliet." But what great ... there are in it!

The love scene ... movement went like ... and the "Queen Mab" ... was as close to ... chantment as anybody ... this season. The "Fete ... was a frenzied carnival ...

The soloists did ... —Mary Davenport, ... one of the richest ... along the concert ... McCollum, a tenor ... style, and the phenomenal ... Yi-Kwei Sze.

The combined ... Club and Radcliffe ... ciety handled the ... with sumptuous ... ing finesse.

The performance ... deep reverence to ... est composer. It ... minder that, at ... this symphony. ... confined to the ...

Time 4-5-54

MUSIC

After Toscanini

Arturo Toscanini had a birthday last week, and as usual refused to take the slightest formal notice of the event. On his 87th birthday, when he was scheduled to rehearse his NBC orchestra, he stayed home and let a visitor take his place—and newspapers suggested that it was, among other things, the Maestro's way of avoiding congratulations from his musicians.

But the visiting conductor, who led the NBC Symphony in its broadcast this week, was the brilliant conductor of the Boston Symphony, Alsace-born Charles Munch (TIME, Dec. 19, 1949). And Munch's visit to Manhattan was something more than the Maestro's way of ducking congratulations.

It has been 17 years now since NBC coaxed Toscanini back to the U.S. from Milan and assembled a symphony orchestra for him. This spring, as usual, the Maestro is expected to go to Italy for a long vacation. This spring, more acutely than ever, NBC foresees the day when the Maestro will choose to stay in Italy. Although full details have not been arranged, Conductor Munch and his Boston Symphony are the planned replacements for Toscanini and the NBC Symphony when the Maestro decides to retire for good.

Such an arrangement would be ideal for the Boston; the broadcast fees would help balance its budget. Without even an extra rehearsal, Munch and his musicians could broadcast any one of their four weekly concerts. The NBC Symphony would disappear, though under union contracts most of its members would be kept on for other studio assignments.

Boris Chaliapin

CONDUCTOR MUNCH
A 200-station introduction.

This week's broadcast by Munch was his introduction to NBC's 200-station audience. Next week's NBC broadcast will be Arturo Toscanini's farewell, at least for the 1953-54 season.

[85]

NY Times Apr 8/54

MUNCH CONDUCTS WORKS OF BERLIOZ

De Pasquale, Violist, Is Heard as Soloist With the Boston Symphony at Carnegie Hall

BOSTON SYMPHONY ORCHESTRA, Charles Munch conducting. Joseph de Pasquale, violist. At Carnegie Hall.

Three excerpts from The Damnation of Faust ..... Berlioz
Symphony No. 1 ..... Honegger
Harold in Italy ..... Berlioz

By OLIN DOWNES

The program offered by Charles Munch of the Boston Symphony Orchestra last night in Carnegie Hall was devoted mainly, in this year of the Berlioz sesquicentennial, to that composer's works.

Originally Mr. Munch had announced as the opening number the "Faust Overture" of Richard Wagner. He changed this at the last moment to the three orchestral excerpts from Berlioz' "Damnation of Faust," and the concert ended with the Harold in Italy Symphony, Joseph de Pasquale, violist of the orchestra, taking the solo viola part, with Arthur Honneger's First Symphony between.

Possibly there had been little time for rehearsal of the Faust excerpts. Whether or not this was the fact, candor compels the admission that they were given a strangely excited and rather incoherent reading, with the exception of the "Waltz of the Sylphs," which is orchestrated with such marvelous delicacy. The 'Minuet of the Will-o'-the-Wisps" had poor balances in the woodwind, and unclean edges, and the presto in which the serenade of Mephistofeles is mocked by the spirits, which certainly should go fast, was so fast last night that it was a scramble for the winds to play it at all. "The Rakocsy March" was also fast, and excessively noisy, with something of the effect of a 33 1/3 disk played with a 78 needle.

Departure from Norm

These excursions on Mr. Munch's part are of interest only for the reason that they represent such a singular departure from his norm where Berlioz is concerned. For we know of no conductor who enters with such instinctive understanding and temperamental sympathy into the music of that master. The proof of this was the memorable performance of the "Harold" symphony—so beautiful, so perfectly paced, nuanced and integrated in a manner peculiarly native to Berlioz' style and spirit.

What a score it is! Of what poetical musings and tender landscapes, and ever and anon Berlioz' frenzy — which again seems Mr. Munch's especial province.

He saw to it that Mr. de Pasquale's excellently played viola part was properly coordinated with the score as a whole, so that, for example, we were not irritated by the see-sawing of the arpeggios in the scene of the Pilgrim's March, and that movement itself, which usually drags, was an unforgettable tone-picture and an absorbing experience. This was a masterly achievement, reflecting glory upon the conductor, the orchestra, and, supremely, Berlioz' music.

The Honegger symphony is clearly and powerfully made. Whether it would endear itself to this writer on more than the slight acquaintance he has with it now, cannot be established here. It is no doubt true that the real connoisseur of atonalism gains his most voluptuous pleasure by listening to each one of the discordantly juxtaposed voices as a single independent and presumably fascinating strand of tone in itself.

But our western musical esthetic is fundamental harmonic, however strong and independent the contrapuntal writing within some frame of harmonic reference may be. When the rather inevitable reckoning on the basis of harmony of one sort or another does not seem to obtain, we are not allured.

The performance was a triumph so far as could be judged from a standpoint unsympathetic to the music, was one of extraordinary certainty and élan. The orchestra owed much, no doubt, to Mr. Munch's authority, and it was called upon to rise and acknowledge, with him, the applause.

MISS DE LOS ANGELES ... IN 'BARBER'

NY WTHS Apr 8/54

NEW Y

Music

Carnegie Honors Birth Of Berlioz

By ROBERT BAGAR.

For the 150th anniversary season of Hector Berlioz's birth Charles Munch had assigned two-thirds of last night's program by the Boston Symphony to him. All this in Carnegie Hall, where a capacity audience, expecting Wagner to open the evening, in its place found—and not to its dismay—the three well-known excerpts from "The Damnation of Faust."

The way that Mr. Munch and his musicians play Berlioz should become a must study for all budding conductors. Sometimes, though, even Mr. Munch leans heavily on this composer's music, as he did in the "Damnation" fragments. And when that happens Berlioz seems just a trifle further away.

Fine Execution.

But one could scarcely hope for better execution from a hundred men than was exhibited in this piece, or in the concluding one—"Harold in Italy"—or in the middle work, Honneger's Symphony No. 1.

"Harold in Italy" represents Berlioz vis-a-vis Byron. The work is no musical aping of "Childe Harold," to be sure, but rather reflects the composer's own moods and feelings evoked by the poet's lines.

The soloist in this piece was Joseph De Pasquale, who heads the orchestra's viola section. And, probably because Mr. De Pasquale and the other musicians are long-time companions, the teamwork, the tonal and technical perfections were especially fine, to say the least.

Supreme Performance.

For expression, quality, warmth and human nearness this "Harold in Italy" got the night's supreme performance. And wildly did the audience applaud at its conclusion.

Honegger's Symphony, his first, was written around 1930. It is a tour-de-force in dissonance and atonality. There are sounds here that Honegger hasn't made since—and, remember, he's written, altogether, five symphonies.

It all seems so futile, too, and so terribly dated. Nobody cares for dissonance per se anymore. If it can say something, make an effect on the intellect and the emotions at the same time, well and good. But to what avail such extraordinary devices, tricks, spatterings of brass, whooping it up for the sake of a monument to orchestral legerdemain?

This piece hasn't been done too often hereabouts. My curiosity impels me to hear it again—when and if. And I wonder, then, if I'll get over the idea that the Symphony is a clever, perfectly tailored mass of noise.

TODAY thru Sat. 1-11 P.M.

NY Trib-Am Apr 8/54

Boston Symphony:

More of Berlioz

By MILES KASTENDIECK

CHARLES MUNCH continued to expouse Berlioz in the program the Boston Symphony offered in Carnegie Hall last night. On the last visit it was his "Romeo and Juliet" symphony. This time it was the "Harold in Italy" symphony with the familiar excerpts from the "Damnation of Faust" as an unusual opening number.

Separating the Berlioz items was Honegger's unfamiliar First symphony. Composed for the Bostonians' 50th anniversary, the music is now almost a quarter century old.

Honegger has mellowed a great deal in that time; so has the music public. What it would have dismissed before, it can comprehend to some degree now.

The rhythmic urge, the machine-like sounds, and the locomotive style characteristic of the earlier Honegger reflect the environment from which they came. Yet within this work may be found the seeds of the notable symphonies that the emotions of a world war nurtured. These terms lurk in the melodic materials of the second movement and the moving coda of the last. This first symphony is therefore quite revealing; it is more interesting than compelling.

A beautifully fashioned performance of "Harold in Italy" became the memorable moment of this concert. Munch imparted a strong feeling for this music. He treated it with respect, whereas he had treated the Faust excerpts with sheer theatricalism.

The performance was enhanced by Joseph de Pasquale's superb reading of the viola solo. Though the first-desk violist of the orchestra, he established himself as a soloist in his own right.

He played with just the right touch of melancholy, of romanticism, and of tonal beauty. His performance blended perfectly with the orchestra. The capacity audience was thoroughly charmed.

CONCERT AN

Herald Tribune Apr 8/54

The Bostonians

By Francis D. Perkins

Hector Berlioz, whose music had occupied both of the Boston Symphony Orchestra's March concerts in Carnegie Hall, was also well represented there last night, when Charles Munch began it with the three familiar excerpts from "The Damnation of Faust" (the Minuet of the Will o' the Wisps, Ballet of the Sylphs and Rakoczy March) and closed it with the "Harold in Italy" Symphony. The other work in the Bostonians' last evening Manhattan concert of the season was Arthur Honegger's Symphony No. 1. Composed for this orchestra's fiftieth anniversary, it was first played here in March, 1931, and waited until yesterday for a second local hearing.

The first movement is constantly energetic and driving, with relentless rhythmic insistence; it is effective in its way, but its incessant activity begins to tire before it has completed its eight-minute span. The adagio is meditative and ingratiatingly lyric and rises to an eloquent climax, but in the following epilogic measures Honegger waits a little too long before moving on to a light and lively finale. It is an uneven work, but it was interesting to hear it again, and a policy of reviving major works by contemporary composers which have not been played for some time is a constructive one. Mr. Munch and his musicians entirely realized the symphony's differing expressive veins.

Joseph de Pasquale, head of his section in the orchestra, played the viola solo in "Harold in Italy." Mr. Munch, one of our chief devotees of Berlioz' music, directed a performance which was admirable in balance, tone and impeccable lucidity. The work is officially styled a symphony with viola solo, not a viola concerto, and the viola is not always in the foreground. Mr. de Pasquale seemed conscious of this fact, perhaps too much so; there were times when a more positive projection of his share in the music might have been profitable. But it was artistic playing, interpretatively sympathetic; laudably coordinated in its relation to the orchestral music and always lyric and appealing in tone. The performances of the first two "Damnation of Faust" excerpts were of routine merit, but the Rakoczy March had imposing brilliance and momentum.

Regina Price, Soprano

NY Post Apr 8/54

Munch Conducts Berlioz Program

By HARRIETT JOHNSON

When Charles Munch conducts Berlioz he is at his best. More than any other conductor of my experience, he communicates greater excitement and consistent interest from the French composer. In commemoration of the 150th anniversary of Berlioz's birth, currently being celebrated, Munch is featuring considerable Berlioz both on his New York programs and in Tanglewood, Mass., this summer at the Berkshire festival.

His program with the Boston Symphony last night in Carnegie Hall opened with three excerpts from the composer's dramatic oratorio, "The Damnation of Faust;" continued with Honegger's First Symphony and concluded with the Berlioz "Harold in Italy," symphony with viola solo, Op. 16, with Joseph De Pasquale as soloist.

The three "Faust" excerpts were short and successively, fanciful, poetic and vigorous, moods which were suffused with appropriate atmosphere by Munch and the Bostonians.

Though the somewhat langorous, wandering "Harold" has its dull moments, it does pertinently fulfill its purpose. That is it does suggest and delineate, through musical means, a dreamy young man's wanderings in poetic frame of mind, through the Abruzzi provinces. Munch, aided in highly sensitive and artistic manner by violist Pasquale, gave an imaginative and dynamic account of the music.

The most provocative and rewarding musical experience, per se, of the evening, however, was the dramatic rendition Munch inspired of the Honegger Symphony. This is a fascinating three-movement composition, unabashedly dissonant in the first, contemplative and serious in the second and frenzied in the third. It all says something too, which is more than you can say for most dissertations, musical or verbal.

APR 26 1954

MAMARONECK, N. Y. TIMES

Kohloff To Tanglewood

Roland Kohloff, son of Mr. and Mrs. George W. Kohloff of 122 Osborn Avenue, Mamaroneck, has been accepted in the Boston Symphony student orchestra at Tanglewood in Lenox, Mass., this summer. The orchestra is composed of students from all over the United States.

He will be under the supervision of Roman Szulc, tympanist of the Boston Symphony Orchestra, by whom he was chosen from among applicants auditioned at Carnegie Hall earlier in the month. He will be under the baton this Summer of Charles Munch, conductor of the Boston Symphony, Leonard Bernstein and Jean Morel for whom he now plays in the Juilliard Orchestra.

"The Sad Time Has Come"

As they gathered in Carnegie Hall's orchestra room before the Sunday evening broadcast, members of the NBC Symphony seemed to sense what was coming. When the door opened, one of the men hissed for quiet and another called "*Silenzio!*" The musicians watched tensely as their 87-year-old conductor passed through the silence, leaning heavily on the arm of his son. Out in the hall, many of the audience who had come to witness the season's last Toscanini concert also guessed that it might be Arturo Toscanini's last stand with the NBC—and perhaps with any orchestra.

The evening's concert proved to be unlike any Toscanini had ever conducted before. Until two weeks ago, the Maestro's performances held the fire, vigor and precision for which he is famous. But at the final rehearsal he was upset, and walked out on the orchestra. At the concert—excerpts from his beloved Wagner operas—Toscanini's mind seemed to be far away. There were passages when his beat was robust as of old. There were other times when he almost stopped conducting, seeming to stand aside, listening to the music. Then the incredible happened: during the Bacchanal from *Tannhäuser*, the superb orchestra actually became confused. Alert NBC engineers cut the broadcast off the air with an announcement about "operational difficulties." Incongruously, a few bars of Brahms' *First Symphony* drifted over the air, as a fill-in recording was played in the studio.

Strict Secret. But on the stage, the Maestro seemed to take hold of himself. He stepped to the edge of the podium, and, with careful gestures, gradually pulled the music together again. At the end of his final selection—the Prelude to *Die Meistersinger*—he left the podium before the final notes had sounded, and let the baton fall from his hand.

The audience clapped for five minutes. But Toscanini barricaded himself in his dressing room, did not return for his bows.

That night the papers carried the news which for a week had been kept a strict secret even from his own musicians: Arturo Toscanini, the greatest performing musician alive today, had retired. For almost a fortnight, his letter of resignation to RCA Board Chairman David Sarnoff had rested, unsigned, on his desk. Abruptly, on his 87th birthday, Toscanini made his decision, ran upstairs and signed it. Excerpt: "And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra . . . I shall carry with me rich memories of these years of music making . . ."

Flaming Spirit. The NBC Symphony, formed especially for Toscanini 17 years ago and built by him into one of the world's great orchestras, will continue under guest conductors for at least the next eight weeks. Its probable replacement over NBC: the Boston Symphony, under Charles Munch (TIME, April 5).

Sy Friedman—NBC

TOSCANINI AT LAST NBC CONCERT
The baton fell.

Arturo Toscanini himself is expected to go to Italy for the summer. Whether he will return to the U.S.—or whether he will ever conduct again—nobody knows. But his 68 years on the podium are already a legend. Wrote New York *Times* Critic Olin Downes: "Should this have been his permanent farewell . . . his name will remain supreme and his achievement immortally revered. There has never been a more gallant and intrepid champion of great music, or a spirit that flamed higher, or a nobler defender of the faith."

Martha Holmes

BACKHAUS IN MANHATTAN
Young with Beethoven.

Triumphal Return

For 40 years, German Pianist Wilhelm Backhaus has been known as one of the world's musical giants. When he made his U.S. debut in 1912, his soulful mien and his remarkable performances created high excitement. But in the '20s he decided "to give America a rest." Last week, just turned 70, he made a triumphal return for a single recital in Manhattan's jampacked Carnegie Hall, his first in 28 years.

Pianist Backhaus, square-jawed and bulky, played five sonatas by Beethoven with the virility and technique of a man half his age. He began with the tried & true *Pathétique*, swirled through the *Tempest*, rippled through *Les Adieux*, produced a playful *Opus 79* and summed everything up with a lofty performance of *Opus 111*. "One of the greatest evenings . . . of Beethoven's piano music [in a quarter century]," raved the New York *Times's* Olin Downes. "Mr. Backhaus was young with Beethoven."

Backhaus' reason for staying away from the U.S. so long: a vague "things political." He is now a Swiss citizen (he left his native Germany in 1931), and although he played in Germany during the war, bears no taint of Naziism. But he had private doubts: "I did not want to come here and run the risk of getting a reception some other Germans had. Why should I run the risk?"

Wilhelm Backhaus was delighted with his success, but he was not sure about coming back for an extended tour. "I am too old. After all, one must face the fact." On the other hand, he has just completed a heavily booked tour of Europe. Reminded of this, he admitted: "At the piano I feel young enough."

Shy Venture

Secure in his top rank among contemporary U.S. composers of symphonic music, Aaron Copland last week took the plunge into opera. Shy about his venture. Veteran (53) Composer Copland first thought of launching *The Tender Land* (a story of the rural Midwest) far from the calloused ears of Manhattan critics ("I thought maybe Canada"). Then came an irresistible offer to open it at the New York City Opera, and Copland gave in.

Clean-Scrubbed Kansas. His opening curtain rose on a prairie-farmyard scene. His characters were plain, salt-of-the-earth folk: a grandfather (Basso Norman Treigle), a mother (Contralto Jean Handzlik), daughter Laurie (Soprano Rosemary Carlos) and a pair of drifting farmhands. The plot, such as it was, moved from Laurie's high-school pre-graduation party through a brief, unrealistic courtship ("I'd like to have a wife for a while," sang one of the drifters), and ended on a symbolic note by sending the girl off in search of her future.

Composer Copland turned in a compact (95 minutes), clean-scrubbed score. The opera's melodic high point was an eight-minute love duet. Elsewhere, Copland managed to give a fairly musical

OVER 65

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25 Student Concerts at Berkshire Center

About 25 concerts by students of the Berkshire Music Center will be given during this Summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood in Lenox.

The Berkshire Music Center is directed by Charles Munch, music director of the Boston Symphony Orchestra, according to the plan and in the spirit of its creator, Serge Koussevitzky. Now preparing for its 12th year, which will commence with the arrival of some 400 students from all over the world Sunday, July 4, the Berkshire Music Center has Aaron Copland as assistant director, and such eminent musicians as Jean Morel, Hugh Ross, Frederic Cohen, Ernst Toch, Lukas Foss, Gregor Piatigorsky, and first-chair members of the Boston Symphony Orchestra as teachers.

Young musicians of high skill—players, conductors, singers, many on the threshold of distinguished careers, at Tanglewood have the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity.

Five forums wherein young composers accepted for study at Tanglewood argue their own and fellow students' works, are to be held Sunday evenings at 8:30 July 11 to Aug. 15.

Three evenings of opera will be given in the Theatre-Concert Hall, which require reserved seat tickets. Vecchi's "L'Amfiparnasso" and Toch's "The Princess and the Pea" are the attraction on Tuesday, July 27; Copland's full-length opera, "The Tender Land," new to New England, on Monday and Tuesday evenings, Aug. 2 and 3.

, THURSDAY, MARCH 11, 1954 Herald Tribune 23

CONCERT AND RECITAL

By Francis D. Perkins

"La Gazza Ladra"

All New York opera goers know Rossini's "Il Barbiere di Siviglia," many have recently become acquainted with his "La Ceberentola," but his "La Gazza Ladra," which the American Chamber Opera Society performed last night as the second production of its Town Hall series, has long been known to us only by its overture. It was first heard here in 1833, and performances at the old Academy of Music seventy seasons ago may have been its last on a local stage; it is safe to say that it has gone unheard here since the turn of the century.

Last night's revival under Arnold U. Gamson's expert direction was in concert form, but with a good deal of stage action. The singers, headed by Laurel Hurley as Ninetta, Charles Anthony as Gianetto, Paul Ukena as Fernando and Salvatore Baccaloni as the scheming but thwarted Mayor, used Giovanni Gherardini's original Italian text; the music, it was said, was given nearly in full, but with a few cuts near the close.

"La Gazza Ladra" was first staged in Italy in 1817, a year after "Il Barbiere," and there is much in its score, in melodies, style and scoring, that recalls the earlier work. But, designated as an "opera semi-seria"; its comedy alternates with more serious situations; Ninetta is threatened with execution, escaping only when the thefts of the magpie of the title are discovered; her father, similarly threatened, is also reprieved just before the jubilant close. Thus we have Rossini in a serious as well as a buffa vein. The story is not particularly complicated, although it might have been hard to follow without the aid of the program notes' summary. There is plenty of emotional variety in the music as well as the story and the characters, while operatic types of their period, are not without individuality.

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[87]

"The Sad Time Has Come"

As they gathered in Carnegie Hall's orchestra room before the Sunday evening broadcast, members of the NBC Symphony seemed to sense what was coming. When the door opened, one of the men hissed for quiet and another called "*Silenzio!*" The musicians watched tensely as their 87-year-old conductor passed through the silence, leaning heavily on the arm of his son. Out in the hall, many of the audience who had come to witness the season's last Toscanini concert also guessed that it might be Arturo Toscanini's last stand with the NBC—and perhaps with any orchestra.

The evening's concert proved to be unlike any Toscanini had ever conducted before. Until two weeks ago, the Maestro's performances held the fire, vigor and precision for which he is famous. But at the final rehearsal he was upset, and walked out on the orchestra. At the concert—excerpts from his beloved Wagner operas—Toscanini's mind seemed to be far away. There were passages when his beat was robust as of old. There were other times when he almost stopped conducting, seeming to stand aside, listening to the music. Then the incredible happened: during the Bacchanal from *Tannhäuser,* the superb orchestra actually became confused. Alert NBC engineers cut the broadcast off the air with an announcement about "operational difficulties." Incongruously, a few bars of Brahms' *First Symphony* drifted over the air, as a fill-in recording was played in the studio.

Strict Secret. But on the stage, the Maestro seemed to take hold of himself. He stepped to the edge of the podium, and, with careful gestures, gradually pulled the music together again. At the end of his final selection—the Prelude to *Die Meistersinger*—he left the podium before the final notes had sounded, and let the baton fall from his hand.

The audience clapped for five minutes. But Toscanini barricaded himself in his dressing room, did not return for his bows.

That night the papers carried the news which for a week had been kept a strict secret even from his own musicians: Arturo Toscanini, the greatest performing musician alive today, had retired. For almost a fortnight, his letter of resignation to RCA Board Chairman David Sarnoff had rested, unsigned, on his desk. Abruptly, on his 87th birthday, Toscanini made his decision, ran upstairs and signed it. Excerpt: "And now the sad time has come when I must reluctantly lay aside my baton and say goodbye to my orchestra . . . I shall carry with me rich memories of these years of music making . . ."

Flaming Spirit. The NBC Symphony, formed especially for Toscanini 17 years ago and built by him into one of the world's great orchestras, will continue under guest conductors for at least the next eight weeks. Its probable replacement over NBC: the Boston Symphony, under Charles Munch (TIME, April 5).

Sy Friedman—NBC

TOSCANINI AT LAST NBC CONCERT
The baton fell.

Arturo Toscanini himself is expected to go to Italy for the summer. Whether he will return to the U.S.—or whether he will ever conduct again—nobody knows. But his 68 years on the podium are already a legend. Wrote New York *Times* Critic Olin Downes: "Should this have been his permanent farewell . . . his name will remain supreme and his achievement immortally revered. There has never been a more gallant and intrepid champion of great music, or a spirit that flamed higher, or a nobler defender of the faith."

Martha Holmes

BACKHAUS IN MANHATTAN
Young with Beethoven.

Triumphal Return

For 40 years, German Pianist Wilhelm Backhaus has been known as one of the world's musical giants. When he made his U.S. debut in 1912, his soulful mien and his remarkable performances created high excitement. But in the '20s he decided "to give America a rest." Last week, just turned 70, he made a triumphal return for a single recital in Manhattan's jampacked Carnegie Hall, his first in 28 years.

Pianist Backhaus, square-jawed and bulky, played five sonatas by Beethoven with the virility and technique of a man half his age. He began with the tried & true *Pathétique,* swirled through the *Tempest,* rippled through *Les Adieux,* produced a playful *Opus 79* and summed everything up with a lofty performance of *Opus 111.* "One of the greatest evenings . . . of Beethoven's piano music [in a quarter century]," raved the New York *Times's* Olin Downes. "Mr. Backhaus was young with Beethoven."

Backhaus' reason for staying away from the U.S. so long: a vague "things political." He is now a Swiss citizen (he left his native Germany in 1931), and although he played in Germany during the war, bears no taint of Naziism. But he had private doubts: "I did not want to come here and run the risk of getting a reception some other Germans had. Why should I run the risk?"

Wilhelm Backhaus was delighted with his success, but he was not sure about coming back for an extended tour. "I am too old. After all, one must face the fact." On the other hand, he has just completed a heavily booked tour of Europe. Reminded of this, he admitted: "At the piano I feel young enough."

Shy Venture

Secure in his top rank among contemporary U.S. composers of symphonic music, Aaron Copland last week took the plunge into opera. Shy about his ver[sion] Veteran (53) Composer Copland [had] thought of launching *The Tender L[and]* (a story of the rural Midwest) far fr[om] the calloused ears of Manhattan cri[tics] ("I thought maybe Canada"). Then came an irresistible offer to open it at the New York City Opera, and Copland gave in.

Clean-Scrubbed Kansas. His opening curtain rose on a prairie-farmyard scene. His characters were plain, salt-of-the-earth folk: a grandfather (Basso Norman Treigle), a mother (Contralto Jean Handzlik), daughter Laurie (Soprano Rosemary Carlos) and a pair of drifting farmhands. The plot, such as it was, moved from Laurie's high-school pre-graduation party through a brief, unrealistic courtship ("I'd like to have a wife for a while," sang one of the drifters), and ended on a symbolic note by sending the girl off in search of her future.

Composer Copland turned in a compact (95 minutes), clean-scrubbed score. The opera's melodic high point was an eight-minute love duet. Elsewhere, Copland managed to give a fairly musical

OVER

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lift to such prosy lines as "Not for me, Mrs. Moss. I've already had three helpings." By the supporting fullness of his orchestra, he also made the singers' voices sound warmer than they do in most contemporary opera. But his music slid too easily from one cool harmony to another, and on the whole, held as little punch as the libretto. When it was over, the audience gave a long round of applause that was more polite than enthusiastic.

Sere-Faced Farmers. Brooklyn-born Aaron Copland has no rural roots of his own (although his mother was raised in Peoria), but always knew he wanted to write an "American" opera. A dozen years ago, he read *Let Us Now Praise Famous Men*, a prose poem about the hard-scrabble South by James Agee, with photographs by Walker Evans. Copland found it inspiring, afterward showed it to his librettist, Poet Horace Everett,* who

Martha Holmes

COMPOSER COPLAND
For calloused ears, too relaxed.

was struck by the photographs of sere-faced farmers and their families. Everett transferred the setting from the South to Kansas and finished the libretto two years ago.

As opening night drew near, Copland's shy doubts returned. *The Tender Land*, as he conceived it, was really only a step along the road to a full-evening opera to come; perhaps he was wrong to show it in Manhattan at all. He also worried about the human element: "When I write a symphony," he says, "I know the orchestra and just how it will play my music." Singers are comparatively unpredictable. But more important to Stylist Copland was the fact that he had foregone "the absolute originality of every measure," turned in an uncharacteristically relaxed score. "This is not," he smiled, "the opera the critics were waiting for me to write—if they were waiting."

* Also a painter under the name Eric Johns.

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A BIT OF NOSTALGIA

From our priceless files we offer this reminiscence of Peter Ilyitch Tchaikowsky's first American appearance on the occasion of the opening of Carnegie Hall in New York City, as reviewed in our issue of May 15, 1891. (The Musical Courier *was only eleven years old at the time.)*

THE MUSICAL COURIER.

The Music of the Festival.

A DAZZLING array of color, light, and a buzz of conversation filled the new Music Hall Tuesday evening, May 5, as Walter Damrosch stepped on the stage, baton in hand, to open the exercises of the new hall. The boxes were crowded with distinguished people, such as the Hon. J. G. Blaine and Andrew Carnegie, J. D. Rockefeller, Bishop Henry C. Potter, Abraham S. Hewitt and his family, Seth Low, Col. Robert G. Ingersoll, C. N. Bliss, Dr. F. S. Dennis

PETER TSCHAIKOWSKY

and Mrs. Dennis, E. Francis Hyde, J. J. Kennedy, D. Bacon, Miss Mary Howe, Edmund Coffin, E. Penfold, G. T. Hodgman, Joseph Beckel and daughter, J. E. Searles, Jr., William S. Hawk, J. J. McComb, William J. Sheane, Isaac N. Seligman, Henry Seligman, Morris Reno, Fred. W. Holls, C. M. Hyde, James Stokes, W. B. Putney, Thomas Hitchcock and many others.

The auditorium was packed and Bishop Potter must have faced one of the largest audiences of his life when he advanced, after the singing of the "Old Hundred," to deliver his oration and formally dedicate the hall.

The program of the evening was as follows:

"Old Hundred".....
Oration, "Dedication of the Hall".....
By the Right Reverend Henry C. Potter, D. D.
National hymn, "America".....Beethoven
Overture, "Leonore," No. 3.....Tschaikowsky
"Marche Solennelle".....
Conducted by the composer.
"Te Deum".....Berlioz
(First time in New York.) For tenor solo, triple chorus and orchestra.
Soloist, Italo Campanini.

The Beethoven overture received a very loose, ragged reading. Everybody, including Mr. Damrosch, was evidently too much excited to play smoothly, but when Mr. Peter Tschaikowsky took the band in hand all was changed. The great Russian's beat is firm, forcible, even a little harsh, but as to its effectiveness there can be no doubt, for the orchestra followed him implicitly and not he the orchestra.

Comparisons could never be more odious than between Walter Damrosch and Tschaikowsky, but that they were made that night goes without saying. All the personal magnetism and virility the younger conductor lacks were gratifyingly present in the conducting of the great composer, and though his "Marche Solennelle" in D is a bit of musical claptrap, redolent of Meyerbeer and Wagner, and not a good imitation of either, still the audience fairly shouted at its composer, and he had to bow his acknowledgments four or five times. In point of strict fact, from the time that Tschaikowsky made his initial bend of the back until he, with Adele Aus der Ohe, smiled his farewell at a New York audience, the festival was emphatically a Tschaikowsky one.

Without his presence it languished and it would have been a wise thing if the management had allowed him to conduct some of his larger works, such as the fourth or fifth symphony or any of the overture fantasies. It was palpably unjust, even absurd, to bring a man 4,000 miles to conduct a march, a suite, four choruses and a piano concerto.

If the May festival had been downright and honest in its intentions it would have resolved itself into a Tschaikowsky celebration instead of digging up a lot of old musical bones for the greater edification of Mr. Damrosch and the Oratorio Society.

And what could have been more appropriate?

That Tschaikowsky is one of the greatest composers alive will not be gainsaid and his presence in our midst was an honor and a delight not often vouchsafed us.

The evening closed with Berlioz's colossal "Te Deum," the eccentric Frenchman's op. 22, given for the first time in New York. The work was planned as if with the hand of a musical Michael Angelo, is for a triple chorus, with orchestra and organ, and its score suggests one of those mighty frescoes in which half veiled beings move to and fro in a shadowy and gigantic manner. But its grandeur was missing; it became, in fact, tiresome from its overwhelming resonance and the loose manner in which it was handled by the conductor. Even the tremendous "Judex Crederis" failed to make an effect, the chorus, orchestra and organ being often at variance.

The Lively Arts -

Horns of Elfland

By T. H. Parker

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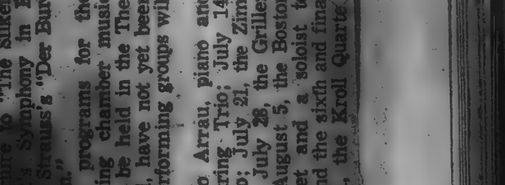

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Musical Courier May/54.

First of a Series on the Great Orchestras of America

ONE HUNDRED MEN AND TWO GIRLS

The Boston Symphony

By JULES WOLFFERS

A TRADITIONALISM that holds fast to achievements of the past, a practical realization of present-day needs, and a questioning spirit that looks far into the future—these are the elements that give the Boston Symphony Orchestra its unique position.

So firmly imbedded is the Orchestra in New England's musical and cultural fabric that it is difficult to realize the Orchestra was founded only 73 years ago. There are still some symphony subscribers alive who have heard the Orchestra under all of its conductors from George Henschel to Charles Munch. One member of the original Orchestra, Daniel Kunze, is still alive, hale and hearty enough to attend the Orchestra's concerts and reminisce about the good old days.

Past and Present join hands—Monteux, Koussevitzy, Munch.

Founded in 1881 by Henry Lee Higginson—would-be musician turned banker—and supported almost single-handedly by the doughty Colonel, the Orchestra has sometimes been accused of being a club for Beacon Hill Brahmins. If so, it is a club that has always opened its doors wide for anyone to enter. From the very beginning provisions were made for public rehearsals at nominal admission charges. To this day "rush" seats are available at 60 cents for the Friday afternoon concerts and a return to the old tradition of public rehearsals has been established with a series of Thursday evening rehearsals at popular prices. These really are working sessions with the conductor stopping the Orchestra, where needed, to give the audience a fascinating glimpse into the preparation of a concert.

Another proof of the non-exclusiveness of this club is the number of series ticket holders. Ten thousand persons are subscribers in Boston alone, which establishes a record not matched by any other city. This does not include the series in Cambridge, Providence, and New York, nor its frequent tours.

It is a matter of record that almost from its inception the Orchestra has brought music to the masses. Its Pops season has an inimitable atmosphere that has been the despair of those seeking to duplicate its success elsewhere. Like the Australian Koala bear which can thrive only in one locale, the Boston Pops cannot be successfully transplanted out of sight of the State House's gilded dome.

Yes, this "exclusive" club scatters its largesse with almost unparalleled generosity. Pops is a money-maker with sold-out houses the rule, especially since the advent of Arthur Fiedler. But the Esplanade season of free outdoor concerts on the banks of the Charles attracts its audiences by the tens of thousands. In spite of the deficit such a

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INFORMATION OBSCURED

...ge-scale operation entails, the Orchestra recently announced an extension of the Esplanade season.

The stereotype of the hard-fisted and penny-pinching New Englander becomes an amusing fiction when one analyzes the trustees' policies. Prudent and careful the management certainly is, but this prudence and care husbands the Orchestra's resources for uses which show an unmatched sense of responsibility to the public of today and the music of tomorrow.

What shall we say of this penny-pincher which actually pays to have its concerts broadcast so that any person with an FM set within FM range can hear the Orchestra twice weekly at the flick of a wrist. The Orchestra is a member of the Lowell Broadcasting Educational Association, which includes educational institutions which contribute yearly for educational and cultural broadcasts.

Then there is Tanglewood in the rolling Massachusetts Berkshires, which would show a handsome profit were it not for the large deficit entailed by the operation of the famed Berkshire Music Center. This summer music school was a dream realized by Serge Koussevitzky, and the trustees have carried the project forward as a matter of course.

All these activities give the Orchestra a season which stretches almost the whole year round. No other American symphony orchestra presents so many concerts. Consequently the terms of employment give a secure basis of living for the musicians—which is not always the case elsewhere.

The Orchestra's finances proved no particular problem in the first years—Colonel Higginson simply made up the deficits out of a capacious pocket from which no government hand extracted an income tax. On his passing, the Colonel endowed the Orchestra with a sum the income of which may have been sufficient for the days when you could hire a good musician for twenty dollars a week, but which became a drop in the bucket in terms of present-day expenses. Furthermore, the Colonel did not like labor unions: he stipulated that the bequest would hold only so long as the Orchestra remained non-union.

When Mr. Petrillo and the A.F.M. finally cracked down, the Orchestra found itself in an untenable position. Thus the last orchestra to hold out joined the ranks, and relations between the trustees and Mr. Petrillo seem to have been marked by extreme cordiality on both sides.

This was a wise step. Royalties from recordings amount to some $150,000 to $200,000 yearly. The total annual budget is $1,500,000, of which about $1,000,00 is realized through concert receipts. Endowments and miscellaneous earnings bring in close to another $100,000. Thus a deficit of about a quarter of a million dollars yearly has to be faced by the management. At this writing $150,000 has been raised this season by contributions from the Friends of the Boston Symphony Orchestra and by business firms.

With all unrestricted funds exhausted it might not be incorrect to say that a financial crisis confronts the Orchestra. Although the deficit totals only one-sixth of the expenditures, in itself a remarkable achievement, the money must be found, and found soon if the Orchestra is to function at its present level. But it is difficult to believe that New England will let its great Orchestra down. In the past the management has been almost too gentlemanly in its appeal for funds. The Orchestra has now abandoned some of its former reticence and has taken the public into its confidence through large advertisements in the daily press and through other means. A broader base of support is bound to be the result. So, perhaps the best way to characterize the Orchestra's financial picture might be to say that it is serious but not critical. In any case the trustees are determined to keep present high standards unimpaired.

These standards are a natural corollary to the management's policy of engaging the best possible conductors and musicians. Koussevitzky's twenty-five-year tenure was remarkable not only for the level of performance achieved, but also for the leadership taken by the Orchestra in the encouragement of contemporary music both European and American.

This is Charles Munch's fifth year as conductor in Boston. Like his predecessor, Mr. Munch has been the target of some unfavorable criticism from time to time. Looking back on the Koussevitzky era one remembers the over-all great achievements and forgets those occasions when the Russian conductor fell somewhat short of perfection.

The Boston public is not easily satisfied. The fact that it regards its present conductor with high favor is proof that the Orchestra's level remains in the highest category. Certainly the European tour of last year was a triumph from start to finish, and the Boston season remains steadily sold-out.

The feeling in the Hub regarding the Orchestra may best be summed up by quoting from a letter sent by a business firm in answer to a solicitation for funds:

"All of us in Boston, and for that matter in New England, are very proud of the contribution the Boston Symphony Orchestra has made to the general good. Always of surpassing excellence, with outstanding direction, it has for years been a standard of musical enjoyment and musical perfection."

They also made the Boston Symphony Great

Karl Muck (1906-08, 1912-18)

George Henschel (1881-84)

Arthur Nikisch (1889-93)

Arthur Fiedler (Conductor of the Boston "Pops" Concerts, Founder and Conductor of the Esplanade Concerts)

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THE NEW YORK CONCERT AND OPERA BEAT

DR. HENRY W. LEVINGER, *Chief Critic and Editor*

CARNEGIE HALL

Alexander Brailowsky, Pianist, Feb. 1, E—This brilliant Russian-born pianist thrilled his large responsive audience by a superb demonstration of keyboard mastery in the first of two all-Chopin programs (the second will be on Feb. 9).

Chopin the composer was presented mainly in small dimensions. The exceptions were the A flat Ballade; the ("Funeral March") Sonata in B flat minor, actually a tonal fantasy; and the giant, locally much overplayed B flat minor Scherzo, the latter terminating the scheduled recital midst a pandemonium of cheers resulting in several Chopin encores. H. I. B.

(B flat minor Sonata) . . . *played with a passionate sweep and the power of line that the music requires.*
O. D., N. Y. TIMES

It was Chopin as Brailowsky hears him. For those to whom the pianist's ears and ideas are a substitute for, or a duplicate of, their own, the recital was a blinding success. For others who picture Chopin as embodying other and different values, the imagination was untouched as the evening went on. J. S. H., N. Y. HERALD-TRIBUNE

Philadelphia Orchestra, Feb. 2, E—Eugene Ormandy returned to the helm of the orchestra after his mid-winter leave, and was cordially greeted when he opened the program with his own transcription for orchestra of Handel's Overture in D minor. It was followed by Brahms' Symphony No. 3. Mr. Ormandy's interpretation stressed the lyric aspects of the work, not to its advantage. The powerful dramatic impact was often lost, and the whole performance, though beguiling in tonal beauty, lacked spine and drive. But the audience applauded the conductor warmly. As guest conductor, Virgil Thomson then took over the podium to lead the orchestra in his own "Three Pictures for Orchestra." Two of them—"The Seine at Night," and "Wheatfield at Noon"—have been heard here before. The third, "Sea Picture With Birds," received its local premiere. These picture postcards in sound have a certain charm, but they seem to lack form and are not, apart from a colorful orchestration, greatly inspired with respect to musical content. Nevertheless, they were greeted with great applause by the audience.

As guest soloist Nathan Milstein played with technical mastery and musical insight Tchaikovsky's perennial Concerto in D for violin and orchestra, Op. 35. His interpretation created a stir with the audience due to its brilliance and abandon. Admirable support by the orchestra added to the spectacular impression. So insistent was the applause, that Mr. Milstein had to play an encore, an unheard of occurrence at a symphonic concert. He chose the first movement from Bach's unaccompanied E major Partita.

H. W. L.

The greater part of this concert was depressingly a bore. The fresh air came with the perennial Tchaikovsky concerto . . . played as masterfully as it was by Mr. Milstein, and accompanied so masterfully by Mr. Ormandy and the orchestra.
O. D., N. Y. TIMES

Mr. Milstein played the Tchaikovsky concerto with delectable tone and consummate technical prowess; notable artistry in phrasing and dynamic shading. F. D. P., N. Y. HERALD-TRIBUNE

Pierre Fournier, Cellist, Feb. 3, E—The eminent French cellist opened his program with a magnificent reading of Boccherini's Adagio and Allegro, followed by a thoughtful performance of Bach's Sixth Suite in D (unaccompanied) which he phrased with such exquisite musicianship and tonal beauty that one even forgot occasional errors in pitch (most likely caused by the prevailing humidity). In Brahms' Sonata in F the artist seemed too reticent, leaving the excellent Artur Balsam at the piano as the dominating partner. Bartok's Rhapsodie, a glorification of folk tunes, was played with temperament. In Tchaikovsky's "Variations on a Rococo Theme" (Op. 33) there were a few technical slips, but as a whole, Mr. Fournier played this period piece with great charm and grace. Many encores followed.

H. W. L.

The cellist . . . took on a difficult program . . . and did not always come to grips with it . . . smoothness, urbanity, suave tone . . . a sensitive musician and a perceptive stylist.
H. C. S., N. Y. TIMES

His sound is cool, his phrasing gracious. His playing at its best is both classical and sensitive.
V. T., N. Y. HERALD-TRIBUNE

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have grown tighter. The repertory is —believe it or not—running dry. We have so many novelties that there's not enough novelty left for a profitable clean-up. The large companies, too, have followed into the corners of musical Europe. Small-company advantage is far less than it was.

But the small-company service remains musically vital to us. Without it, there is every reason to think that the range of our recorded music might economically find itself receding again —towards those old-fashioned principles of business that state (for big companies): *plug a few popular best-sellers, music, and artists; avoid the product of limited appeal.* It could happen, and it may, if the small companies are made victims of an industry-wide lowering of record prices.

We have had enough of that sort of thing elsewhere. Radio was an early victim to the mass-appeal economy. Television compounds the principle by its inherently enormous cost. Even the concert world, especially our symphony orchestra series, sticks to the tried-and-true product for economic survival. At present we have a range of music upon records that is absolutely without precedent in the entire history of music listening. We are enormously ahead of the concert world—for on records we tap the concerts of every country, and more often than not we hear far better music from each source than do local concert residents—for, again, there is a wholly different economic impetus. Music that, even in Vienna or Paris, is uneconomical and unperformed in concert is feasible and available for us on records. We actually hear more and better European music-making than the Europeans themselves, and all because of that peculiar economic situation that has increased our record companies from a handful before the war to dozens and dozens at present.

That is why I am definitely uneasy at the prospect of lower prices for records—on any permanent basis. The big companies can make a tiny profit or even sustain a definite loss for as long as strategy may dictate. The small companies cannot possibly stand up to this, and their agony will increase every day that such prices last.

Already, it seems to me, there is an unhealthy tendency among the small concerns to record "popular" repertory, and so keep alive on items of supposedly wider interest. "Scheherezade," the big concertos and repertory symphonies, a quantity of "hi-fi" items —"Pines of Rome," "Pictures at an Exhibition," and the like—these are the small-company products that a tighter economy has made mandatory. And the sound is not good, for few smaller concerns can hope to compete on the home grounds of the big outfits against long-time pros of the concert virtuoso world. The small companies have to be able to stick to small-company repertory. We must pay a price that will allow them to do so.

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The Lively Arts

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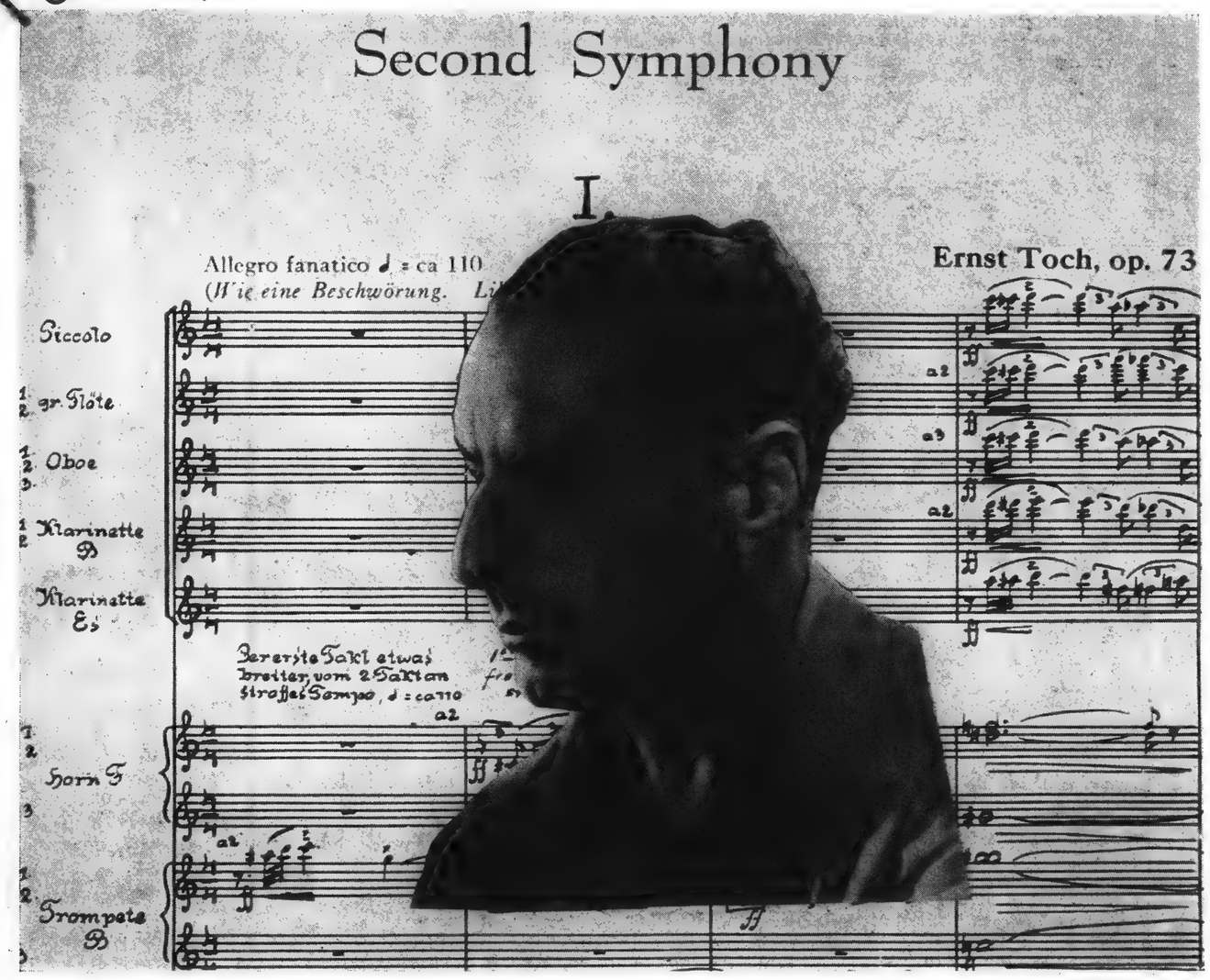

"THE TEACHING OF MUSIC COMPOSITION IS FUTILE," *Says ERNST TOCH*

By ALBERT GOLDBERG

WHILE universities, colleges and music schools on every hand are expanding and stressing their "departments of composition," one famous composer and former eminently successful teacher has renounced the teaching of musical composition as a futile business.

He is Ernst Toch, the distinguished Viennese-born composer who was for a time a prominent pedagogue on the local scene and who is currently spending four months at the Huntington Hartford Foundation devoting himself to composition.

Mr. Toch resorts to an analogy to state his case.

"Beethoven as a young man went to Mozart and asked for lessons," he said. "Mozart listened to him improvise and play his compositions and when he had finished Mozart said, 'This man will make the world listen to him!' But

Because of the controversial nature of Mr. Toch's views as expressed in this article, the *Courier* has asked for comments from a number of outstanding composers. Their replies will be reprinted beginning with our March 15 issue.

Albert Goldberg, music critic of the Los Angeles *Times*, to whom we are indebted for permission to republish this provocative interview, is one of the leading figures in the musical life of the West Coast. Before taking over his present position, he was for four years with the Chicago *Tribune*. He began his career as music critic under Glenn Dillard Gunn of the old Chicago *Herald and Examiner*. Mr. Goldberg is also a lecturer at U.C.L.A. and a contributor to several magazines.

Reprint from Toch's Second Symphony: copyright 1953 by Associated Music Publishers, Inc. EDITOR

The Lively Arts—

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although Beethoven had money to pay for lessons and Mozart was in desperate straits he refused to take him for a pupil.

"He knew why. He found out sooner than I did. Beethoven then went to Albrechtsberger for lessons. Would anyone remember the name now if he had not taught Beethoven? And would Beethoven not have become Beethoven if he had not studied with Albrechtsberger? No—I cannot believe in teaching composition any more.

"I stopped teaching from despair. He who is destined to be a composer will be one in spite of what he is taught. Bartok never gave a lessen in composition—only piano. I wish I had done that. The only teacher to study composition with, if you have everything else, is life. Of course every musician has to know his language, just as a poet must know grammar. A musician must study elementary theory. But composition is something different. I differentiate between the creation of something worth while and something you turn out for units and credits. You cannot learn to be creative.

One Source of Art

"Once the parents of a student came to me and asked, 'How long will he have to study?' And I replied, 'How do I know how long he will live?'

"When I was in Europe every interview started with the question 'With whom did you study?' Would anyone think to ask with whom a poet studied? But in music they think it means something. I tell them I had the good fortune to study with Mozart. You can't become a poet in any realm of art by studying with this or that man or by joining this school or subscribing to that 'ism.'

"In every time and epoch there is only one source of art—the ever-timeless human soul. Today we are steeped in 'isms' and styles and all kinds of confusion. When my Symphony No. 1 was performed in Vienna last year three 12-tone composers came to me after the concert with tears in their eyes. I had converted them—not by words but by music.

"One 12-tone lady asked me how I had liked a piece of hers I had heard. 'Well—' I hesitated. 'You can test it,' she declared. 'Everything comes out right!'

Let Music Talk

"I am amazed at the confusion today and the shifting of importance to things I cannot think of as important. I am not concerned with fads and styles when I write music. If my music should turn out to be old-fashioned let it be old-fashioned. I try to convey something, to let music talk. Most contemporary music coughs and belches but it does not talk.

"I am convinced that 95% of the composers of today would not have dreamed of writing a note if they had lived a century ago. The musical language of today makes it too easy for them. If we are to be content with mathematics, why should not everyone compose? I know people of 40 and 50 who never composed before but who compose prolifically today. When did they become composers?

Originality Natural

"There are two things that irk me in modern attitudes. One is the subject of originality. For a time I passed on compositions for a publishing firm, and on the forms they submitted to me to fill out the first entry was 'originality.' You can be original if you can't help it, but when you try to be original by volition—what comes out? The unique charm of small children is their unawareness of their being, but when a grownup tries to be childlike he is preposterous. Either you are or you are not original by nature.

"How original was Mozart? If you ask me what innovations he introduced in his works I should say zero, point, zero, zero, zero. He accepted the prevailing forms and rules and filled everything with his inexhaustible and unapproachable cornucopia of ideas. He did not have to strive to be original. For me he is the greatest master of all time. If the miracle of Mozart was possible, then we should eliminate the word impossible from our vocabulary.

Unconscious Effort

"Similar to this obsession with originality is the idea of nationalistic consciousness in art. Nationalism, if unconscious, is one of the most charming ties between peoples. But as soon as it becomes conscious and emphasized it is hateful. I am constantly asked 'Why don't you write Jewish music?' There is only one answer. I don't know what Jewish music is. If my music should be Jewish I am content, but I can't set out to write Jewish music.

"If Bach and Beethoven wrote German music, and Debussy and Ravel wrote French music, it is because they could not help writing it. That is why their music is good. If anyone had urged them to write German or French music they would have been perplexed.

"It is like today's cry 'Be contemporary!' Most of the new music I hear cries 'I am contemporary'—and that is that. I would not advocate that music try and duplicate or copy what has been done before. I don't mean that we should do away with contemporary music but with the overemphasis on schools and isms. We all know that writing in 12 tones reveals as much, or as little, about quality as writing in major or minor modes did in former times.

Low State of Art

"The opinion prevails that music only has a chance to be understood after repeated hearings, and that therefore we must not at once reject something that sounds ugly or beyond our grasp. Mahler once said, 'Art is what displeases.' But that does not mean that what displeases is necessarily art. Puccini had an immediate world-wide appeal and Chopin's music was taken up at once by all pianists. A composer does not have to be misunderstood to be a master. Great music can be understood by everyone who is subject to human feeling. What is good is bound to become better. What is bad becomes worse and worse.

"Great music is not 'liked.' You have to love it so much that you want to live with it and embrace it with your heart. If there is any piece written within the last three or four decades to which this could apply, I cannot think of one. I am sorry to say that I think we are living in a very confused and low state of art."

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Then, on August 7, Lukas Foss will take the piano through the complete "Pulcinella," a piano concerto with Seymour Lipkin as soloist, Stravinsky excerpts from "Petrouchka," with chorus and soloists.

At the final event, which will be Thursday, August 12, rather than Friday, Jean Morel will guest conduct in Rossini's Overture to "The Silken Ladder," Mozart's Symphony in B Flat, (K319) and Strauss's "Der Burger als Edelmann."

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July 7, Claudio Arrau, piano and the Bel Arte String Trio; July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 28, the Griller String Quartet; August 5, the Boston Woodwind Quintet and a soloist to be announced; and the sixth and final event, August 11, the Kroll Quartet.

"Visiting Musician of 1953"
(Walter Hendl, Conductor of the Dallas Symphony Orchestra)

THE NATIONAL SCENE

CHICAGO

■ Is Chicago to have a permanent opera company of its own? This vital question may be answered next fall when The Lyric Theatre of Chicago will have completed its assured three-week season—Nov. 1-21, 1954. Meanwhile, this worthy organization has to its credit two outstanding performances of Mozart's *Don Giovanni* given in Chicago's Opera House. Both performances, Feb. 5 and 7, were crowded.

To Carol Fox, president, and her Artistic Coordinator, Nicola Rescigno, praise is due for their efforts to re-establish a permanent opera in our city, and for having chosen Mozart's difficult masterpiece and presented it without compromise in splendid fashion. The performance was complete with regulation orchestra of seasoned players; a full quota of musicians on and off stage; chorus; ballet; the entire rococo decor (to which we took such exception when newly made for the 1926 production in the Auditorium) exposed attractively by William Wymetal, Regisseur, and deftly managed by efficient stage hands; and, of primary importance, with an impressive cast of opera stars. "We doffed our hats to Mozart," they said, "and put our hands in our pockets."

Rescigno, young only in years, conducted a distinguished performance. The long opera (shorn only of a few recitatives *secco* and the final *trio*) moved along smoothly under his vivacious and efficient baton, so that from beginning to end Rescigno proved himself a sensitive musician and knowing conductor.

The protagonists had been chosen with discriminating care. Nicola Rossi-Lemeni in the title role showed himself an agile, if not noble, Giovanni. Often vocally splendid as in his singing of the "Drinking Song," he was less impressive and lacked finesse in the "Serenade," one of the sure hits of the Opera when Victor Maurel and Antonio Scotti sang the part. John Brownlee did well as Leporello and proved himself more aristocratic in mien than the master he served reluctantly as sentinel and servant. Eleanor Steber, usually heard as Donna Elvira, assumed for the first time the role of Donna Anna. Though her voice is not quite dramatic enough to surmount the heavy demands of the role, she made up for that deficiency with truly beautiful singing of her arias and concertized numbers, and with admirable histrionics. Irene Jordan was successful in her first performance of Donna Elvira. Her voice, noble attitude, and sense of theatre successfully portrayed the ungrateful role of the jilted inamorata of a Don who could claim the conquest of a "thousand and one" women. Leopold Simoneau won tremendous applause after his expert delivery of "Il mio tesoro." As an actor Mr. Simoneau has much to learn, but it is our belief that whenever his stage presence matches his singing, he may very well then be a true successor to the late Bonci. The Musetto of Lorenso Alvary was fine in voice and action. A routined artist, he makes of Musetto not a foolish lover, but a man of vigor who does not intend to be an obliging husband. Luigi Sgarro, with imposing voice and stature, gave added importance to the role of the Commendatore. Bidu Sayao's Zerlima—Bruno Walter-trained—was the essence of graceful

Alexander Tcherepnin (left) and Hans Schwieger, conductor of the Kansas City Philharmonic, look over the score of the noted composer's Symphony No. 1, which was given its local premiere by Mr. Schwieger in late December.

The Lively Arts—

Horns of Elfland

By T. H. Parker

Even before the first crocus, long before the swallows return to Capistrano, in fact while snow still lies in the Berkshire uplands, the Boston Symphony Orchestra is busy making plans for the coming summer concerts at Tanglewood.

This year's programs have now been announced, and as might have been guessed, they are outsize, to cover the enlarged Festival. The changes in the set-up are twofold. In the first place, there will be 12 major Shed concerts, instead of the usual nine. They will extend from July 10 to August 15.

But instead of being given on Fridays, Saturdays, and Sundays as they had been, they will be played Saturdays and Sundays only, and Fridays will be given over to a more protracted series of Bach, Mozart, Haydn and Handel programs.

In addition to this latter series of concerts, there will be six other chamber music events, on Wednesday evenings, presenting a number of internationally known ensembles and soloists.

The Shed concerts will take special cognizance of the 150th anniversary of Hector Berlioz, and Charles Munch, conductor of the Boston Symphony, will offer a number of major works by this French composer. These will include the "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society; "Fantastic" Symphony; Overture to "Beatrice and Benedict"; "Harold in Italy," with William Primrose as viola soloist; "Romeo and Juliet" with the Festival chorus and soloists; "Benvenuto Cellini" Overture; "Royal Hunt and Storm" from "The Trojans"; "Summer Nights," with Eleanor Steber as soloist; the "Te Deum," and the "Requiem" with the Festival chorus and four auxiliary orchestras.

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Musical Courier Mar 1/54

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First of a Series on the Great Orchestras of America

ONE HUNDRED MEN AND TWO GIRLS

The Boston Symphony

By JULES WOLFFERS

A TRADITIONALISM that holds fast to achievements of the past, a practical realization of present-day needs, and a questioning spirit that looks far into the future—these are the elements that give the Boston Symphony Orchestra its unique position.

So firmly imbedded is the Orchestra in New England's musical and cultural fabric that it is difficult to realize the Orchestra was founded only 73 years ago. There are still some symphony subscribers alive who have heard the Orchestra under all of its conductors from George Henschel to Charles Munch. One member of the original Orchestra, Daniel Kunze, is still alive, hale and hearty enough to attend the Orchestra's concerts and reminisce about the good old days.

Past and Present join hands—Monteux, Koussevitzy, Munch.

Founded in 1881 by Henry Lee Higginson—would-be musician turned banker — and supported almost single-handedly by the doughty Colonel, the Orchestra has sometimes been accused of being a club for Beacon Hill Brahmins. If so, it is a club that has always opened its doors wide for anyone to enter. From the very beginning provisions were made for public rehearsals at nominal admission charges. To this day "rush" seats are available at 60 cents for the Friday afternoon concerts and a return to the old tradition of public rehearsals has been established with a series of Thursday evening rehearsals at popular prices. These really are working sessions with the conductor stopping the Orchestra, where needed, to give the audience a fascinating glimpse into the preparation of a concert.

Another proof of the non-exclusiveness of this club is the number of series ticket holders. Ten thousand persons are subscribers in Boston alone, which establishes a record not matched by any other city. This does not include the series in Cambridge, Providence, and New York, nor its frequent tours.

It is a matter of record that almost from its inception the Orchestra has brought music to the masses. Its Pops season has an inimitable atmosphere that has been the despair of those seeking to duplicate its success elsewhere. Like the Australian Koala bear which can thrive only in one locale, the Boston Pops cannot be successfully transplanted out of sight of the State House's gilded dome.

Yes, this "exclusive" club scatters its largesse with almost unparalleled generosity. Pops is a money-maker with sold-out houses the rule, especially since the advent of Arthur Fiedler. But the Esplanade season of free outdoor concerts on the banks of the Charles attracts its audiences by the tens of thousands. In spite of the deficit such a

HARTFORD, CONN.
COURANT

FEB 28 1954

The Lively Arts

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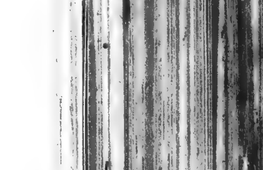

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"Quiet Please, Stand By!"

How the Music of the Boston Symphony Orchestra Is Recorded

By LUCIEN PRICE

Four o'clock on a rainy afternoon in March; scene, the Blue Room, where concert artists listen to the playback of their own performances as recorded. Walled with glass on three sides, one being a mirror, the other two, windows, and all three from floor to ceiling, the place is sound-proof against all noises except the sirens of New York city's fire apparatus which just now roars screeching past 155 East 24th st.

As the curtain rises, four men are discovered sitting on divans facing one another, two-and-two, on opposite sides of a low table where each pair bend over the ponderous tome of an orchestral-and-vocal score of Hector Berlioz's "Damnation of Faust."

The persons of this scene are Mr. Charles Munch, director of the Boston Symphony Orchestra, and his secretary, Mr. Leonard Burkhart, as parties of the first part, and, as parties of the second, Mr. Richard Mohr, Artists' Representative and director of classical red seal records for R. C. A. Victor, and his assistant, Mr. John Pfeiffer.

FINAL REHEARSAL

From Printed Books to Printed Sound

Out of a box across this Blue Room pours a golden flood of orchestral tone. What these four men are doing, in their postures of complete absorption, is a singular thing: they are proof-reading by ear a volume of sound, that which they hear being confirmed by what they see on the printed page of the score. Thus we have here an equivalent of the Aldine Press at Venice in the year 1500 when printing of the Greek and Latin classics from movable type was new, since what we now have in this 20th century is the printing of musical classics from the past three centuries in books of replayable sound.

These sounds which are now flooding out of that transmitter in such bright torrents were made 200 miles from this spot and three weeks before at Symphony Hall during two days of strenuous recording sessions by the full forces of the orchestra, soloists, Harvard Glee Club and Radcliffe Choral Society, with the recording engineers, about 250 persons working Sunday afternoon and evening, and Monday forenoon and afternoon, in all, sixteen hours.

The Phantom Audience of Microphones

Scene-shift: flash-back to Symphony Hall: time, Sunday forenoon, February 21, auditorium dark, stage brilliantly lighted and packed full of musicians, players and singers. Between stage and auditorium hang in voluminous folds from ceiling to floor not one curtain as at ordinary rehearsals, but two, to kill echoes. Those enormous drapes in color a dark maroon are sometimes spoken of as "the Oriental tapestries."

Recording sessions are the reverse of public. The audience at this one, seated at the end of the first balcony where it curves over the stage to the proscenium, must number as high as four persons, one of them being the manager of the orchestra and another the editor of the program notes.

The stage is focus. Under the brilliant highlights it gleams and glows—glows like a flower garden with the colors of the Radcliffe chorus' bright, Springlike frocks, blue, yellow, rose, green—and gleams with the white of the Harvard men's shirts, for they have shed their coats and neckties, gleams too with the rosy varnish of the fiddles and 'cellos, and with the shining horn-bells of the brass instruments.

The recording is in full career. It is start, go, sometimes through a whole scene without a stop; or again, stop, consult, start again, Mr. Munch seated on the podium at his desk and directly in front of him, between his desk and the orchestra, the two men soloists, Mr. David Poleri, tenor, and Mr. Martial Singher, baritone.

Before them are the microphones, a formidable array. Microphones dangle from the ceiling, microphones strain their electrical ears at the tops of gleaming metal stanchions which rise from the floor spindling upward like elongated reflections from lights seen in deep, still water—microphones formidable because they are the audience of the future, invisible but permanent, the audience for which these musicians will still be performing years hence; and this because sound has overtaken sight and phonograph records the Aldine Press. These mikes are the insatiable ears which are also eyes for the imagination, and here and now is that immortality of music on records which demands to be served by the labor of perfectionists.

"Quiet, Please . . . Stand by . . ."

Labor is the word. The Latin phrase is better, "labor immensus." On a bright stanchion before the conductor's stand is a small red electric light bulb.

A voice, Mr. Mohr's, speaks from the recording room:

"Quiet, please. . . . Stand by . . ." (Mr. Munch raises his stick). "E-4 R. C. double zero 33 . . ." The red bulb flashes on.

Mr. Munch's stick makes the down beat, out flows the orchestral tone; it is joined by the tenor's voice, as "Faust."

"La vieil hiver a fait place au printemps . . ."

"The hounds of Spring are on Winter's traces . . ."

It is the opening of Faust's apostrophe to Spring. Swinburne's English is better than the librettist's French, and Goethe's German is better than either:

"Vom Eise befreit sich Strom und Bache

"Durch des Fruhlings holden belebenden Blick . . ."

"Released from ice are brook and river

"By the quickening glance of the gracious Spring . . ."

A gay dance tune sung by peasants, boys and girls, goes swirling past like the newly released streams, then a stride of soldiers across the plain to that Hungarian March which had sounded so stirringly out of the box in the baroque Blue Room over in New York three weeks later, such a performance of that rousing, if slightly battered old tune, as certainly one never heard before.

Clash in Latin: Comic Interlude

On goes the recording, stops, starts, replayings, pauses for consultation. Mr. Burgin, the first violin, rises from his chair to point out a passage on Mr. Munch's orchestral score; the two nod mutual assent; Professor Wallace Woodworth, the Harvard choirmaster, appearing briefly at the stage end of the balcony opposite, speaks to the men's chorus:

"You need not sing louder, but be sure to articulate your words distinctly," (he does so himself). "Iam nox stellata velamina pandit."

On the heels of this treads a comic interlude. The students' song is in Latin, and some of the jokes are a trifle broad. From the engineers' room Mr. Mohr's voice says:

"The soloists are singing 'vichy,' the chorus are singing 'weekee.' We don't care which you sing, but you should all sing the same."

"'Vichy!'" pronounces Mr. Munch positively.

It being a students' chorus, Mr. Woodworth is for "weni, widi, wici."

"'Vichy,'" remarks Mr. Poleri modestly, "is Church Latin."

They have it back and forth to the visible amusement of the men's choir. Finally college Latin wins. Hurray, our side's ahead!

"Weni, widi, wici!" and on goes the recording.

They Polish a Phrase Till You Can See Your Face in It

This is the way to learn a musical work of such monumental dimensions, for they perform a passage, a scene of dramatic dialogue ("The Damnation of Faust" is also performed as a grand opera), a chorus, a solo, an orchestral interlude over and over till it is fixed in the listener's memory, and this is exactly what one possessing the records will be able to do later, following the music intently with the libretto or the score.

These musicians polish a phrase till it shines like the beautifully grained wood on the back of a Cremona fiddle; they polish a page till you can see your face in it; they polish, in fact, until the vocal chords of the singers begin to fatigue.

"I'm getting out of the opera business," says one of the soloists in a comic grumble.

Next thing, his fellow is having difficulty to sustain to its end a long legato passage. It is done three times. Still he cannot satisfy his meticulous sense of style. The boys in the chorus sit forward on the edges of their chairs, as anxious as at a football game. Suddenly the soloist says,

"I will do the whole scene."

Applause from the young men.

He goes through it gallantly, hitting that last phrase in triumph.

Hearty applause from the college men. . . . Touchdown!

Prima Donna on a Pedestal

Now the soprano, Miss Suzanne Danco, comes into it. Marguerite, alone in her chamber, sings that touching ballad.

"There was a King in Thule
"Faithful to the grave
"To whom his loved one dying
"A golden goblet gave . . ."

Berlioz's music is as tender as Goethe's poetry. Desecration though it seems to interrupt, science requires it for the sake of art.

Voice: (from the recording room) "Will Miss Danco move two steps nearer the microphone?" The ballad is sung that way. Better.

Next it is the turn of the two harps. "We are not getting them properly," says the voice. "Can you advance them from the rear of the orchestra up to in front of the microphones?"

'Cellists and violists part like waves of the Red Sea, making an aisle. Harps are moved forward. It is tried that way. "Too close. Move them back about half way." It is tried again. "Just right!"

Presently, in her soliloquy with choral obligato, Miss Danco's voice is wanted still nearer the microphone and at a level with it. A foot-high podium is brought. She mounts it. Not high enough. Mr. Munch steps down from his own podium, takes an orchestra chair, sets it before the mike, and assists her to mount. Prima donna on a pedestal! The chair is cane-seated and her shoes are high-heeled. She has a good nerve. At this, Mr. Boatwright, the bass baritone, steps forward and offers a stalwart shoulder for her right hand while she holds the vocal score in her left. Gratefully accepted. Then someone dashes out from backstage with a good, sturdy, wooden chair. This is substituted. She mounts it, still with one hand on the bass's shoulder, and the scene proceeds.

At intervals comes a rest period, twenty-five minutes. The orchestra men rise and stretch, most of them leave the stage, and so do the chorus women and men, although here and there a few remain to chat, or solitaries submerge in textbooks which, being thrifty husbands of time, they have brought along.

Upstairs in a large room off the first balcony there are playbacks of scenes just recorded. Heard resounding along the corridors, these sound startlingly like the actual performance, only a little reduced in volume.

A signal-bell trills. Players and singers troop back to the stage, and the session resumes. . . .

"Jam Session" in a New Sense

Preparations have been of an accustomed thoroughness. Two complete sets of recording apparatus had been sent over from New York: one monaural, present standard equipment, the other binaural, now emergent from the experimental phase but not yet for immediate release. With them, besides Messrs. Mohr and Pfeiffer, comes Mr. Lou Layton, veteran recording engineer, thirty years with Victor, reputedly the best in the business, and his modesty as pronounced as his skill is evident.

"Jam Session," in a non-vernacular sense, these recordings nonetheless literally are, for on Thursday evening came an Open Rehearsal of the work, the Hall being sold out as at any public performance; next, the Friday afternoon performance, and after that the Saturday evening. Time out to sleep and eat; then Sunday afternoon continuing through to Monday evening, the Washington's Birthday weekend when soloists and chorus were still available, came the sixteen hours before the microphones. Berlioz's, "Damnation of Faust" runs a little over two hours, "Which," as one of the engineers said, "makes it just forty minutes harder" than his "Romeo and Juliet" (recorded by Boston Symphony Orchestra and the Harvard-Radcliffe chorus last year), which takes 85 minutes— besides which, "Romeo and Juliet" is one-half for orchestra alone, but "The Damnation of Faust" is nine-tenths soloists, or chorus, or both, with orchestra, the parts for orchestra alone being only twelve minutes long.

When released next September the work will fill three Long Play discs.

The next day after those four hours of recorded playback in the Blue Room on East 24th Street, comes a dramatic interlude. It is still in New York, on a Saturday afternoon, and this same Orchestra and Chorus, Boston and Harvard, being on tour, first to Washington, then to Brooklyn, are performing Berlioz's "Romeo ond Juliet" in Carnegie Hall.

Boston Faces on the Stage of Carnegie Hall

It is odd, and somewhat startling, to see on the stage of that citadel of New York's musical classicism, the familiar faces and figures of the Boston Symphony men and of the Harvard and Radcliffe singers. More like a theatre or an opera house than our own Hall, Carnegie has two tiers of boxes, four balconies, and an elaborate proscenium arch ornate with gilding on off-ivory. It is sold out from floor to top gallery, and this on a March afternoon of torrential rain with traffic jams for blocks on every side. The mellow autumnal golden brown of the Hall's upholstery and balcony rails, together with its grandiose architectural curves, are antithetical to the cool austerity of our own Hall, but music transcends parochial partisanry. This New York audience bursts in with applause at the ends of scenes and at the close recalls the performers at least five times.

"Faust" as a Transmigrating Soul

The world's masterworks live many lives, re-incarnating century after century, and spilling over from land to land, from epoch to epoch. Berlioz's "Damnation of Faust" is a drama in music to a French text translated freely from the German of Goethe's tragedy. Both Goethe's work (which occupied him from his 19th year to his 80th) and the "Doctor Faustus" of Christopher Marlowe (first published in 1604) which survives as one of the towering poetic tragedies of the Elizabethan stage, derive from an elder legend of a Renaissance scholar who was reputed to have sold his soul to the Devil for magical knowledge.

Since this smelt suspiciously of the Middle Ages' distrust of the "new" learning (it was already 2500 years old) which had reopened the mind of European man in the 15th century, Goethe, poetizing from 1767 to 1832, could scarcely see his way to damning Faust; but Berlioz, an impetuous Romanticist of 1845, and reveling in the sheer diablerie of the theme, was restrained by no such scruples of an enlightened humanism. The chance was too good to miss, and his "Ride to the Abyss" of Mephistopheles with the doomed Faust is one of the most exhilarating horseback gallops in the literature of the orchestra, which abounds with such rides. After it, Marguerite's arrival in heaven sounds a bit tepid, for artists, like nearly everybody else, knowing more about hell than they do about heaven, give us heavens which are far less plausible than their hells are exciting.

An Easter Poem to Be Read Each Spring

A study of Berlioz's "Faust" should send one upstream to Goethe's. This is easily accessible in Bayard Taylor's translation, now published in the Modern Library edition for $1.25. But Goethe's drama is no more to be grasped by one reading than is Berlioz's music by one hearing, and it would be still better if Taylor's translation sent one on upstream to the original in German, for Goethe's poetic drama is traveling companion for a lifetime.

An Easter poem, it is to be re-read each Spring. It begins on Easter Eve; the duologues between Faust and Mephistopheles search the meanings of human destiny; Gretchen's tragedy is the grisley might-have-been, even the might-be, of almost anybody; and the great last act of Part Two, Faust's death, contains matter for the regeneration of all souls.

As for Berlioz's music, it is a steady blaze of genius. The joyous shock of the Easter choruses on resurrection morn is followed by music of coarse revelry in Auerbach's cellar at Leipsic, one song in which "love is rat poison," another in which politicians are pestiferous fleas. After these come the ballet of sylphs and the minuet of the will-o'-the-wisps (conjuring tricks by Mephistopheles) famous as bravura pieces of orchestral virtuosity. And when we reach Faust's "Invocation to Nature," solitary at a cavern's mouth in deep forest, it is a question if Berlioz's orchestra has not surpassed Goethe's poetry. Is not music here the more eloquent? But, for the matter of that, Berlioz can lay a spell on the imagination by a single orchestral phrase, like that which precedes and closes the marching song of soldiers and students, music as of brooding melancholy in a moorland solitude, which haunts and haunts. . . .

"'Tis We Musicians Know"

Thus halfway through the 20th century scientific technology by means of phonograph records has released into common life these brimming floods of musical genius. Created by some of the mightiest of human imaginations, this is a spiritual force beyond all predicting, and its release is only just started.

Outside one of those booths at the Boston Public Library where you choose your own records off open shelves and listen to heart's content, a red-headed G.I., arms full of Bach and Beethoven confides:

"When I first got home from Korea, I wondered, 'Where is my next religion coming from?' But now I know. This is it."

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Candid Camera Shots of Boston Symphony Rehearsal

Globe Cameraman Catches World Famed Organization Polishing the Finer Points

By CYRUS DURGIN

A crack orchestra like the Boston Symphony is a large and extremely sensitive human apparatus.

Preparing concerts requires many hours and deep concentration at rehearsals.

Now, thanks to the Open Rehearsals, the Boston public can see and hear how Conductor Charles Munch and his 100-odd players work.

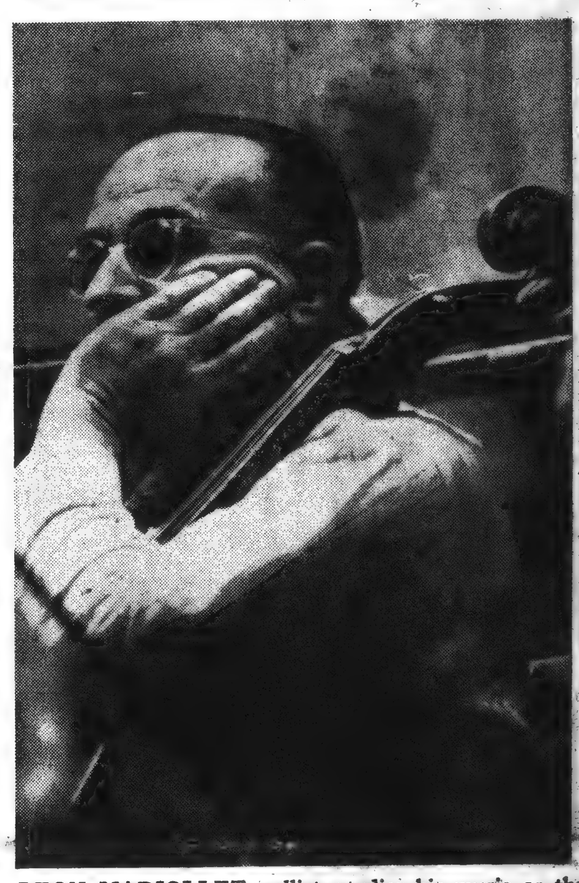
But close views are something else again, and very interesting. Globe photographer Charles McCormick sat in during a morning rehearsal at Symphony Hall the other day and got these shots, using a candid camera and only the usual stage lighting.

Large orchestras are so costly to operate that they usually run deficits. The Boston Symphony is no exception, and is now engaged in a campaign to raise $250,000. They have already passed the halfway mark, it is said, but the balance has still to be contributed, which anyone may do, with thanks.

CONDUCTOR CHARLES MUNCH gives a slow down-beat at start of a quiet phrase for woodwinds and horns.

HARPIST OLIVIA LUETCKE launches into a passage and at the same time watches the baton of Mr. Munch.

STRING BASS PLAYER Henry Portnoi turns page of music while awaiting place for his section to come in again.



LEON MARJOLLET, cellist, studies his music as the conductor explains how he wants passage played.

FIRST TRUMPETER ROGER VOISIN, one of best in the country, reads the notes as he plays.

FIDDLERS THREE—James Nagy, seated, left; Einar Hansen, standing, and Rolland Tapley examine back of violin during rehearsal intermission. A good violinist always has a lynx eye and ear for qualities of his instrument.

OBOISTS Jean Devergie and John Holmes listen attentively to instructions from Conductor Charles Munch.

JUST PRACTISING—Orchestra is not yet assembled for rehearsal, but first oboe Ralph Gomberg, left, warms up his instrument as Doriot Anthony, seated, first flute, marks her part to remind her of an important detail.

LOUIS SPEYER, one of the world's greatest masters of the English horn, examines place in music to see if his part corresponds exactly with notes in conductor's score. Mistakes sometimes happen!

THE STANDARD-STAR, NEW ROCHELLE

MT. VERNON, N. Y.
ARGUS
MAR 8 - 1954

Herald Tribune 3-28-54

MUSIC AND MUSICIANS

By VIRGIL THOMSON

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A single pool of conductors and soloists make all the music. Occasionally the orchestra is local, though not invariably. Programs are as standard as the executant musicians, with Mozart and Bach leading the field. Donau-Eschingen and Venice specialize in contemporary music, the former being a forefront of the experimental schools. The International Society for Contemporary Music convenes this year not in Europe at all but in Tel-Aviv. Most of the festival programs are on the conservative side, however.

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at the NEW YORK THEATRES

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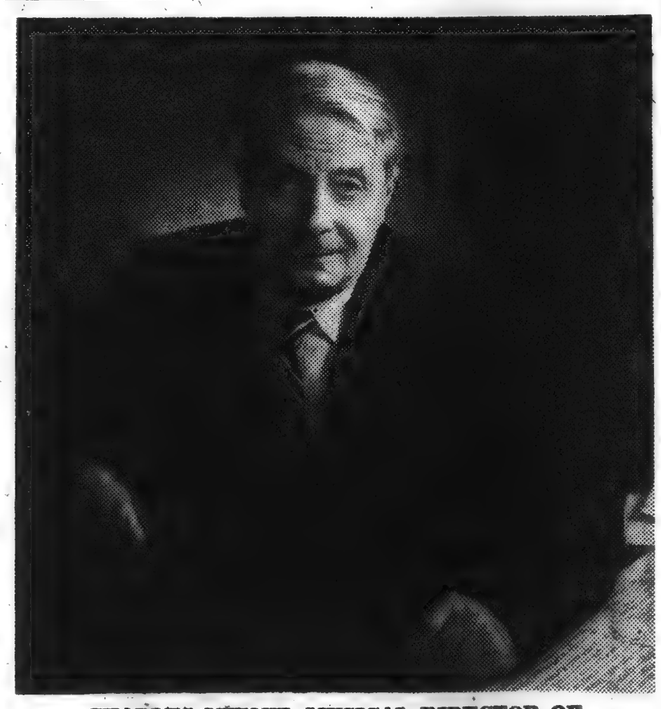

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Today
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N.Y. Times 6-
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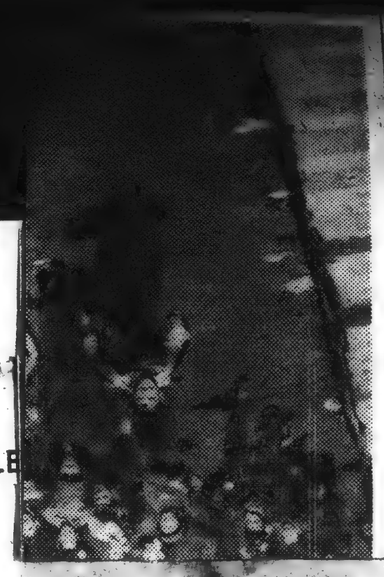
[91]



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BERKSHIRE MUSIC SE... N.Y. Times 6-6-54

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[91]

Tanglewood Is Prepared For New Festival Season

Many Buildings and Broad Acres of Berkshire Music Center Ready for Another Summer Program

Lenox—As Music Festival time approaches, the vast grounds of Tanglewood, home of the Berkshire Music Center, has been undergoing its spring house-cleaning, by Ward Gaston and his crew of maintenance men. The 40 acres of lawns have been groomed, the 40-odd buildings cleaned and repaired and the famous Music Shed, summer home of the Boston Symphony Orchestra, has been given a new coat of paint.

Arches Replaced

The Chamber Music Hall has also received much attention. Here Gaston and his crew accomplished a major performance. The outer arches that supported the roof were found in need of immediate replacement. Working from the inside and using a piled up, step by step, staging without a single nail, the crew installed four 36 feet by 24-inch beams, each weighing a ton.

In preparation for the 17th annual Berkshire Festival, the 15th in which the BSO has participated, the huge fan-shaped Music Shed that seats some 6000 music lovers has been given a new coat of paint for the anticipated record-breaking season that fast approaches. Some 130 gallons of specially mixed paint has been applied. Here Gaston again scored a feat of accomplishment. Being the first time that the Shed has been painted since its erection in 1938, a method of speed operation had to be devised. Thus Gaston devised a portable steel scaffold on wheels which was rolled around the top of the colonnade.

New Trees Planted

The native hemlock hedges, that date back 55 years, and are a masterpiece of perfection in the famous formal gardens, have all been trimmed and re-shaped. In looking toward future years, when the stately pines of Tanglewood will be no more, the crew also cares for the 100 new white pines that have been systematically set out so as to eventually replace the old "guardians" of the gravel paths and driveways on the Tanglewood grounds.

As Festival patrons of long-standing will recall, the Music Shed came into being dramatically, after a violent thunderstorm ruined the final concert of the 1937 season, then held under canvas. The storm commenced as the late Serge Koussevitzky was conducting a Wagner program, and reached a climax with the "Ride of the Valkyries." Koussevitzky declared that thereafter he would have to have something more substantial. The funds were rapidly raised—$20,000 was promised by the audience that night—and the steel Shed was ready for the opening concert the following summer.

Mr. Koussevitzky then got a grant of money from the Rockefeller Foundation and added a theater for opera and a chamber-music hall. Last summer the Theater-Concert Hall roof was completely redone, at a cost estimated at $25,000.

Record Crowds

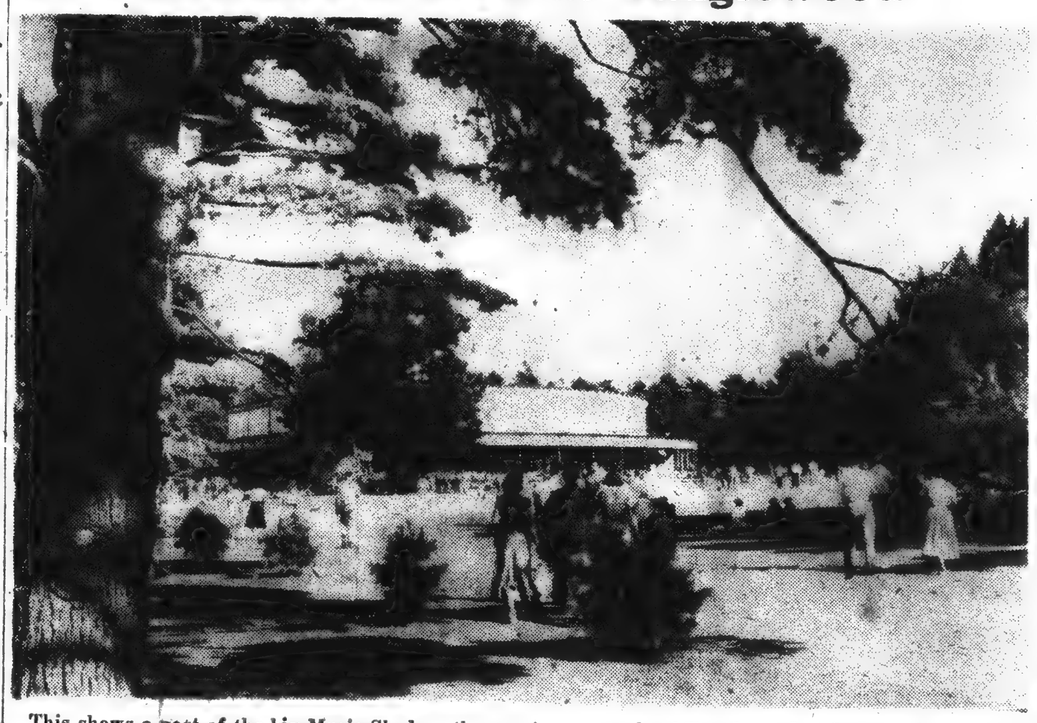
Record crowds attended the Berkshire Festival in 1953, when a total of 117,950 music-lovers converged on Tanglewood, an average of 4360 for the preliminary chamber concerts in the Theater-Concert Hall (which seats 1152) and an average of 10,200 for the concerts in the Shed which has a capacity of 6000. This meant that audiences for the chamber series sat 3000 per performance, outside under the stars on the spacious lawns; and 4000 per performance outside the Shed on Saturday nights or Sunday afternoons.

The 1954 Berkshire Festival opens Wednesday evening July 7, with a concert by Claudio Arrau, pianist, and the Bel Arte Trio in the Theater-Concert Hall, and concludes with a Sunday afternoon, Aug. 15, Shed concert of Berlioz' "Requiem," conducted by Charles Munch, with the participation of the full 104-man Boston Symphony Orchestra, the Festival Chorus of students from the opera and choral departments, and soloists, in the Shed. Six Wednesday evening chamber concerts are to be given, six Friday evenings of chamber music by the chamber section of the BSO, and six Saturday evening and six Sunday afternoon Shed concerts by the full orchestra.

ASK TRAVEL TAX END

Although travelers stand to save this year in travel costs as a result of the recent reduction in the federal passenger tax from 15 to

The Music Shed at Tanglewood



This shows a part of the big Music Shed on the spacious grounds of Tanglewood at Lenox, where many thousands go each summer for the splendid concerts of the Berkshire Music Festival. In the picture, many of the concert-goers are seen strolling on the lawns surrounding the Music Shed, enjoying the music and the beautiful scenery at the same time.

Festival Announces 25 Student Concerts

About twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival at Tanglewood, Lenox, Massachusetts.

The Berkshire Music Center is directed by Charles Munch, Music Director of the Boston Symphony Orchestra, according to the plan and in the spirit of its creator, Serge Koussevitzky. Now preparing for its twelfth year, which will commence with the arrival of some 400 students from all parts of the U. S., Canada and foreign countries on Sunday, July 4, the Berkshire Music Center has Aaron Copland as assistant director, and such eminent musicians as Jean Morel, Hugh Ross, Frederic Cohen, Ernest Toch, Lukas Foss, Gregor Piatigorsky, as teachers.

Young musicians of high skill-players, conductors, singers, many on the threshold of distinguished careers have at Tanglewood the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity. A voluntary contribution constitutes membership in the Friends, whose enrollment at the end of the summer of 1953 was 5472, an increase of more than 1500 from the previous year. Thirty-five per cent of the Friends are from Berkshire County, which means that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the concerts by students of the Berkshire Music Center, events at Tanglewood this summer now total 49, a full calendar for the 42 days of the six-week season.

Head for the Woods— Festivals Are There

New York Herald Tribune
By JAY S. HARRISON May 30 54

(The scene: A large, crowded metropolitan travel agency. A brightly colored sign reading "Information" hangs above the central desk. The characters: A music-loving traveler who knows nothing and a music-loving clerk who knows everything. The time: Noon of any day.)

CLERK: Good afternoon. Can I help you?

TRAVELER: I think you can. Anyway, I hope so.

C: Since you're here I imagine that you're interested in arranging a summer vacation. Are you?

T: Yes, but of a very special kind. You see, I'm an amateur musician. I mean I love it, and I'd like to strike some festivals on my travels. Do you know anything about music festivals in America?

C: Yes, indeedee. Off the record, I'm a great lover of the classics, especially Sousa. But my employer must never know. He's suspicious of the better things. *(Rummages through an austere and overbrimming file.)* Have you any special preferences—Bach, Beethoven, Debussy, the moderns?

T: No—they're all music; and that's what I'm interested in.

In the Berkshires

C: *(Searches some more.)* Well, let's see. The big event, of course, is Tanglewood, in the Berkshires. Up in Lenox, Mass., they're running a six-week season this summer, beginning July 7. There will be orchestral concerts every Friday and Saturday nights and Sunday afternoons, and on other days all kinds of chamber music.

T: Any operas?

C: Yes. On July 27 there's a double bill of Ernest Toch's "The Princess and the Pea" and Orazio Vecchi's "L'Amfiparnasso." Also on Aug. 2 the opera department is presenting Aaron Copland's "The Tender Land." And on Aug. 18 the New York Pro Musica Antiqua will take over in Lenox and begin a six-concert series of terribly old music.

other events on the East Coast. I'm not sure that I'm going to leave it.

More in the East

C: Even if you don't, you've still got a big choice. If you like, there's Chautauqua near the western end of New York State, where symphonies and operas and all kinds of things are presented every year. That begins on July 4. And you can also count on the Bennington, Vt., conference in late August to round out your summer schedule. Then, too, the Tamiment Institute in Tamiment, Pa., features a series of chamber music concerts from June 24 through 27. I understand that a prize-winning quartet, not chosen as yet, will be performed during the three-day period. And this year in Newport there will be a jazz festival on July 17 and 18 and a series of four symphonic concerts beginning on Aug. 20.

T: That's quite a list. But suppose I decide to extend my vacation and go West—will I find anything worth while? You know, I don't hear much music in the winter. What with my job during the day and my television set during the night my time is pretty well taken up. How does the West and Mid West look to you?

C: *(Returning to papers.)* Smashing, just smashing. On your way out you might stop at the Cincinnati Zoo Opera, which opens on June 26 with "Lucia di Lammermoor." And when you finally hit Denver you'll be right in the middle of a batch of festivals. In Aspen, there are concerts almost every day—and the Institute, opening on June 28, runs until early September. That ought to be enough music to last a lifetime. And Central City, beginning on June 26, will alternate Gounod's "Faust" and Strauss' "Ariadne auf Naxos" until it closes on July 24. Then there is also Red Rocks Park where the Denver Symphony gives concerts in August under the direction of Saul Caston.

T: Perfect. Plenty to keep me busy.

MAINE

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the School of Music operated by the Boston Symphony Orchestra, July 5-Aug. 15 in connection with the annual Berkshire Festival in "Tanglewood," this summer. Charles Munch, conductor of the Boston Symphony is the school's director; Composer Aaron Copland is assistant director. Principal aid to the 400 students selected annually from applicants from all sections of the United States, Canada and abroad is the "Tanglewood" Revolving Scholarship Fund which last year awarded grants for the tuition of 210 students. This fund, established in 1947 by RCA Victor, and since augmented from other sources, is drawn upon each year for students selected as instrumentalists, conductors, singers and composers and is reimbursed by students when they are able to do so, in order that others may benefit in future school years.

TO WORK during the summer school sessions are such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department, and Lukas Foss, in the Tanglewood Study Group, a special section available to amateurs. In addition special scholarships are available this summer including those given by violinist Jascha Heifetz, and cellist Gregor Piatigorsky and others famous for their music. Syracuse Herald-American 6-6-54

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Syracuse Herald-American 6-13-54

Tanglewood Season Has 49 Concerts for Festival; Copland's New Opera

This date in music: 1855, world premiere, in Paris, of Verdi's "Sicilian Vespers"; 1911, in Paris, Pierre Monteux conducts the Ballet Russe in the world premiere of Stravinsky's "Petrouchq" with Nijinsky and Karsavina.

By E. V. W.

TWENTY-FIVE CONCERTS will be given by students of Berkshire Music Center during the 1954 Berkshire Festival of the Boston Symphony Orchestra in "Tanglewood," Lenox, Mass., during the six weeks starting July 4. In all, 49 music events are announced by Charles Munch, Symphony conductor and director of the Music Center.

NOW PREPARING for its twelfth year, starting with arrival of some 400 students from all parts of the United States and Canada and foreign countries, Berkshire Music Center is in accord with the plan and the spirit of its creator, the late Dr. Serge Koussevitzky. Assistant director of the Center is Aaron Copland with such eminent musicians as Jean Morel, Hugh Ross, Frederic Cohen, Ernst Toch, Lukas Foss, Gregor Piatigorsky and First Chair members of the Boston Symphony as teachers.

THE VALUABLE experience of group performance in "Tanglewood," is the lot of young musicians of high skill — players, conductors, singers—many on the threshold of distinguished careers. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity of the Theater Concert Hall. Boston Symphony Concerts are included in the 24 Berkshire Festival programs, with six Saturday morning rehearsals of the Symphony. For these rehearsals there is a moderate admission fee, proceeds benefiting the Orchestra's Pension Fund. Two organ recitals by E. Power Biggs also are announced.

"THE TENDER LAND," a new opera by Aaron Copland on an American theme will give its second production here and its New England premiere on Monday and Tuesday nights, Aug. 2-3 in the Theater-Concert Hall. Also scheduled: a single performance on July 27 of a double bill, Ernst Toch's one-act opera, "The Princess and the Pea" and the 16th century opera "L'Amfiparnaso" by Grazio Vecchi (its first staged presentation in this country).

CONCERTS BY THE Boston Symphony in the Music Shed include those on July 10, 17, 24, Aug. 7, 14, at night and on July 11, 18, 25, Aug. 1, 8, 15, afternoon. The opening night concert will present the Berlioz "Damnation of Faust" with the Harvard Glee Club and the Radcliffe Choral Society and soloists. For the closing concert of the Festival on Aug. 15, Director Munch has chosen the Berlioz "Requiem" with Festival Concert and Soloist and the orchestra, in memory of Dr. Koussevitzky. In addition to Director Munch, concert conductors in the Shed on occasion will include Pierre Monteux, Jean Morel and Richard Burgin. Soloists with the orchestra: Vera Franceschi, Nicole Henriot, Claudio Arrau and Leon Smit, pianists; Eleanor Steber, soprano; William Primrose, violist; Ruth Posselt and Zino Francescatti, violinists.

Student Concert Series Planned at Tanglewood

Berkshire Music Center Summer School Schedule Announced; Activities Due to Start July 4; Six Symphony Concerts by Scholarship Students

Boston, June 12 About 25 concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox. The Berkshire Music Center is now preparing for its 12th year, which wil commence with the arrival of some 400 students from all parts of the U. S., Canada and foreign countries on Sunday, July 4.

Young musicians of high skill—players, conductors, singers—many on the threshold of distinguished careers, at Tanglewood have the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity. A voluntary contribution constitutes membership in the Friends, whose enrollment at the end of the summer of 1953 was 5472, an increase of more than 1500 from the previous year.

Attendance Grows

Contributions from the Society of Friends in 1953 totaled $27,637, and total attendance at the student concerts last summer was 43,825, an increase of nearly 10,00 over the year before. Thirty-five per cent of the Friends are from Berkshire County, which means that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the concerts by students of the Berkshire Music Center, events at Tanglewood this summer now total 49, a full calendar for the 42 days of the six-week season. Twenty-four are Berkshire Festival concerts, six are Saturday morning rehearsals of the Boston Symphony Orchestra, admission $1 each, proceeds benefiting the Orchestra's Pension Fund. In addition are two organ recitals by E. Power Biggs, on Saturday aftenoons July 24 and Aug. 7.

The schedule calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8.30 p. m., commencing July 8, with the exception of the final one, announced for Saturday afternoon, Aug. 14.

Six concerts of chamber music wil be held in the Chamber Music Hall at 10 a. m. on Sunday mornings, July 11 through Aug. 15.

Composers' Forums

Five forums wherein young composers accepted for study at Tanglewood argue their own and fellow students' works, also held Sunday evenings at 8.30 p. m. in the Chamber Music Hall, July 11 to Aug. 15.

Three evenings of opera will be given in the Theater-Concert Hall, which require reserved seat tickets procurable in advance. Vecchi's "L'Amfiparnasso" and Toch's "The Princess and the Pea" are the attraction on Tuesday, July 27; Aaron Copland's full-length opera, "The Tender Land," new to New England, on Monday and Tuesday evenings, Aug. 2 and 3. Two evenings devoted to performance of opera scenes and choral works are planned in the Theater-Concert Hall on Tuesdays, July 11 and Aug. 10.

Unscheduled demonstrations by students of the new Dept. 5, organized two years ago for the pure enjoyment of music by amateurs, will be given, as in the past, on Sturday afternoons, in the Barn, and also planned are Monday evening forums, Aaron Copland moderating, in Sedgwick Hall, Lenox.

5-13-54

Berkshire Inns Add Facilities

By Richard V. Happel

PITTSFIELD, Mass.

Considerable expansion of tourist housing facilities, miles of improved highways, spruced-up picnic areas and generally increased information services for travelers will greet the summer visitor to the Berkshire Hills of Massachusetts during the coming season.

Spurred by the Berkshire Hills Conference at Pittsfield and encouraged by an ever-expanding entertainment program, Berkshire County innkeepers have added several hundred rooms to accommodate visitors. At present there are about 10,000 rooms for tourists to the Berkshires. Several of the newer units are attractive motel type buildings constructed in traditional New England colonial manner.

Now open are new six-lane parkway connections with the New York state parkway system which make the area even more readily accessible to visitors from metropolitan centers. The distance is only 150 miles from New York City and three are frequent train, bus and air services.

Playhouses to Open

Once arrived the summer guest is certain to find something to suit his taste and pocketbook. Two area summer theaters begin their seasons in late June. The Berkshire Playhouse at Stockbridge opens June 21 for the twenty-third year. Sylvia Sidney and Frank Albertson are to play the Broadway hit "The Four Poster," for a week. The Berkshire Playhouse season will run for eleven weeks and director William Miles is passing along to the customers the savings realized on the reduction of Federal tax on admissions.

Just over the Berkshire-New York state line, the Malden Bridge Playhouse, at Malden Bridge, N. Y., is inaugurating its seventh season on June 22 under the new ownership of Paul Bressoud. Mr. Bressoud has operated the theater for the last two seasons, directed many of the productions and acted several parts. This year he makes his debut as owner, having recently purchased the establishment. He plans a ten-week season.

For music lovers, Berkshire attractions range from solo recitals to ensembles of the Boston Symphony Orchestra, Berkshire Festival chorus, and soloists, all under the direction of Charles Munch at Tanglewood. The 1954 Berkshire Festival begins Wednesday evening, July 7, with Claudio Arrau and the Bel Arte Trio. For this summer the festival has been divided into six series embracing chamber music, chamber orchestras—opera, and of course, the Boston Symphony concerts.

Copland Opera Premiere

Aaron Copland's new opera, "The Tender Land," will have its New England premiere Aug. 2 at Tanglewood. The only other production of this work, written on commission by the League of Composers from a grant by Richard Rodgers and Oscar Hammerstein 2d, was that of the New York City Center Opera Company during the last winter.

The New York Pro Musica Antiqua plans six concerts at Avaloch in Lenox the latter part of August, after the close of the Tanglewood season. There will be six concerts, some on Sunday afternoons, but all will be scheduled so as not to interfere with the chamber concerts at South Mountain in near-by Pittsfield.

Ted Shawn, director of the Jacob's Pillow Dance Festival at Lee, has published his complete program beginning July 2. Alicia Markova and Alexandra Danilova are featured dancers during the summer and the American debut of the Celtic Ballet of Scotland will take place with a three-week run in the barn theater commencing July 28. All programs have additional groups and solo artists such as the Lester Horton Dance Theater from California, Ram Gopal, and the Charles Weidman Theater Dance Company.

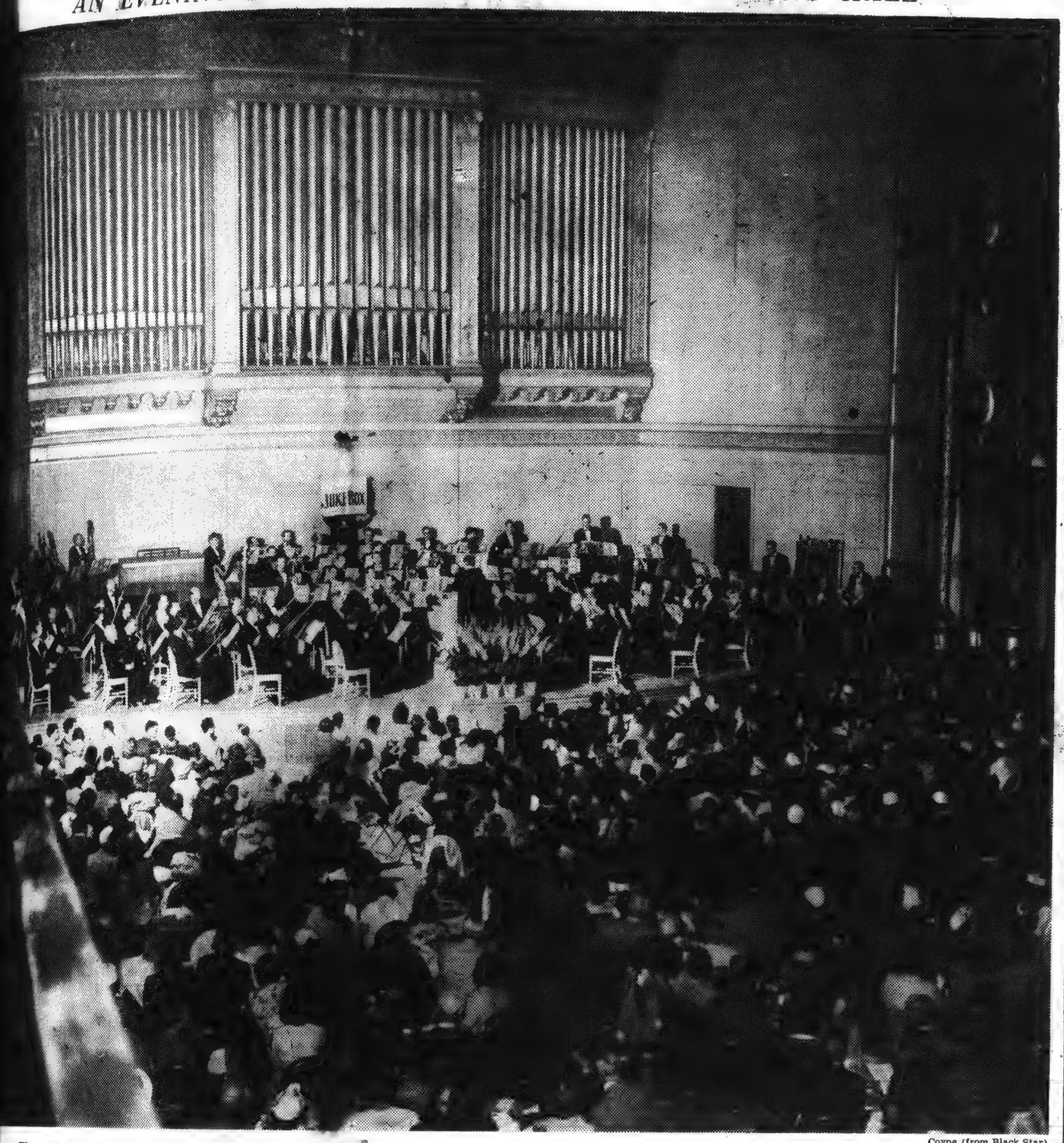
Less sophisticated amusements are provided by antique shop auctions, county fairs, country skill exhibits, square dance competitions and similar activities. The Berkshire Garden Center always attracts many visitors at Stockbridge. In near-by Lenox is the Pleasant Valley Sanctuary with its miles of hiking trails and unusual nature museum. Also at the Sanctuary meals may be obtained in a rustic setting looking out upon the beautiful hill section.

Other Diversions

Complete bathing and boating facilities are available at the many Berkshire lakes all noted for the clarity of their spring-fed waters. Stream fishing is generally uncrowded and rewarding. Golf courses are scattered throughout the county and polo matches are played on Sunday afternoons at Crane Field in Pittsfield. Several art exhibits are scheduled and the outdoor reading room of the library at Lenox will again be utilized for an exhibition of sculpture by Berkshire artists.

TIGHT BINDING

AN EVENING AT THE BOSTON "POPS" IN SYMPHONY HALL



Coyne (from Black Star)

The spring season of music under Arthur Fiedler has reached the half-way point. A recent photograph shows a typical gathering.

25 YEARS WITH 'POPS'

Fiedler's Zest in Boston Job Is Undiminished

By HOWARD TAUBMAN

THE grandaddy of "Pop" concerts in this country is the series in Boston. It began in 1885, only four years after the Boston Symphony Orchestra itself was founded, and it has become a formidable institution in New England. You can't imagine Boston letting the "Pops" slip away permanently to another city as the Braves migrated to Milwaukee. The "Pops" have been imitated, and the Boston "Pops" Orchestra has toured the country, but Symphony Hall in Boston has learned somehow to keep the choicest flavor.

One of the reasons is the hall itself. When the regular seats on the main floor are removed and replaced by tables, Symphony Hall ceases to resemble a theatre but looks more like a ballroom or a great hall in a center of learning. A second reason is that the Boston Symphony Orchestra is available to become the "Pops" ensemble, which is a guarantee of quality performance. A third reason is Boston itself which remains faithful to relaxed, leisurely music despite the competition of high-pressure amusements like the films and TV.

And then there is Arthur Fiedler, who might be called a fourth reason. He is now in the midst of his twenty-fifth season as conductor of the Boston "Pops," and there is no sign that his relish in the job has diminished. Although he is crowding 60, he looks as dapper and zestful as a boulevardier. He seems to find fresh enthusiasm for each new season, and he conducts each concert not only with professional smoothness but with the gusto of a man who likes what he is doing.

A Lot of Concerts

Mr. Fiedler estimates that he has conducted more than 4,250 "Pop" concerts in Boston alone. There have been performances on the road, and there have been a lot of recordings, some of which are listed by Victor among its all-time best sellers.

Ask Mr. Fiedler how many different pieces he has conducted in all these years and he guesses about 1,000. But being businesslike, he opens a carefully catalogued looseleaf notebook on the desk of his office in Symphony Hall. Every work is listed for each season with a notation for the timing. When they were last added up at the end of the 1952 season, these were the totals:

Marches, 110; overtures, 106; suites, 115; symphonies, 15; musica

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Berkshire Festival Draws Western New Yorker

Buffalo Evening News 5-29-54

By THEODOLINDA C. BORIS

THE Berkshire Music Festival, enlarged [illegible] for the 1954 season [illegible] evening of [illegible] six Friday [illegible] chamber [illegible] and six [illegible] afternoon [illegible] Boston Symphony Orchestra.

In addition [illegible] will be [illegible] programs by students of the Berkshire Music Center, roughly following this schedule: Tuesday evenings, operas or choral works; Thursday evenings, student orchestra; Sunday mornings, chamber music; Sunday evenings, composers' forums.

Other major events of the festival season on the Tanglewood, Lenox, Mass., grounds will be Saturday morning rehearsals of the orchestra; Sunday afternoon organ recital by E. Power Biggs; Saturday afternoon concerts by the Tanglewood Study Groups; a series of one-act operas by Department IV, Tuesday, July 27, a full-length opera by Department V, Monday and Tuesday, Aug. 23, and the annual "Tanglewood Parade" booster [illegible] on Aug. 29.

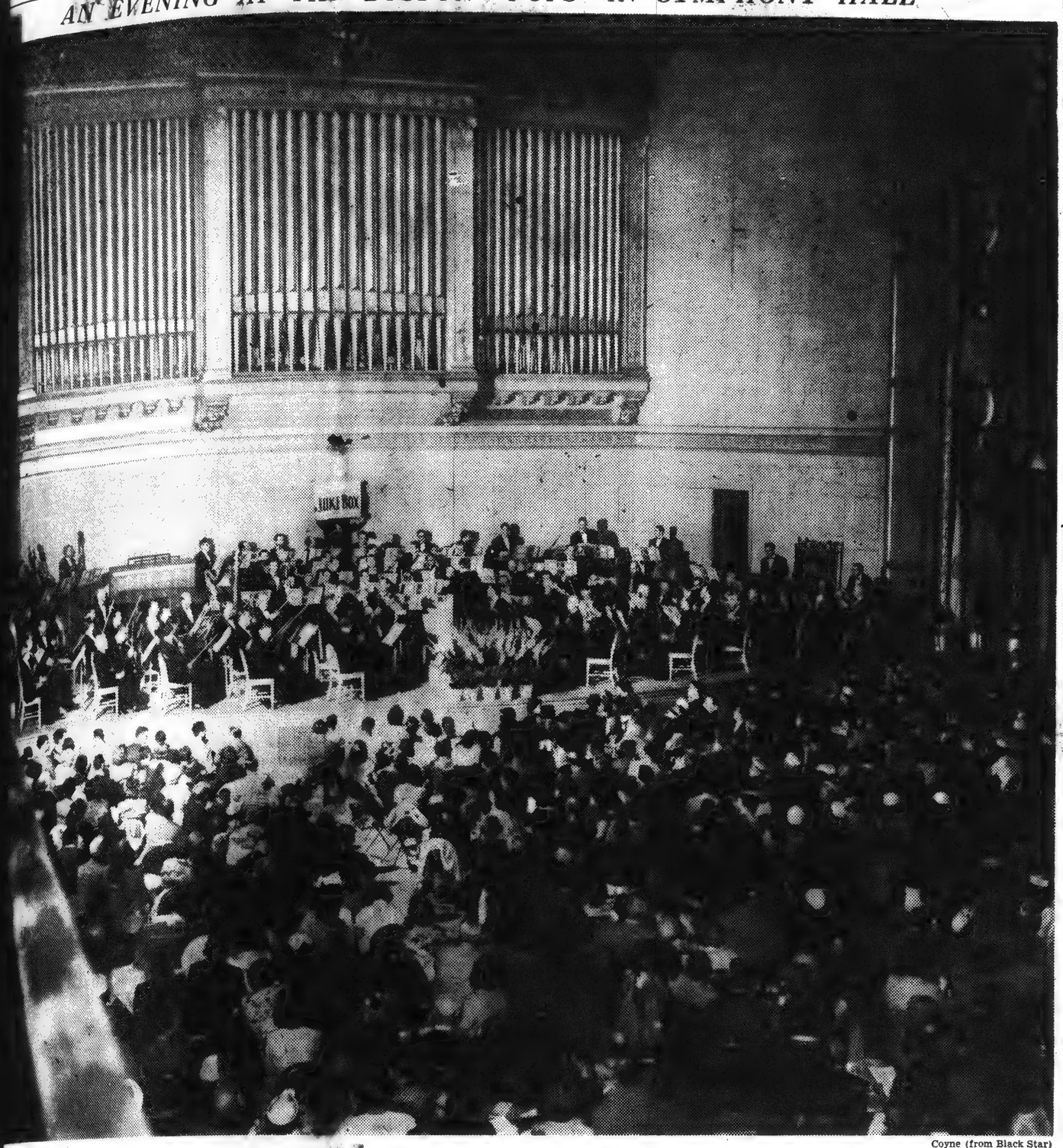
[illegible]

[illegible]

[illegible]

TIGHT BINDING

AN EVENING AT THE BOSTON "POPS" IN SYMPHONY HALL



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Marches, 110; overtures, 106; suites, 115; symphonies, 15; musical comedies, 51; rhapsodies, 18; opera selections, 19; waltzes, 51; special selections, 48; piano concertos, 92; miscellaneous, 694 (for some reason this figure is as of 1948; maybe some one got tired of counting); encores, 436 (also a 1948 tally); arias, 27, and miscellaneous concertos, 47.

It is obvious that the accent is on light music. Mr. Fiedler does not apologize for this. The idea of the series is that it should be different from the programs of a regular symphony set-up, and within its frame of reference it maintains high standards.

"There is bad music and good music in all forms," Mr. Fiedler said the other day, not defensively but with the air of a man stating a simple fact. "What's wrong with the 'William Tell' Overture? It's a fine piece, but how often do you hear it in a winter series? What's wrong with a Strauss waltz? Or a musical comedy score by Rodgers or Porter or Berlin? They are all good in their own right. How many serious symphonic programs bother with a thing like Tchaikovsky's 'Nutcracker' Suite? It's delightful music, and there are a lot of people who like it."

Easy to Take

Mr. Fiedler knows how to make programs that are gay and easy to take, and he does not mind suggestions. All sorts of organizations from schools and colleges to large companies in the New England area take evenings at the "Pops," and they like to have favorite pieces on their programs.

Some of the organizations that send large delegations to the "Pops" have talented individuals whom they suggest for solo appearances. Mr. Fiedler spends a lot of time giving them auditions. The best are selected and given a place on the program.

The result is that an evening at the "Pops" is often like a family affair. The hall is cheerful and the colors of spring and summer dresses add to the lighthearted atmosphere. The sale of soft drinks, beers and wines does nothing to lessen the mood, and it is odd that the clinking of an occasional glass against a bottle does not sound like an intrusion on the music.

The selling of refreshments has become quite a business for the Boston Symphony. The management has set up what amounts to a thriving bar and restaurant in a large room off the auditorium. Here the waitresses glide in to fill their orders and glide out to serve the customers.

As to the audience, it includes quite a few Boston Symphony Orchestra subscribers as well as many people who never go near the winter series, though Mr. Fiedler thinks that the "Pops" make audiences for the more serious programs. Not that he considers himself a missionary. To him music is fun, and he turns it into fun for the "Pops" audiences.

Berkshire Festival Draws Western New Yorker

Buffalo Evening News 5-29-54

By THEODOLINDA C. BORIS

THE Berkshire Music Festival is enlarged in scope for the 1954 season. Into six Wednesday evening chamber music concerts, Friday evening concerts, a series of twilight concerts and six Saturday evening and six Sunday afternoon concerts by the Boston Symphony Orchestra.

In addition, there will be approximately 40 concerts by students of the Berkshire Music Center, with daily lectures, daily recitals, choral works Thursday evenings, student orchestra Sunday afternoons, chamber music Sunday evenings, composers' forums. Other major events of the festival season on the Tanglewood grounds, Lenox, Mass., are a visit by the Stuttgart Opera Company, a series of concerts by Dimitri Mitropoulos and the Philharmonic-Symphony Orchestra of New York, a concert by Eugene Ormandy and the Philadelphia Orchestra, a Saturday evening Study Group and a series of concert operas by Dimitri Mitropoulos. Tuesday, July 27, a full-length opera by Dimitri Mitropoulos and Sunday and Tuesday, Aug. 22 and 24, the annual "Tanglewood Parade" [illegible] Music Center.

This year's festival is of special interest to the 150th anniversary of the birth of Berlioz.

The Boston Symphony programs will be as follows:

Saturday, July 10, Berlioz's "Damnation of Faust" with the Radcliffe Choral Society, Charles Munch conducting.

Sunday, July 11, Beethoven's Symphony No. 5, Debussy's "Nocturnes" and Ravel's Piano Concerto No. 5 (Claudio Arrau, soloist), Pierre Monteux conducting.

Saturday, July 17, all-Franck program with "Le Chasseur Maudit" and "Les Eolides" and Les Djinns" (Vera Franceschi, soloist) and Symphony in D minor, Monteux conducting; **Sunday, July 18,** Debussy's "Iberia," Copland's Piano Concerto (Leo Smit, soloist), Berlioz's Fantastic Symphony, Munch conducting.

Saturday, July 24, Weber's "Der Freischuetz" Overture, Prokofieff's Sixth Symphony, Strauss' "Don Juan" and Elgar's Enigma Variations, Jean Morel conducting.

Sunday, July 25, Berlioz's Overture to "Beatrice and Benedict," and his "Harold in Italy" Symphony (William Primrose, viola, soloist), Toch's Second Symphony, Munch conducting.

Saturday, July 31, Berlioz's "Romeo and Juliet," dramatic symphony with festival chorus and soloists, Munch conducting.

Sunday, Aug. 1, Prokofieff's "Chout" ballet, Dvorak's Violin Concerto (Ruth Posselt, soloist), Sibelius' Second Symphony, Richard Burgin conducting.

Saturday, Aug. 7, all-Berlioz program with Overture to "Benevenuto Cellini," "Reveil Hunt and Storm" from "The Troians," "Summer Nights," (Eleanor Steber, soprano, soloist) and "Te Deum" with festival chorus and soloists, Munch conducting.

Saturday, Aug. 14, Wagner's Faust Overture, Piston's Symphony No. 4, Ravel's Piano Concerto (Nicole Henriot, soloist) Saint-Saens' Symphony No. 3 (with organ), Munch conducting.

Sunday, Aug. 15, Berlioz's Requiem, with chorus and soloists, Munch conducting.

Music by Bach, Handel, Haydn, Roussel, Ibert, Mozart, Stravinsky Rossini and Ravel will be heard on the Friday evening programs.

Chamber Music Added To Berkshire Festival

June 1 - 54

New Lebanon Echo

Six chamber music concerts at Tanglewood are now a part of the enlarged Berkshire Festival of the Boston Symphony Orchestra, Charles Munch, Conductor. They will be given on 6 Wednesday evenings in the intimate Theatre-Concert Hall.

The chamber music concerts at Tanglewood were initiated by the late Mrs. Elizabeth Sprague Coolidge, who for several years generously donated concerts to which Friends of the Berkshire Music Center, contributors to the support of the school, were invited. This custom of chamber music at Tanglewood is continued as a part of the Berkshire Festival concerts, and the proceeds of the ticket sale will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

The following programs are announced, subject to change and addition:

Wed., July 7—Claudio Arrau, piano; the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, cello) in a Beethoven program:

Wed., July 14—The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifetz, cello)

Wed., July 21—The Zimbler Sinfonietta, under the direction of Josef Zimbler.

Wed., July 28—The Griller String Quartet (Sidney Griller and Jack O'Brien, violins; Phillip Burton, viola; Colin Hampton, cello)

Wed., Aug. 4—The Kroll String Quartet (William Kroll and Louis Graeler, violins; Nathan Gordon, viola; Avron Twerdowsky, cello)

Wed., Aug. 11—Zino Francescatti, violin; Arthur Blsam, piano Sonata Recital.

[94]

"... GET BIG CO..."

... Wire, Tape Backgrounds, ... To Get Going Over

Cats Vs. Chicks

MGM Records is pitting the sexes against each other in a battle of jazz. Diskery has set the Clark Terry Septet against the Terry Pollard Septet for a longplay album to be tagged "Cats vs Chicks."

The combos will play the same numbers. Tunes set for the platter battle are "Cat Meets Chick," "Mamblues," "The Man I Love" and "Anything You Can Do.' Album will be produced by Leonard Feather.

Berkshire Fest Readies for Its Biggest Season

Lenox, Mass., June 15.

The Berkshire Festival—variously referred to as the summer music mecca of America, its Salzburg or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's fest, when 118,000 persons were attracted to break all attendance records, with a $311,600 take, event has been extended. Season will run a full six weeks instead of three, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

Fest will tee off July 7 in the Theatre-Concert Hall with Claudio Arrau and Bel Arte Trio in a Beethoven program, with another chamber concert Friday night (9) with a small orch playing the Bach Brandenburg concertos. First Music Shed concert, July 10, will have Charles Munch leading the Boston Symphony Orchestra in Berlioz's "Damnation of Faust" with soloists, the Harvard Glee Club and Radcliffe Choral Society. Pierre Monteux will concert Sunday's (11) all-Beethoven symph program.

Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the Frenchman, during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" "Harold in Italy." Season soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts, with Richard Burgin, Jean Morel and Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitky, late conductor of the BSO.

Staff Arrives at Tanglewood

TANGLEWOOD—In preparation for the opening of the 17th Berkshire Festival, the 15th since the Boston Symphony Orchestra participated, at Tanglewood, on Wednesday, July 7, and its attendant 12th season of the Berkshire Music Center, the orchestra's summer school of music, Festival and school staff members are arriving at Tanglewood.

Thomas D. Perry Jr., executive secretary of the Berkshire Music Center, and assistant manager of the orchestra, who was recently named to succeed retiring Manager George E. Judd at the end of the summer, is in a summer cottage at Stockbridge Bowl he has occupied for two seasons now. He will shortly be joined by Mrs. Perry and their two sons when they complete their year's school in Hingham. Assisting Mr. Perry is his secretary, Miss Josephine Testa, of Pittsfield, residing with her parents, Mr. and Mrs. Angelo Testa at 71 Stoddard Ave. This is Miss Testa's fourth summer at Tanglewood, the past three having been in the Festival box office.

Berkowitz Due Today

Expected today is Ralph Berkowitz, of the Curtis School of Music, Philadelphia, to resume his duties as dean of the Berkshire Music School. With Mrs. Berkowitz and their daughter, Joan, he will reside again this summer in the Crockett Building, Main St., Lenox. His secretary, Miss Patsy Hayes, who attends the Curtis School in the winter, will again be in the girl students' dormitory at the Lenox School. Miss Edith Bossler, Registrar of the Berkshire Music Center, is again at Chef Karl's in Lenox.

Again in charge of the Festival box office is Allan Smith of Boston, residing at the Sheraton Hotel in Pittsfield. His assistants are Thomas Juko of the Salisbury (Conn.) School, who commutes to his home there, and Miss Priscilla Fitch of 26 Paisley Ter., Pittsfield, spending part time from her position with the Draft Board of Lee.

Roger Hinman and Edward Mills of the Lenox School faculty are in charge of the office of the Friends of the Berkshire Music Center. Joseph LaPlante, who runs the music and record store at Tanglewood with his wife Virginia, are living this summer at the club house on Stockbridge Bowl. Peter Jenkins of Albany, a student at Windsor Mountain School, has joined the guide staff and was on duty this past weekend. Harry Porter of Boston, carpenter with the Berkshire Symphony, is also on hand.

Berkshire Eagle June 15-54

MASSACHUSETTS WRAPS IT UP NEATLY

By JOHN FENTON

BOSTON—Vacationists coming to Massachusetts this summer will find scenic proof that the state can provide a neatly packaged sample of most of the attractions to be found on a nation-wide tour. What is more, most of them may be covered in a single day of more or less leisurely travel.

For sun, sea and sand, the tourist will find that Cape Cod in summer has an appeal similar to that of Florida in winter. For undulating meadow lands, with attractive lakes and ponds, the stretch in mid-state known as Pioneer Valley has some of the characteristics of the Central States. For scenes reminiscent of the Mississippi Valley, the Connecticut River offers a reasonable facsimile, although in miniature. Much the same is true for mountains, in a trip through the Berkshires.

Yet Bay Staters are not unmindful that Massachusetts has landmarks particularly its own. Not the least of these are the historic shrines that abound in Boston, or that are to be found in the surrounding communities of Salem, Concord, Lexington and Newburyport.

Past and Future

The university city of Cambridge is a unique blending of the past and the future. There is Harvard, with its elm-lined yard and its tradition as the nation's oldest college. Hard by, also along the banks of the Charles River, is the bustling Massachusetts Institute of Technology, with its contemporary-style buildings housing research projects dealing with the new atomic age.

Operating often in conjunction with the two institutions, and with Boston University, just across the river in Boston, are private research companies that make up what is popularly known as "Trillion Dollar Row," because of the vast funds that are at work there.

In the House of Representatives chamber in the Massachusetts State House hangs a wooden representation of a cod fish, symbolic of the state's first industry, fishing. Summer visitors still have a choice of fishing, either in the deep sea, where cod are found, or in the many brooks and lakes farther inland.

Cape Cod, besides being popular for dunes and bathing beaches, is also the place for deep-sea and surf fishermen. Charter boats are available in every hamlet along the Cape, while small steamers sail daily from Boston for the near-by ground fishing banks.

This summer, as in past years half a dozen fishing derbies will be in progress from early in the season to the fall, with prizes offered for the biggest catches.

Emphasis on Swimming

Even without fishing contests, life on the Cape would have the water for its central theme. Most vacationists arrange their days around trips to the beaches. On the bay and along the southern shore, where the influence of the Gulf Stream is felt, the water is warm. From Chatham north along the white dunes that face directly on the Atlantic, there is much more surf and the water is often icy cold even in the hottest weather.

The Atlantic ocean, too, provides yachting for visitors and natives alike, and few are the seacoast communities that lack at least one yacht club. Every week-end finds regattas listed all along the coast, with evening dances to top off the sailing program.

For a combination of sea and land, there are the islands of Nantucket and Martha's Vineyard, off Cape Cod to the south, where ancient whaling villages offer hospitality to increasing numbers every season.

Inland, there are golfing, tennis, hiking, horseback riding and delightful highways for motor trips. The secret of motoring in Massachusetts is to take almost any blacktop side road and merely wander at will. The trip, in almost any direction, will wind through New England villages, with their town commons, white churches and their rambling old homes.

Inland Sections

Across the state, in the Berkshires, the Boston Symphony Orchestra plays summer concerts at Tanglewood. These will be held this year from July 7 through Aug. 15. Near by are schools and recitals of the dance, drama and other arts.

In central Massachusetts, on either side of the Connecticut River that bisects the state from north to south, is Pioneer Valley, an area of fertile fields, clear lakes and streams, and wooded hills. The valley also is noted for fossil beds of dinosaur tracks dating back to the time when the ocean was believed to have run deep into Vermont. In the north central part of the state is Sturbridge Village, a recreated Colonial community.

The North Shore is a goal for many vacationists. Here the sea churn against rocks that run down to the water's edge. In spite the preponderance of rocky shore, however, there is a stretch just south of Gloucester in the Magnolia section, where pine trees and sand are found.

Art and Fishing

Gloucester as well as neighboring Rockport offers a combination of fishing lore and early colonies. Salem, still famous south of Cape Ann, is the site of the House of Seven Gables, which is open as a museum. There also is a Colonial village in Old Sturbridge.

In Saugus, a sprawling residential community between the North Shore and Boston, work is being completed on a restoration of what has been called the first iron works in America. Some of the buildings already have been completed, and there is an interesting collection of artifacts worth seeing.

Boston itself, of course, is visited annually by hundreds of thousands of visitors touring historic shrines. One may spend several days wandering through them, with sight-seeing bus tours that include not only Boston but also Concord and Lexington. There are handy trips available to Plymouth, the settling place of the Pilgrims.

For those who like more excitement, there are major league baseball games when the Red Sox are in town. There are the dog tracks at Revere and Taunton. Horse racing shifts from New Hampshire to Massachusetts to Rhode Island from thaw to frost, and all three tracks are within easy commuting distance of Boston.

For less costly entertainment there is Revere Beach with its roller coasters and other amusements. There also are beaches for quiet bathing and picnicking on both the North and South Shores.

Seafood Restaurants

All along the seacoast are hundreds of restaurants specializing in seafood dinners at reasonable prices. Throughout the state there are hotels, inns, guest houses, modern motels and tourist courts. Prices start as low as $2 per person in the guest houses, while cottage colonies offer accommodations for a couple as low as $45 to $50 a week.

Reaching Massachusetts is a matter of personal preference. Greyhound bus lines; the New York, New Haven and Hartford and the Boston and Albany Railroad, and American, Eastern, United and Northeast airlines all operate into Boston. For those driving, there are highways from all directions, and plans for bigger and better ones are on the drawing board.

New York Times 6-3-54

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ON THE COVER

MISS ANN TIERNEY of New York is photographed by George Dixon as she rehearses for "The Marriage of Figaro," which the New England Opera Theatre will present on the Boston Public Garden as a feature event in the Boston Arts Festival which starts today. The festival is expected to attract thousands of visitors to Boston from all over New England.

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THE EMERGENCE OF BERLIOZ *by* JOHN N. BURK

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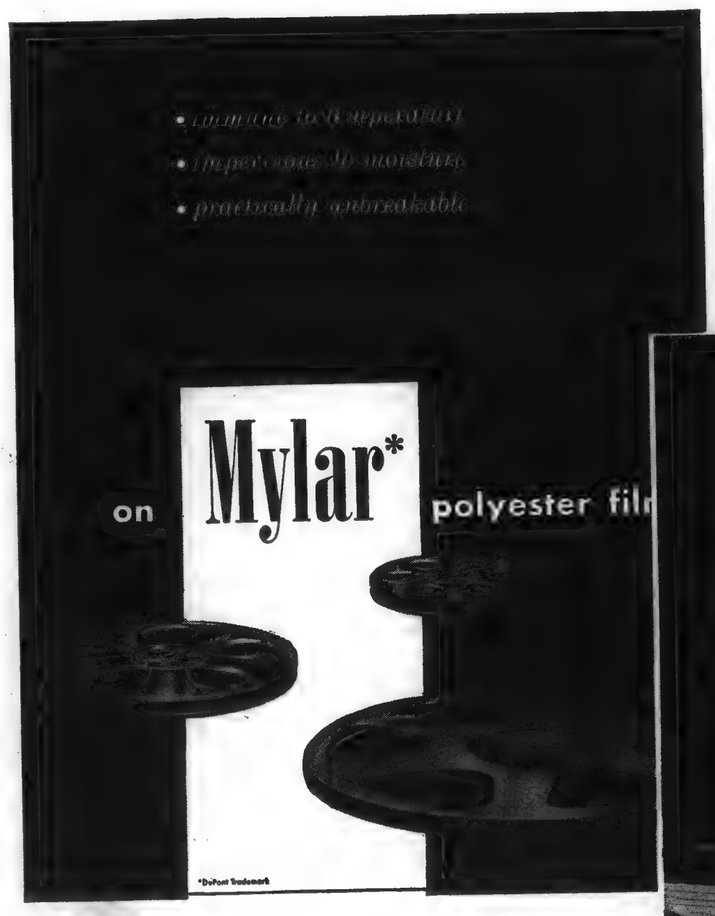

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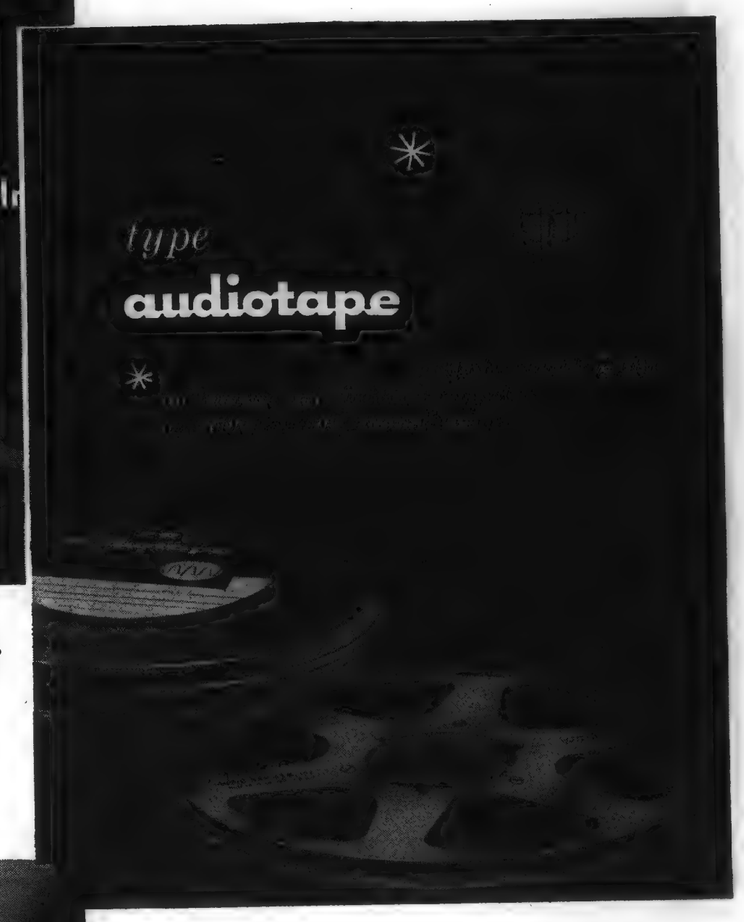

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THEY SPEAK FOR THEMSELVES

AS THE EDITORS SEE IT

IN APRIL, RCA Victor announced that in Autumn 1954 it will begin to market pre-recorded tape. This means music, for private-citizen customers — say, the Toscanini Beethoven Ninth, or the Glenn Miller memorial music (in actuality, the company has not, at the time of this writing, announced its initial tape repertoire). It seemed to us that this ought to galvanize the record industry. We get a lot of mail, and altogether too much of it has been devoted to fulminations from home-music enthusiasts about the scratches, gouges and other mars that deface the vinyl disk-records they buy. These are ills to which tape is immune. Its other advantages are more debatable. At 7½ inches per second, its fidelity may or may not be higher than that of disks rotating at 33⅓ revolutions per minute. Its signal may or may not be easier to equalize in reproduction. But grit cannot afflict it with pops and bangs. Accordingly it occurred to us that a definitive recording on tape might be well worth the higher price it would cost.

We thought RCA Victor's announcement would, so to speak, unplug the dyke; and that there would be a story. We wrote to everyone likely to be concerned, and we received answers, but there seems to be no story. Nearly all the answers fell into the neutral-to-negative category. Of the other established recording companies, few seem to be ready to take to tape, although many are thinking about it. Most appear to feel that after RCA Victor has investigated the field, there will still be time enough to decide whether to get in or stay out. In a sense this is odd; heretofore it has been the smaller companies that have ventured first, the giants that have entered the field later.

In this instance, the reversal of form may derive from massive sales-research. Last year, RCA Victor ordered, bought and put on sale a large number of home-type tape recorders (not very impressive ones, as it happens). Apparently the experience convinced the company that there was an adequate market for pre-recorded tape. But no one else has seen fit to go along, which may have something to do with the widespread rumor that certain portions of the huge RCA operation (classical records, for instance) are allowed to operate at a loss, as prestige-builders. No one else can afford this kind of tactic.

Columbia says it is watching developments with keen interest. So does Decca. Mercury says nothing. M-G-M offers no comment, in just those words; Capitol phrases it differently. London points out that it is fully cognizant of current developments, including binaural recording, but is biding its time. Westminster has held conferences on the subject, and regards the question as one of "when" rather than "if." The Haydn Society has virtually decided to get in, but has not decided when nor with what releases; it has been conducting a survey of its own. (Like RCA Victor and a few other organizations, it has some timelessly definitive recordings to put on tape — the *Anthologie Sonore* series, in preparation at this writing, and the Schneider complete Haydn quartets.)

Dario Soria, president of Angel Records, thinks there are important improvements yet to be made in home tape recorders — easy loading devices and the like. He is also inclined to think that current disks are better than 7½ ips tape would be. Of the same opinion are Peter Fritsch, of Lyrichord, Peter Bartok, of Bartok Records, and Emory Cook. The latter, likening the tape-problem to a lion, saith: "We shall be meek, and enter the cage after the first rude, alarming and traumatic experiences have grown dim in the memory of living audio." An eloquent gentleman, Mr. Cook, with a head highly unlikely to be bitten off. Saul Taishoff, of Concert Hall, says simply ". . . We haven't given it much thought yet. We have been too busy selling records." Folkways is going onto tape as of now, or any minute. The catch: their main market is educational, and many school sound-systems are centered around tape. I. Kratka, of Classic Editions, raises a serious complaint: Ought there not, first, to be an invention (scrambling?) to prevent uninhibited copying by customers in their homes, once they have been induced to buy tape-recorders? Otherwise, will not this copying put the source-companies out of business and deprive us all of music? This is worth thinking about.

Meanwhile, Mr. Paul Jansen, sales manager for Minnesota Mining and Manufacturing Company, leading tape-makers, points out that tape-copying machinery now is at least as fast and much cheaper than disk-pressing machinery. This has profound meaning to all the minor record-makers who suffered last February from the price-cut war among the big disk companies — who also do most of the job pressing for small companies, and who didn't lower their custom-pressing fees when they lowered the prices of their own LPs. Had the small companies jointly owned a tape-duplicating co-op, they wouldn't have been caught between the devil and the deep blue sea.

Without waiting for the record companies, various entrepreneurs in the pre-recorded tape field have gone right ahead, with varying success. We have received some excellent tapes from A-V Tape Libraries — good, flutterless, wide-range reproduction of music well-played and obviously picked up by engineers who know their microphone-placement. We have other samples awaiting review, some variety tapes from Hack Swain, of Sarasota, Fla., and recordings of last year's Florence (Italy) music festival, acquired by Audiosphere, of Livingston, N. J. They may or may not be able to break out of the tape-hobbyist area. Aided by the RCA push, they probably will. Perhaps it all depends on what RCA has decided to release. If it turns out to be Toscanini, we will hazard a guess that the dam has busted.

J. M. C.

EMERGENCE OF BERLIOZ

Continued from page 28

this, his first prodigious work, at the age of 27, he put audiences into the way of looking for literary meanings in everything they heard, and judging the music by the story it was supposed to tell.* The literal listener would ask himself what Miss Henrietta Smithson, alias "the beloved," had to do with shepherds and distant thunder, why Berlioz had found it necessary to

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*The practice is still wished on children. The following actually happened: a mother was overheard at a concert conditioning her small daughter for the Second Suite from Daphnis and Chloe with some bowdlerized longus. When the "General Dance" began, the child's voice piped up: "Is he chasing her now, Mother?"

then to bring himself back to life — all this on the spacious excuse that anything can happen in a nightmare? The literal listener, being a reasoning man (unfortunately), decided that since the composer's literary imagination had run riot beyond all acceptable bounds, his music had done the same.

This, of course, was the whole trouble. If they could only have been spared the wild story of the opium-eater's dream, they would have sooner realized that here was a brand new apparition in a dull world, a tremendous and an unerring masterpiece of contrivance and construction compiled of musical logic which had no connection whatsoever with literary logic. The symphony is nothing else than the adventures of a gorgeously romantic melody, which its composer was moved to put through various paces — a rhapsodic first movement, a waltz in seductiveness anticipating Johann Strauss (at the time a five-year-old boy in Vienna), a march movement building to the utmost in sonority, and a finale in which Berlioz' love of the macabre and the grotesque has its first full fling. The charm of the *Fantastic* is its youthful ardors, its pristine freshness. Berlioz never again wrote anything like it. Neither did anyone else.

Let us not be so fatuous as to claim for Berlioz that he had no limitations. His genius was orchestral first and last, and his use of chorus or individual voices was often like an extension of the instrumental scheme. He was not instinctively operatic and he would have been quite out of his element in the chamber forms. There are occasional lapses of taste, lapses into clichés of harmony or declamation. In his struggle for recognition he sometimes went too far in trying to capture attention by being startling. It was characteristic of his time that he was possessed by literary images. It would be futile to try to understand the mystery of his creative processes. One must simply accept the magnificent musical results.

It used to be said that his place in

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musical history was merely that of an innovator, as if there were no personal side to his music! The very fact that his style has proved absolutely inimitable, despite his treatise on instrumentation, with specific directions for all to use, points to a rare and individual spirit. While generations of composers have owed much to Berlioz in a general sense, there have never been copiers of Berlioz' style in the sense that Wagner was followed by innumerable little Wagners, or Debussy by little Debussys. The color moods in Berlioz are the more cherishable because they are unique. There is none to place beside them.

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The Emergence of Berlioz

by JOHN N. BURK

DOES A mere calendar occurrence account for the renewed interest in Hector Berlioz made manifest through the past season, including performances, recordings, and a newborn Berlioz Society? Or is there more to it than that? Musical trends and musical taste have been converging inescapably on Berlioz for quite a while. The 150th anniversary of his birth (December 11 last) merely came at a convenient moment. The time was ripe; only the excuse, the fillip, was needed.

The case of Berlioz is a curious one. A hundred years are often not too many for the world to reach a just and enduring valuation of a composer of music, however great; a truth proved by the various and changing attitudes toward this greatest of the musical Frenchmen. No one ever has tried to deny that he was one of the true originals of music, an innovator to whom the Romantics of the century to follow would be deeply indebted. But the fact remains that critical opinion was never more than half-heartedly in his favor during his lifetime, and public applause was sporadic. In the years that followed he was too often condescended to, even by those who drew most heavily upon the possibilities he had opened up for them. He was called an upstart musician, an *arriviste;* it was said that he lacked any systematic school training. He could play no instrument presentably (except perhaps the guitar). Instead of undergoing preparatory experience as a conductor or a player, he merely used his ears. He went around asking friendly trombonists or oboists whether a proposed passage was negotiable. But the results give us, now, the answer, and he gives us a lesson. He found out things in his own peculiar way. And it is a way, of course, in which the true musical ground-breaker is apt to develop.

Berlioz never has lacked individual champions. There were Liszt and Schumann and Heine, in his own time; and a number of loyal French adherents. But they were hardly heard, and others looked upon him as a brilliant oddity, to be accepted with some doubts as to his complete sanity. In ensuing years, later lone prophets have raised their voices — Camille Saint-Saëns, Romain Rolland, Julien Tiersot, Ernest Newman, Jacques Barzun. Certain conductors have labored mightily in his cause — in recent times, Weingartner, Beecham, Munch.

In burning words, Rolland* has shown how Berlioz has been misunderstood from the start on account of the contradictions both in his nature and in his music. The obvious and sensational Berlioz has been fastened upon, the less ostentatious but deeper qualities not even noticed. Newman has shown how Berlioz, non-German from the ground up, has been dismissed by those for whom all music since Bach is necessarily built on the German classical tradition.

These are certainly points well taken, but it seems to me that there are still other reasons. One is that the listening public has seldom been presented with any full work of Berlioz but almost always (excepting the case of *Fantastic Symphony*) with excerpts which give as fragmentary an idea of the composer as they are themselves fragmentary. This situation I shall take up presently. Another reason is that Berlioz, a Romantic of the Romantics so far as poetic and imaginative excesses are concerned, was fundamentally at odds with his Romantic colleagues. He simply did things in his own way, without consulting fashion. It was like him to give his greatest effort to an opera based on Virgil's *Aeneid* and in the declamatory style of Gluck, when both Virgil and Gluck were considered operatically obsolete. There was a still more fundamental divergence: while the Romantics,

*Musicians of Today (1908).

EMERGENCE OF BERLIOZ

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kill her, to have himself executed and then to bring himself back to life — all this on the spacious excuse that anything can happen in a nightmare? The literal listener, being a reasoning man (unfortunately), decided that since the composer's literary imagination had run riot beyond all acceptable bounds, his music had done the same.

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reaching for tonal incandescence, for the supersensuous, wrote their scores on the heavy side, Berlioz scored sparingly, mixing his colors always with discrimination and reticence.

This brings up a curious circumstance about the present interest in Berlioz. The music, strangely enough, suits the aesthetic of the moment. There is something about it which appeals to the *young* point of view, the taste which will not accept the orchestral torrents of Wagnerian or Straussian Romanticism. The present tendency is toward open scoring, in which every detail stands out clearly. Economy is the watchword, and this is exactly what Berlioz gives us, however large the forces he calls upon in the course of a single work. It was for just this reason that Berlioz' scoring was looked upon as rather tenuous, uneventful, in the plushy period of swollen orchestrations which thrived up to the first World War.

I remember the vestiges of Romanticism which captured the enthusiasm of my college days. Then Wagner had reached the highest point of favor; one was swept along in blissful excitement by his mighty flood of sound. Richard Strauss entranced most of us by his even larger orchestra, the lushness of his divided strings, and the rich tapestry of voices, many of which you could not possibly hear. Fervor was the order of the day. Liszt was accepted as a member of the immortals. The saintly Franck was mentioned with awe. It is strange what the passage of years will do to one's musical cosmos. Looking back, I have the feeling that Bach, Haydn or Mozart, being of the crystalline rather than the upholstered sort, were sometimes respected rather than loved. While doing proper obeisance to their exalted repute, many in those days privately found them rather thin. Even Mendelssohn was looked down upon as "sentimental" by those who swallowed Grieg or Tchaikovsky without a qualm. Mendelssohn's real offense was that his orchestral style was clean, open, lucid in detail, unpadded. If he resembled Berlioz in nothing else, he resembled him in this respect, and he was condescended to for the same reason.

How different is the effect of all these composers upon listeners nowadays! Take a look at a long-playing record catalog as a gauge of modern taste (a fair enough test). The pages of Bach, Mozart and Haydn reflect an apparently insatiable demand, a demand which has set the record companies combing through the immense heritage of each of these three, so that no choice bit may be missed. And the time was when *Figaro* or *The Magic Flute* was avoided by any business-minded opera company. A Bach Festival would have been madness outside of Bethlehem (Pa.), where a few devout pilgrims gathered. As for quartets by Mozart or Haydn — quartet recitals were attended by the small elect who were peculiar enough actually to like chamber music. All this does not necessarily mean that we have improved in taste rather than swung pendulum-wise away from excess, but I do think we have become a little more discerning. The aesthetics of 1954, the aesthetics in which the clean and tidy Stravinsky is the leading figure, emphatically includes Berlioz within its scheme. More than this, our present composers, from Stravinsky on down, could well do with some of Berlioz' warmth and emotional sensitivity without sacrifice of their code of purity.

The phenomenon of piecemeal performances of Berlioz' music is just as curious as his partial rejection by the musical world which owed so much to his pathfinding deeds. The world of performance has been for the most part content to be acquainted with one complete work — the *Fantastic Symphony*, an extravagance of his youth, and, although an enchanting piece of extravagance, still an early work. Otherwise, fragments of his more mature works have sufficed for most: the more brilliant overtures, convenient to open or close a symphony concert, or instrumental excerpts from the *Damnation of Faust* and *Romeo and Juliet*. I contend that these fragments give no adequate idea of the great works from which they are lifted. The *Roman Carnival Overture* or the *Hungarian March*, while unmatched in the limited category of showpiece overture or lively march, contain little more than the flashy aspect of Berlioz the orchestral master, a single and obvious aspect of a composer of depth, range of styles, delicacy and grandeur. The great music of his maturity, when sufficiently known, shows him to have been an artist of fine and considered judgment, eminently sane, and a closer examination of his life and brilliant writings confirms this belief in his ideals and integrity.

One reason for the scarcity of performances seems to be that Berlioz failed to oblige the conductors of generations to follow with pieces of convenient length and average requirements. Unfortunately, he enlisted for his expressive needs very large forces, often combining a full orchestra, chorus and soloists. As a result, he put himself again and again into virtual bankruptcy by engaging such forces to introduce a new piece. He has also alienated

Henrietta Smithson. What did she have to do with distant thunder?

EMERGENCE OF BERLIOZ

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the givers of concerts through the succeeding years, for their enterprise has continued to fall short of the trouble and expense involved. As a result, no general conception of the full and rounded Berlioz has been possible. An audience listening to, let us say, the "Ballet of the Sylphs," without the devilish commands and choral weavings which lead up to it, misses the point of that lullaby and its infernal intent. It would be a similar case if an audience should sit before a performance of the "Ride of the Valkyries" with no precise idea of what Valkyries *were*, and no suspicion whatever of the highly-charged scene that their purposeful music is leading into.

The Berlioz anniversary season, together with the accessibility of his major works complete in LP recordings, is at least bringing the whole of Berlioz, or at least the larger part of the greater Berlioz, before the sympathetic listener for his enjoyment. The lay inquirer can now easily perceive him in his full stature, in the great diversity of his powers. That diversity is revealed as prodigious. It shows his mastery of color to be unendingly various, to extend to the use of the human voice, to be most effective of all in quiet and delicate passages. What has not always been realized: his uncanny sense of tone-color has been only incidentally a contrivance for the sake of novelty, and basically merely a means to an expressive end.

It was entirely to be expected that Berlioz should have been a composer of fervid and riotous imagination. Among his fellow artists in Paris were Victor Hugo, Eugene Delacroix, Gustave Doret. The creator of Quasimodo, the painter of florid heroic groups, the illustrator of multitudes, pursued depiction by way of intensive flights of fancy. The macabre, the preposterous were in vogue. No colors could be too flamboyant for the graphic artists of this time. But musically, Berlioz' Paris remained stuffy and classical, much taken with Cherubini and Spohr, tradition-bound in classical ways, and in the field of opera such applause-seeking non-progressives as Rossini and Meyerbeer held sway — all of these, incidentally, importations from Germany or Italy.

So Berlioz' extravagances, although they bespoke his period, upset the classical traditions of music, and in doing so deflected attention from the quieter but more beautiful and probing qualities of the artist. Only the most discerning could perceive that this iconoclast, who had no traffic with such absolute forms as the strict symphony, quartet or sonata, was a true classicist at heart. He was second to none in his worship of Beethoven. He devoured the scores of Gluck under the disapproving eye of Cherubini, his master at the Conservatoire. He composed three operas following the dictates of his personal instincts as artist rather than the sure-fire formulas for operatic success in his time. Lacking, it must be admitted, a sufficient theater-sense, the resulting works never have and may never become practical repertory. But as music-drama, portions of them remain superb. The pastoral subject of the Nativity interested him and drew him on from a single air into a full-length oratorio. The first hearers of *L'Enfance du Christ* were completely taken aback at this placid music, wherein the fire-eating Berlioz does not indulge in a single startling fortissimo. It is largely in an antique modal style. Rolland has stressed Berlioz' love of Italy and of early Italian art. One is sometimes reminded in his music of the chaste serenity of the Renaissance Florentine painters, whose simple lines are drawn with warmly glowing colors — imagination both free and finely controlled.

It should be remembered that the *Requiem*, for all its cohorts of brass, its emphasis upon the *style enorme*, dwells at least as much on the *piano* style of dynamics as on the *forte* side. The supplementary brass-bands are used only three times, and briefly. If the work, with its hushed, quasi-churchly chants, more often inspires awe than true devotion, this sense of awe is most powerful when its tonal intensity is least.

The *Damnation of Faust*, by its nature as a conflict of the satanic and the saintly, is a long succession of contrasts — but do not the Easter Hymn, the seductive charms of the Sylphs, of the Will-o'-the-wisps, the naïve, musically archaic characterization of Marguerite linger longest of all in our musical affections? We are properly terrified, too, when Hell yawns, but somehow the most awesome moment of all is that which follows the swallowing up by Hell of its victim, when after a dreadful silence an earthly voice sings: "*Alors, l'enfers se tut*" — "Hell closes." Indeed, the *Damnation of Faust* is Berlioz' most diverse work, if only from the nature of the subject, which ranges freely (and frequently) between Heaven and Hell. Certainly the narrative is tautest and most consistently stirring.

Romeo and Juliet, on the other hand, is deliberately episodic, containing no story, but reflections upon a story the hearer is supposed to know already. The vocal parts are more episodic than the orchestral score, which finds perhaps the composer's most intense development, his peaks of orchestral color-magic. The *Scene d'Amour* is a true symphonic slow movement, having all the qualities which Berlioz' detractors have accused him of lacking.

Harold in Italy is a good instance of the kind of musical instinct, the inner directional compass which led its composer to great ends from uncongenial beginnings. Planning to write a viola concerto at the request of Paganini, a commission he could never have fulfilled, he came forth at last with the only suitable answer to the problem: a solo voice, innocent of display passage work, setting the special, dark tones of the instrument against the shifting colors of the orchestra.

Berlioz' urge to be poetically explicit, to convey to audiences what had prompted his music and so reach their understanding, often did him more harm than good. Sometimes his texts hampered the musical flow. When he followed the *Fantastic Symphony*, he made the mistake (which he later modified) of giving a symphony an explanatory story. It must be admitted that the persisting notion that music must have a meaning, a program, can be largely laid to his door.

When Berlioz wrote the *Fantastic Symphony*, he was not only setting the precedent for a whole century of "symphonic poems" which were to have poetic subjects of all imaginable sorts, he was unconsciously implanting the guide-book habit. When he wrote *Continued on page 98*

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TIGHT BINDING

Between musical events, students and visitors feast on view of Stockbridge Bowl.

Symphonic Pastorale

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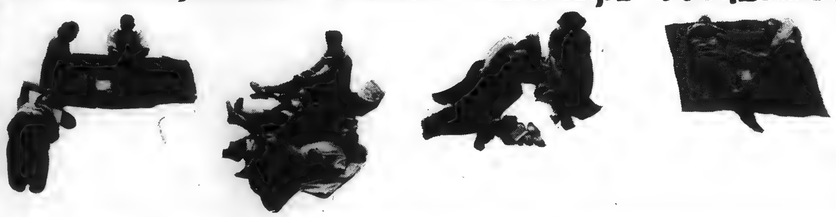


Aaron Copland presides at one of the weekly Composers' Forums.

Listeners hear a contemporary quartet in the Chamber Music Hall.

Behind the audience in the huge Music Shed, thousands of lawn-listeners hear the Boston Symphony Orchestra begin an afternoon concert.

Student singers of the 1953 season in Gluck's Drunkard Reformed.

Noted conductor Hugh Ross is a member of the choral faculty.

photographs by
CLEMENS KALISCHER

Childe Harold." He explains that the principal of the *Idée fixe* used in the *Fantastic Symphony* here becomes the function of the soloist.

Royal Philharmonic Orchestra; Sir Thomas Beecham, conductor; William Primrose, viola.
COLUMBIA ML 4542. 12-in. $5.95.
Vienna Symphony Orchestra; Rudolf Moralt, conductor; Guenther Breitenbach, viola.
VOX PL 6700. 12-in. $5.95.

The recording with Primrose and Beecham is the best on all counts. The soloist is superior in expressive shading and in the body of tone, which flows through without forcing. The orchestral portion well matches this piece of individual musicianship. People with wide-range equipment will hear some rumble. Still, by contrast, the Vox simply sounds old and thin.

Grande Messe Des Morts (Requiem), Op. 5

The *Requiem Mass* was composed in 1837 and first performed at the Church of the Invalides in Paris in that year. This was a favorite with its composer, who once wrote: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the *Requiem*." The score calls for a huge orchestra and chorus, plus four supplementary brass choirs, to be placed at the four corners of the regular performing forces, each containing four trumpets and four trombones with tubas and ophicleides. For once Berlioz indulged to the full his urge for the colossal, presenting us with the Day of Judgment in the Lacrymosa (for he was doing no less). He spared nothing to make it the mighty event which the devout anticipate. Needless to say, the overwhelming effect is achieved, not by the sheer quantity of sound but by its crafty distribution, its directional planning. When the hearer is assailed by fanfares as if from the four corners of the universe, he is properly awestruck.

Emile Passani Choir and Orchestra; Jean Fournet, conductor; Georges Jouatte, tenor.
COLUMBIA SL 159. Two 12-in. $11.90.

A recording of the *Requiem* inevitably proposes a difficult problem of placement and of the reproduction of great tonal power. Fournet, his forces and Columbia's technicians have done this remarkably well when it is considered that the record is not new. From the point of view of improved mechanical sound, however, there is a crying need for a new one which, if successful, would be a record indeed! We do not wish to minimize, however, the admirable recording which exists to date.

Overture to "Benvenuto Cellini," Op. 23

Berlioz finished this two-act opera, *Benvenuto Cellini*, in 1838 after working upon it for three years. He was stimulated by hopes for a post at the Paris Opéra. Its lack of success was partly due to an unfortunate libretto. "The Overture," wrote Berlioz, "received exaggerated applause and the rest was hissed with admirable energy and unanimity." But later he wrote, "I cannot help recognizing in it a variety in ideas, an impetuous verve, and a brilliance of musical coloring, which I shall probably never again achieve and which deserved a better fate." The Overture contains themes from the opera, welded almost symphonically.

Berlin Philharmonic Orchestra; Paul van Kempen, cond.
DECCA DL 4003. 10-in. $2.50.
(with *Auber: Fra Diavolo Overture.*)
Paris Conservatoire Orchestra; Charles Munch, cond.
LONDON LL 466. 10-in. $4.95.
(with *Le Corsaire Overture and Ravel: Bolero*).
LONDON LL 9019. 12-in. $5.95.
(with *Le Corsaire Overture*).
London Philharmonic Orchestra; Paul Kletzki, cond.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with 3 other Overtures).

Of the three recordings, the Paris Conservatoire gives the best as to expressive recording and performance, but Kletzki's is clearest in definition of tones. It is the only one of the three where the high staccato runs for the violins at the end of the slow section can be clearly heard.

Overture, "The Roman Carnival," Op. 9

This Overture is in reality the introduction to the second act of *Benvenuto Cellini*, a preparation for the carnival scene. When it was performed in Vienna, Berlioz wrote "it exploded like a mass of fireworks and was encored with a noise of feet and hands never heard except in Vienna." Indeed, the two Overtures from *Benvenuto Cellini* show that Berlioz had learned a thing or two about handling an orchestra since his earlier ones. They prompt the hope that the whole opera, plainly enough the work of a master, will appeal to the courage and enterprise of some recording company.

Minneapolis Symphony, Antal Dorati, conductor.
MERCURY MG 50005. 12-in. $4.85.
(with *Ravel: Alborado del Gracioso*).
Lamoureux Orchestra; Ferenc Fricsay, conductor.
DECCA DL 4027. 10-in. $2.50.
(with *Dukas: Sorcerer's Apprentice*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with 3 *Other Overtures*).
Rhineland Symphony Orchestra, Alfred Federer, cond.
REGENT MG 5039. 12-in. $5.45.
(with *King Lear Overture*).
Philadelphia "Pops" Orchestra; Alexander Hilsberg, conductor.
COLUMBIA AAL 34. 10-in. $2.85.
(with *Suppé: Light Cavalry Overture*).

A choice between these five recordings, all of them well-performed, would be a matter of personal preference. Forced to choose, I would take Martinon's recording, which yields to none in clarity and virtuosity of performance. There is another reason — it is one of an attractive assemblage of the Overtures to *King Lear*, *The Corsair*, and *Beatrice and Benedick* on the same disk. Sonically, the Mercury is a little more startling, but was intended for hearing in big rooms at high volume. *Continued on page 82*

Are High Frequencies Necessary?

by F. A. KUTTNER

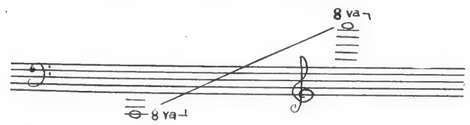
Editor's Warning: ***The shockingly un-American opinions expressed in this article cannot possibly be shared by anyone but lunatics, communists, convicts, musicians, and other equally deplorable characters.***

FOR THE past many months, I have been working with a high-precision, stroboscopic instrument* capable of measuring the frequency of sounds with an accuracy of one one-hundredth of a semi-tone. That means that a single octave on the piano can be divided into 1,200 distinct frequencies. The limited number of musicologists who are using this tool for their researches have been able to explode a number of favorite and traditional theories, based on inaccurate measurements with earlier, less precise instruments. It is impossible to predict what the stroboscopic frequency meter will do in the future to current hypotheses on instrumental tone colors or on the actual importance of high frequencies in high fidelity equipment and recordings.

Ah! The red flag! But let me fold it carefully and tuck it into my pocket, so that only a little bit shows as I stroll through these sacred halls, the pages of HIGH FIDELITY Magazine, speaking aloud some of the thoughts which have occurred to me as I have been analyzing sound with the stroboscopic meter. Seriously, there *is* a possibility that the future may bring some surprising revelations about the actual importance of the extreme high frequencies (say from 12,000 to 20,000 cycles) in sound recording and reproduction.

I do, of course, realize that this question is highly controversial, and that at present the greatest caution is imperative because so far there are no more than just a few indications on which to base suspicion. Much more physiological and psychological research will have to be done in order to prove or disprove these ideas and to find definite answers. Yet, a few common sense facts may not be out of place, even at this early stage.

The total range of the piano keyboard is:



or in terms of frequencies: 27.5 to 4,186 cycles. Of this theoretical maximum range, more than 99% of all piano compositions utilize a considerably smaller compass — only:

that is from 32.7 to 2,093 cycles. About 95% or more of all classical music literature stays within even narrower limits, from 41 to 1,568 cycles. Right now I cannot think of a single example in piano literature where the two highest piano notes, c^5 (4,186 cycles) and b^4 (3,951 cycles) have been prescribed by any composer. But they do occur in certain scores.

The same conditions are valid for all the instruments of the modern symphony orchestra. None of its individual components goes beyond the range of the piano keyboard: the lowest tone of the contrabassoon is Subcontra B-flat, or 29.14 cycles, one semitone higher than the lowest piano key. It sounds awful, and no composer in his senses would use this tone nor the next few above this one. The highest orchestral note is the c^5 of the piccolo flute, which is identical with the highest piano key, 4,186 cycles. Anyone who ever heard the vulgar, piercingly mean shrillness of this sound phenomenon, would not care to hear it often, especially in musical compositions; as far as I am able to tell, there is no symphonic score which makes use of this plebeian locomotive whistle. Next in order comes the violin; Richard Strauss occasionally required a g^4 on this instrument, a fourth below the piano top note, rating 3,136 cycles and that is about all there is to it, as far as fundamental tones go.*

At the extreme bass end, there are occasional exceptions. A few organs — very few indeed — have pipes which actually produce sound down to 14 or 15 cycles. For the sake of curiosity we may as well discuss these subcontrabass pipes. They have a length between 18 and 32 feet and are pretty thick in diameter. Consequently, their

*The instrument to which Dr. Kuttner refers is constructed by C. G. Conn, Ltd. the musical instrument manufacturers, for precise intonation control of the company's wind instrument production. Its ability to analyze sound is fascinating; we hope to have an article about its applications in the near future. — Editor.

*There is one harmonic or "Flageolet" note on the e string which sounds as b^4 (3,951 cps). I do not know whether it is ever used.

AUTHORitatively Speaking

John N. Burk, whose authoritative evaluation of Berlioz' music, on and off records, begins on page 26, has been program annotator for the Boston Symphony Orchestra since 1935. He lives, naturally, in Boston, close to Symphony Hall — except in summer, when he migrates to Tanglewood. He is the author or editor of several books, including *Clara Schumann, A Romantic Biography; The Life and Works of Beethoven,* and *Letters of Richard Wagner* (*the Burrell Collection*).

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WANTED

More and more people want more and more Berlioz, that we know. Every time a recording company or a concert management presents a performance of the *Symphonie Fantastique* or *Harold in Italy,* it is accompanied by the healthy, steady rustle of currency changing hands. Still, fond as we are of *Harold* and the *Fantastique,* they are not Hector Berlioz's *only* works. Would you not like to hear *The Taking of Troy* or *Benvenuto Cellini* given at the Metropolitan, and recorded? And, bearing in mind the Great Romantic's penchant for wonderful clangor, what about his choral-orchestral *Song of the Railroads?* And the *Hamlet* music? Next question: how do we get these works played and recorded? This problem presented itself last year to our Mr. W. Ernest Gillespie, now secretary-treasurer of the Society, who had traveled down east from Exeter to Boston for a rare performance of *Romeo et Juliette.* It occurred to him while he was taking the air at intermission on the steps of Symphony Hall, and at that epic instant, in the chill wind whipping down Huntington Avenue, the idea of a Berlioz Society was conceived. Now the Society has incorporated, publishes a monthly Newsletter and has a large and growing membership, including numerous recording executives, musical notables and writers in the field. Its president is Charles Munch; its honorary president is Sir Thomas Beecham. Any Berlioz-enthusiast who wants to join is welcome. The membership fee is $2 ($1 for students), but larger contributions — which have been gratifyingly numerous — will not be refused. This would have been Berlioz's 151st year, had he lived, and it seems likely to be the year of his greatest popularity. You *do* want a chance to hear *Beatrice et Benedict,* don't you?

the BERLIOZ SOCIETY, inc.

10 Wheelwright Ave.,
Exeter, N. H.

The Berlioz Recordings

by JOHN N. BURK

BETTMANN ARCHIVE

AS COMPARED with the works of the earlier great composers, or even with those of his important contemporaries, the heritage Berlioz has left is not large. Together with overtures, songs, or incidental pieces, there are 12 extensive works. These, with two or perhaps three exceptions, brought forth his best powers. Always, when the subject permitted, he put his heart into them.

With the forthcoming recording of the *Te Deum,* 10 of the 12 will be represented on disks, the exceptions being the two long-since unperformed operas, *Benvenuto Cellini* and *Beatrice and Benedick* (the earlier part of *The Trojans* is another unexplored field). The new release of *L'Enfance du Christ* and a pending one of the *Damnation of Faust* will result in a choice of recordings of most of the dozen. It is now possible for the Berlioz student to have a fairly complete acquaintance with music for the most part seldom performed.

Overture, "Les Francs-Jugues," Op. 3

This is music intended to inspire terror, intended also to open an opera which was never completed. The subject was a Fehmic Court of the Middle Ages in Germany, a secret chamber where sat masked figures. The victim's only privilege was to listen to his doom. A ponderous unison of the lower brass in the introductory section is a premonition of the *Requiem Mass* of later years. The maturer Berlioz may have blushed over the main theme, for the violins, written at the age of 23, for it is as cheerful as overture themes were expected to be at the time. Threats and incursions of brass attack this theme in development, but fail to dispel its jauntiness.

Symphony Orchestra of Radio Berlin; Sergiu Celibidache, conductor.
URANIA 7024. 12-in. $5.95.
(with *Franck: Psyché*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with *3 other Overtures*).

Both recordings are adequate. Kletzki's quicker tempo gives a dramatic excitement to the development and so comes closer to the intended effect. Also, it costs nearly $3 less than the other.

Overture, "King Lear," Op. 4

In composing this Overture, which was written in 1831, the year of *Le Corsaire,* Berlioz never forgot the stormy and unrelenting tragedy of his subject. It sets the mood with a powerful recitative-like theme in the depths of the strings. Cordelia enters with a cantilena, an oboe solo over an ominous pizzicato accompaniment. The main body develops these elements with a continuing wild storminess. A sombre piece, but an impressive one.

Rhineland Symphony Orchestra; Alfred Federer, cond.
REGENT MG 5039. 12-in. $5.45.
(with *Roman Carnival Overture*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*)

It is unfortunate that in each recording brilliance is attained at the expense of tonal velvet. The quality is hard.

Fantastic Symphony, Op. 14

If the *Symphonie Fantastique* is not the whole of Berlioz, it is the whole of the youthful Berlioz and is his only large work for orchestra alone. As the creation of a composer of 27, in the year 1830, it is, in its way, the most astounding phenomenon in all music. At the time, the latest thing in descriptive music was the gentle and unchallenging Pastoral Symphony by Beethoven, then three years dead. Musical ghostliness had a single example in opera — the "Wolf's Glen" Scene in *Der Freischütz,* which Berlioz admired enormously. As for Wagner, he was at the time a youth of 17 and had yet to learn his art. Liszt was not to invent the symphonic poem for 20 years. It may be asked whether Richard Strauss, putting the squealing *Till Eulenspiegel* on the scaffold, would ever have dreamed of such a thing without Berlioz' daring and similar depiction some 60 years before.

Cleveland Orchestra; Artur Rodzinski, conductor.
COLUMBIA ENTRE RL 3059. 12-in. $2.98.
Amsterdam Concertgebouw; Eduard Van Beinum, cond.
LONDON LL 489. 12-in. $5.95.
Berlin Philharmonic Orchestra; Willem Van Otterloo, conductor.
EPIC LC 3005. 12-in. $5.95.
San Francisco Orchestra; Pierre Monteux, conductor.
RCA VICTOR LM 1131. 12-in. $5.72.
Philadelphia Orchestra; Eugene Ormandy, conductor.

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COLUMBIA ML 4467. 12-in. $5.95.
London Symphony Orchestra; Hermann Scherchen, conductor.
WESTMINSTER WL 5268. 12-in. $5.95.

The six recordings give in each case a brilliant and satisfactory account of this exacting music. Even Rodzinski's, when you figure that he left the Cleveland Orchestra in 1943, is astonishingly good. Among the remaining five, a board of Berlioz enthusiasts would probably disagree, quarreling over their pet points. Monteux's is one of the best recordings that has come from the San Francisco Orchestra. The newest by Scherchen is splendid, with the right amount of the flexibility and expressive phrasing which is the first requirement of the *Fantastic*. This would have its just champions. Those who are after exciting phonographic sonority would choose the one from Philadelphia, a super-brilliant recording of a virtuoso orchestra. Unfortunately, Ormandy is often mannered in his reading — his phrasing is not always natural; scoops in the strings are a sample of what might be called "synthetic expressivity." Van Beinum on the other hand produces a more just and musicianly reading. He seems closest to Berlioz' inner fires, expressed in beauty of sensitive detail. The recording is on the under-side of brilliance, but has balance, etched detail, and tonal beauty. In this last respect it excels the Scherchen recording. In short, Van Beinum's is my choice, but it is a personal choice, not an iron-clad recommendation.

Lélio, or The Return To Life
Lyric Monodrama, Op. 14b

Of the music which recordings have brought to public acquaintance, not one is more interesting than this. Berlioz composed it as a sequel to the *Fantastic Symphony* in 1831. A poet indulges in voluble reflections between movements in a spoken part — such recitations combined with music were not unknown at the time. The poet speaks of Shakespeare. His ranging thoughts become a convenient repository for musical bits which Berlioz had hitherto composed, but which had not come to the light of performance. It is a skillful assemblage of heterogeneous elements — after all, the composer of the *Fantastic* knew what he was about.

There is more than one suggestion of the *Eight Scenes from Faust* — his Opus 1. The song for tenor, *O mon amour*, is in Berlioz' best romantic vein and a final Fantasia on Shakespeare's *The Tempest*, a siren-like apostrophe to Miranda, is entirely charming. It derives its color and mood from the "Chorus of Sylphs" in the *Eight Scenes*. This was the first of five plays of Shakespeare which inspired music from Berlioz — the others were *King Lear*, *Hamlet*, *Romeo and Juliet*, and *Much Ado about Nothing*.

New Paris Symphony Association; Réné Leibowitz, conductor.
VOX PL 8250. 12-in. $5.95.

The recording is admirable; wide-ranged, vivid — an invaluable contribution to a wider knowledge of Berlioz.

Overture, "The Corsaire," Op. 21

This is the fourth of the four Overtures of Berlioz' younger days. It is also the most brilliant of the four. With its exciting flash and thrust, it surely merits more frequent use on concert programs. Hans von Bülow, who was its early protagonist at Meiningen, once wrote that it went "like a shot from a pistol." Berlioz wrote this Overture in 1831 and revised it in 1844. The title, suggesting Byron's reckless adventurer, was really an afterthought. Even so, it seems to suit admirably the spirit of the music.

Paris Conservatoire Orchestra; Charles Munch, cond.
LONDON LL 466 12-in. $5.95.
(with *Benvenuto Cellini Overture and Ravel: Bolero*).
LONDON LL 9019. 10-in. $4.95.
(with *Benvenuto Cellini Overture*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with *3 other Overtures*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*).

All three recordings make the most of the work's brilliance. Martinon's is clearest on the highs and lows but the tone is hard in quality. Kletzki has a slight edge of clarity in the pick-up as compared to the London recording. Munch has the flare of greater rapidity of tempo and a more drawn-out sentiment in the Adagio section. If Berlioz wanted the extremity of contrast, this is the reading. After all, corsairs were supposed to be anything but moderate! Better listen before buying, if possible.

Nuits d'Eté, for Soprano and Orchestra, Op. 7

This song cycle, written partly in earlier years, was published in 1841 with piano accompaniment. *L'Absence* was orchestrated in 1843; the remaining five songs in 1856.

One is tempted into quoting this remark by the late Alfred Einstein: "Berlioz sowed the seeds for the entire musical lyricism of the 19th century in the French language — in its color, noble sentimentality, and refined sensuousness and grace." Nowhere is this truth more obvious than in these six songs to texts by Théophile Gauthier — poems of a lover's nostalgia. The orchestral accompaniments greatly intensify the mood and set off the voice.

Cincinnati Symphony Orchestra; Thor Johnson, conductor; Suzanne Danco, soprano.
LONDON LL 407. 12-in. $5.95.

This recording marks a venture by London (alas, temporary!) into the territory of American orchestral performers. Suzanne Danco misses no shade of the message. The Cincinnati Orchestra gives more than adequate support.

Harold in Italy, with Viola Solo, Op. 16

Berlioz has related his intentions in this work in his Memoirs: "I wished to write for the orchestra a series of scenes in which the solo viola should figure as a more or less active personage of constantly preserved individuality; I wished to put the viola in the midst of poetic recollections left me by my wanderings in the Abruzzi, and make it a sort of melancholy dreamer, after the manner of Byron's

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Childe Harold." He explains that the principal of the *Idée fixe* used in the *Fantastic Symphony* here becomes the function of the soloist.

Royal Philharmonic Orchestra; Sir Thomas Beecham, conductor; William Primrose, viola.
COLUMBIA ML 4542. 12-in. $5.95.
Vienna Symphony Orchestra; Rudolf Moralt, conductor; Guenther Breitenbach, viola.
VOX PL 6700. 12-in. $5.95.

The recording with Primrose and Beecham is the best on all counts. The soloist is superior in expressive shading and in the body of tone, which flows through without forcing. The orchestral portion well matches this piece of individual musicianship. People with wide-range equipment will hear some rumble. Still, by contrast, the Vox simply sounds old and thin.

Grande Messe Des Morts (Requiem), Op. 5

The *Requiem Mass* was composed in 1837 and first performed at the Church of the Invalides in Paris in that year. This was a favorite with its composer, who once wrote: "If I were threatened with the destruction of the whole of my works save one, I would crave mercy for the *Requiem.*" The score calls for a huge orchestra and chorus, plus four supplementary brass choirs, to be placed at the four corners of the regular performing forces, each containing four trumpets and four trombones with tubas and ophicleides. For once Berlioz indulged to the full his urge for the colossal, presenting us with the Day of Judgment in the Lacrymosa (for he was doing no less). He spared nothing to make it the mighty event which the devout anticipate. Needless to say, the overwhelming effect is achieved, not by the sheer quantity of sound but by its crafty distribution, its directional planning. When the hearer is assailed by fanfares as if from the four corners of the universe, he is properly awestruck.

Emile Passani Choir and Orchestra; Jean Fournet, conductor; Georges Jouatte, tenor.
COLUMBIA SL 159. Two 12-in. $11.90.

A recording of the *Requiem* inevitably proposes a difficult problem of placement and of the reproduction of great tonal power. Fournet, his forces and Columbia's technicians have done this remarkably well when it is considered that the record is not new. From the point of view of improved mechanical sound, however, there is a crying need for a new one which, if successful, would be a record indeed! We do not wish to minimize, however, the admirable recording which exists to date.

Overture to "Benvenuto Cellini," Op. 23

Berlioz finished this two-act opera, *Benvenuto Cellini,* in 1838 after working upon it for three years. He was stimulated by hopes for a post at the Paris Opéra. Its lack of success was partly due to an unfortunate libretto. "The Overture," wrote Berlioz, "received exaggerated applause and the rest was hissed with admirable energy and unanimity." But later he wrote, "I cannot help recognizing in it a variety in ideas, an impetuous verve, and a brilliance of musical coloring, which I shall probably never again achieve and which deserved a better fate." The Overture contains themes from the opera, welded almost symphonically.

Berlin Philharmonic Orchestra; Paul van Kempen, cond.
DECCA DL 4003. 10-in. $2.50.
(with *Auber: Fra Diavolo Overture.*)
Paris Conservatoire Orchestra; Charles Munch, cond.
LONDON LL 466. 10-in. $4.95.
(with *Le Corsaire Overture and Ravel: Bolero*).
LONDON LL 9019. 12-in. $5.95.
(with *Le Corsaire Overture*).
London Philharmonic Orchestra; Paul Kletzki, cond.
COLUMBIA ENTRE RL 3071. 12-in. $2.98.
(with 3 other Overtures).

Of the three recordings, the Paris Conservatoire gives the best as to expressive recording and performance, but Kletzki's is clearest in definition of tones. It is the only one of the three where the high staccato runs for the violins at the end of the slow section can be clearly heard.

Overture, "The Roman Carnival," Op. 9

This Overture is in reality the introduction to the second act of *Benvenuto Cellini,* a preparation for the carnival scene. When it was performed in Vienna, Berlioz wrote "it exploded like a mass of fireworks and was encored with a noise of feet and hands never heard except in Vienna." Indeed, the two Overtures from *Benvenuto Cellini* show that Berlioz had learned a thing or two about handling an orchestra since his earlier ones. They prompt the hope that the whole opera, plainly enough the work of a master, will appeal to the courage and enterprise of some recording company.

Minneapolis Symphony, Antal Dorati, conductor.
MERCURY MG 50005. 12-in. $4.85.
(with *Ravel: Alborado del Gracioso*).
Lamoureux Orchestra; Ferenc Fricsay, conductor.
DECCA DL 4027. 10-in. $2.50.
(with *Dukas: Sorcerer's Apprentice*).
Lamoureux Orchestra; Jean Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 Other Overtures*).
Rhineland Symphony Orchestra, Alfred Federer, cond.
REGENT MG 5039. 12-in. $5.45.
(with *King Lear Overture*).
Philadelphia "Pops" Orchestra; Alexander Hilsberg, conductor.
COLUMBIA AAL 34. 10-in. $2.85.
(with *Suppé: Light Cavalry Overture*).

A choice between these five recordings, all of them well-performed, would be a matter of personal preference. Forced to choose, I would take Martinon's recording, which yields to none in clarity and virtuosity of performance. There is another reason — it is one of an attractive assemblage of the Overtures to *King Lear, The Corsair,* and *Beatrice and Benedick* on the same disk. Sonically, the Mercury is a little more startling, but was intended for hearing in big rooms at high volume. *Continued on page 82*

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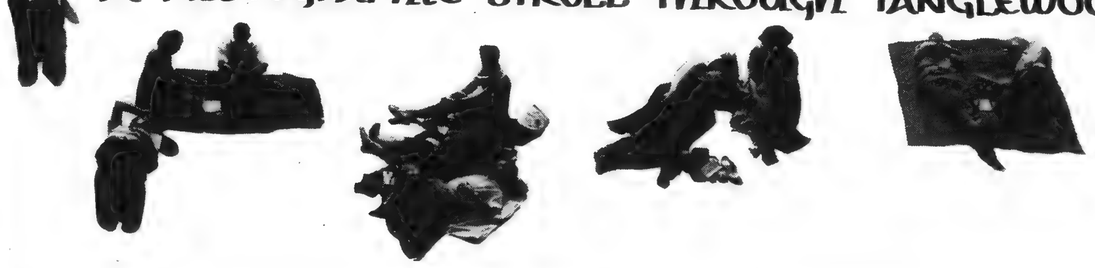
Between musical events, students and visitors feast on view of Stockbridge Bowl.

Symphonic Pastorale

A PHOTOGRAPHIC STROLL THROUGH TANGLEWOOD



Aaron Copland presides at one of the weekly Composers' Forums.

Listeners hear a contemporary quartet in the Chamber Music Hall.

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NO. 9, IN G MINOR (1 Edition)
Breezily entertaining music easy to absorb, in a broad-toned performance so sure-handed as to cause surprise in a work so little known and so seldom played. The sound is at the mercy of the equipment used to reproduce it, since it can be first-class or repellent according to the equipment's ability to banish tinny shimmer from the violins. With that accomplished — and it is easier than with the overside No. 6 — the disk is vivid and warm, reverberant but not excessively so unless one requires high level of volume.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5224. 12-in. (with *Qrt.* 6). 33 min. $5.95.

NO. 10, IN E FLAT, OP. 125, NO. 1 (1 Edition)
This is Schubert at 20, and the earliest of his quartets to have fair currency. Opposing melodic contentment to harmonic reflection without serious emotional involvement, it is as insidiously memorable as a fair face glimpsed once, and less upsetting. It is played by the Viennese musicians with an insinuation of warm-hearted art that persuaded a critic exasperated with tonic vagaries to experiment through many hearings with ways of rendering the violins tractable. Eventually a combination of all known methods succeeded, and it must be confessed that for owners of flexible apparatus and grand patience the sound of this string quartet will in time emerge with surprising sweetness and realism. It also will be satisfactory when reproduced through systems deficient in high-frequency response. — Another edition, now withdrawn, did not, in its blunter playing, approach the mastery of this plastic performance.
—Vienna Konzerthaus Quartet. WESTMINSTER WL 5222. 12-in. (with *Qrt. 11*). 35 min. $5.95.

NO. 11, IN E, OP. 125, NO. 2 (2 Editions)
Admiration for music and performance cuts no treble, and no other way having been found to subdue the violins here without a consequent disturbance of balance, the recording is recommended only to those who will play at reduced volume, or whose instruments are moderate in high-frequency response. It ought to be said that the violins' escape from decency occurs only at *fortes*, and thus is no more than occasional in an otherwise exceptionally clear and delicate projection of the instruments.
—Vienna Konzerthaus Quartet. WEST-

Budapest Quartet: people who play chamber music may like their Schubert best.

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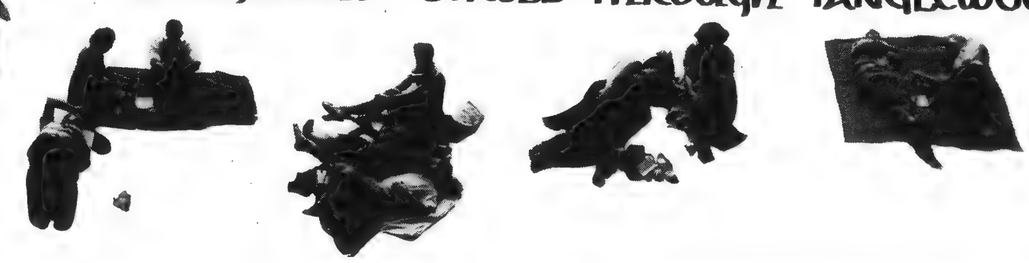

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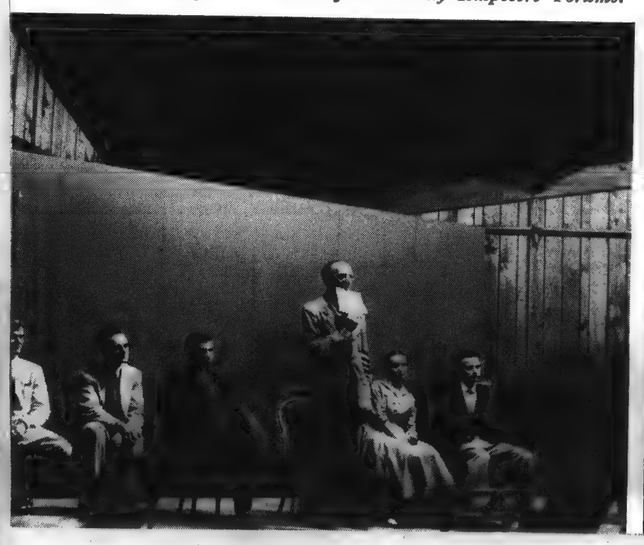

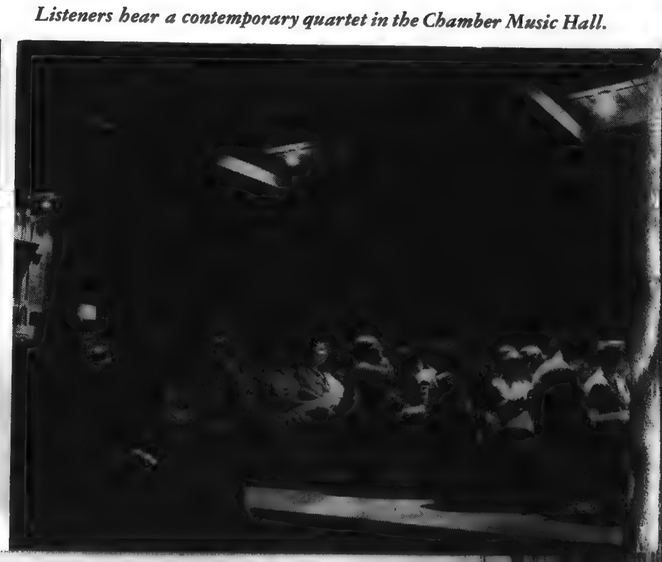

adapted from Part One of Goethe's great poem. Berlioz chose only those excerpts which suited his purpose and re-ordered them in the interest of a tight and moving plot. He never wrote anything else so engrossing as to events, so thematically concentrated, so rich and sure in musical characterization. This applies to the two lovers and likewise to Mephistopheles as he brings them together, hovering about them and at last striking down the one within his own reach. The three enact their story before a panoramic vista of crowds, as Faust, his companion escorting and directing, traverses the the gamut of experience. These crowds form a choral background to almost every air, and with great variety — they are in turn peasants, soldiers, students, angels, infernal sylphs or will-o'-the-wisps, neighindeed, much

Fournet, cond.; ; Mona Lau- Jouatte (t), André Pactat

Three 12-in.

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BERLIOZ RECORDINGS

Continued from page 31

Romeo and Juliet, Dramatic Symphony, with Chorus and Soloists, Op. 17

In writing music around Shakespeare Berlioz never proved his devotion to the Bard more eloquently than here. The text is his own, a free adaptation from the love tragedy, shaped to his own purposes with the device of a narrator (tenor) and only an occasional and approximate translation from Shakespeare. The contralto solo with harp and cello obbligato suggests but does not name Juliet; only Friar Laurence (bass), at the last exhorting the rival houses to become reconciled, is an assigned character. High points are the tenor's light interjections about Queen Mab, echoed by the chorus, and the mourning chorus over Juliet's casket, singing "*Jetez des fleurs*" in a monotone to shifting orchestral strains.

Boston Symphony Orchestra; Charles Munch, conductor; Harvard Glee Club and Radcliffe Choral Society, G. Wallace Woodworth, conductor; Margaret Roggero (c), Leslie Chabay (t), Yi-Kwei Sze (bs).
RCA Victor LM 6011. Two 12-in. $11.90.

Excerpts:

NBC Orchestra; Artur Toscanini, conductor.
RCA Victor LM 1019. 12-in. $5.72.
(with *Tchaikovsky: Romeo and Juliet*).

Paris Conservatoire Orchestra; Charles Munch, conductor.
London LL-3. 12-in. $5.95.
(with *Les Troyens*).

New York Philharmonic Symphony-Society; Dimitri Mitropoulos, cond.
Columbia ML 4632. 12-in. $5.95.

Mitropoulos has the advantage over Toscanini in having included five excerpts on one disk: the mettlesome Introduction describing the warring houses, the Queen Mab Scherzo, the Ball Scene, the Love Scene, and "*Roméo au tombeau.*" Toscanini, offering only the Love Scene and the Ball Scene, is with these very much in the running, with a reading interesting, but not always in the Berlioz tradition. (It is a misfortune that he did not see

Continued on page 84

Funeral March For The Last Scene of "Hamlet," Op. 18, No. 3 (From Tristia)

The March is introduced in the depths of the strings. The lower brass gives the piece solemnity and interjects dissonant chords, as the strings carrying the refrain are accompanied by insistent beats from the bass drum. After an anguished climax, the March ends in almost ghostly tones, suggesting the *Hostias* of the *Requiem*.

Paris Conservatoire Orchestra; Georges Sebastian, conductor.
Urania 7061. 12-in. $5.95.
(with *Damnation of Faust excerpts and Franck: Redemption*).

The single recording is an excellent and sufficient rendering.

Te Deum, for 3 Choruses with Orchestra and Organ, Op. 22

This work is included in the present list of recordings because a recording has been made by Columbia under Sir Thomas Beecham and is announced for release in September. Berlioz composed his *Te Deum* in 1855. It was his last work for chorus and orchestra, his last music of large proportions excepting the opera *The Trojans* (1858) and the opera *Beatrice and Benedick* (1860; he had composed his *Requiem* in 1837). He planned this work with an eye to overwhelming effect, using a huge orchestra, writing an individual part for the organ, and placing his choruses separately. Writing to Liszt after the first performance, he described the event as "colossal, Babylonian, Ninivite . . . Yes, the *Requiem* has a brother, a brother which has come into the world with teeth (but without the hump), like Richard III."

The Damnation of Faust, Dramatic Legend for Orchestra with Chorus and Soloists, Op. 24

Berlioz' "Dramatic Legend" is really an oratorio, a story in the form of sung dialog, connecting solo airs and ensembles. The tale of Faust's pact with the devil, his winning of Marguerite, his damnation and her salvation, is told in words mostly his own,

Continued on page 86

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

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Paris Conservatoire Orchestra; Hermann Scherchen, conductor; Ensemble Vocal de Paris; Dido (s), Arda Mandikian; Aeneas (t), Jean Giraudeau; other soloists.
Westminster WAL 304. Three 12-in. $17.85.

The recording has been and con-

Continued on page 91

(with *Dvorak: Carnaval*).

Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.
Urania 7048. 12-in. $5.95.
(with *3 other Overtures*).

Philharmonia Orchestra; Paul Kletzki, conductor.
Columbia Entrée 71. 12-in. $2.98. (with *3 Overtures*).

The version by Kletzki is the liveliest, and if you will his swift opening tempo with ing at the printed direction "allegro scherzando," you may prefer this ng, which gives zip to themat rial otherwise verging on the A purist may prefer Martinon ng, and his sound is the best of e. However, as has been obs y now in this listing, the four es on the Columbia disk make tstanding group (*Les Francs-juges, Benvenuto Cellini, The Corsair, Beatrice and Benedick*) and the record is a lo ced item. Moreover, its sound is no means bad.

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Paris Orch[illegible] Fournet, cond.; [illegible]us; Mona Lau[illegible]s Jouatte (t), [illegible]ndré Pactat

[illegible]hree 12-in.

[illegible]e only one [illegible]lent as to [illegible]tal portion [illegible]bscured by [illegible]ng by the [illegible]a will be [illegible]A Victor. [illegible]ictor; the [illegible]o, David [illegible] Donald [illegible]vard and [illegible]it hearer, [illegible]o the pre- [illegible]le listen- [illegible]sted atti- [illegible]ng under [illegible]ch solo- [illegible]ality of [illegible]rticular, [illegible]ts him [illegible]wer of [illegible]defini-

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fit to approve his recording of the Scherzo.) The recording by Mitropoulos has the advantage of later developments in sound. In fact, Columbia has rarely captured the Philharmonic this well.

The full recording by Munch conveys in all of these fragments as well as the continuous whole a special sense of Berlioz' style and is superior to any competitors in its sound.

Funeral and Triumphal Symphony, Op. 15

Written in 1840, this *Grande Symphonie Funèbre et Triomphale*, the "Military Symphony" as Berlioz once called it, was performed in the streets of Paris in commemoration of those who fell in the July Revolution. It was composed for wind instruments and percussion, featuring military drums. It is here recorded in a later form, in which the high wind instruments are reinforced by a string orchestra, a chorus doubling at the end. The first movement is a protracted march in a reiterated funereal rhythm. The second consists of a recitative and air for tenor trombone, with answering chords. The finale is a rousing march movement of glorification. Wagner, who attended an indoor rehearsal where the music was not lost in the spread of the street procession, wrote: "From the first note to the last . . . its sublime fervor rises from the tone of patriotic grief to the highest summits of apotheosis." Jacques Barzun, who prepared the excellent notes for the recording, seems inclined to go a long way with Wagner on this estimate. It has without doubt some fine writing, some impressive moments, particularly in the first movement. The piece has the misfortune of lugubrious lengths, suitable for its lugubrious occasion, but hardly congenial to casual and normally cheerful listening.

Orchestra and Chorus of Cologne; Fritz Straub, conductor.

LYRICHORD LL 40. 12-in. $5.95.

The recording seems first-rate to this reviewer. Others have called it raucous. In any case, the nature of both the music and the recording make it advisable to listen before buying.

Continued on page 85

Funeral March For The Last Scene of "Hamlet," Op. 18, No. 3 (From Tristia)

The March is introduced in the depths of the strings. The lower brass gives the piece solemnity and interjects dissonant chords, as the strings carrying the refrain are accompanied by insistent beats from the bass drum. After an anguished climax, the March ends in almost ghostly tones, suggesting the *Hostias* of the *Requiem*.

Paris Conservatoire Orchestra; Georges Sebastian, conductor.

URANIA 7061. 12-in. $5.95.

(with *Damnation of Faust excerpts and Franck: Redemption*).

The single recording is an excellent and sufficient rendering.

Te Deum, for 3 Choruses with Orchestra and Organ, Op. 22

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Berlioz' "Dramatic Legend" is really an oratorio, a story in the form of sung dialog, connecting solo airs and ensembles. The tale of Faust's pact with the devil, his winning of Marguerite, his damnation and her salvation, is told in words mostly his own,

Continued on page 86

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

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Paris Conservatoire Orchestra; Hermann Scherchen, conductor; Ensemble Vocal de Paris; Dido (s), Arda Mandikian; Aeneas (t), Jean Giraudeau; other soloists.

WESTMINSTER WAL 304. Three 12-in. $17.85.

The recording has been and con-

Continued on page 91

(with *Dvorak: Carnaval*).

Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.

URANIA 7048. 12-in. $5.95.

(with *3 other Overtur[illegible]*

Philharmonia Orch[illegible]; Paul Kletzki, conductor.

COLUMBIA ENTRI[illegible]071. 12-in. $2.98. (with *3 Ov[illegible]rtures*).

The version by K[illegible] is the liveliest, and if you wi[illegible]t his swift opening tempo with[illegible]king at the printed direction "al[illegible]herzando," you may prefer thi[illegible]ling, which gives zip to them[illegible]erial otherwise verging on the[illegible]. A purist may prefer Martinon[illegible]ng, and his sound is the best o[illegible]ree. However, as has been o[illegible]by now in this listing, the fou[illegible]es on the Columbia disk mak[illegible]tstanding group (*Les Francs-j[illegible]vanuto Cellini, The Corsair, Bea[illegible] Benedick*) and the record is a [illegible]ced item. Moreover, its sound [illegible]o means bad.

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Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95.
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Three 12-in.

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Mengelberg, conductor.
CAPITOL-TELEFUNKEN L8127. 10-in. $3.98 (with *Tchaikovsky: 1812*).
Concertgebouw Orchestra; Eduard Van Beinum, conductor.
LONDON LS 620. 10-in. $4.95. (with *Handel: Fireworks Music*).
Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95. (with *Franck: Redemption*).

These recordings present an interesting variation in tempi. Mengelberg takes the ballet of the Sylphs slowly and dreamily; he takes the final part of the Minuet far less rapidly than the others. Van Beinum is in the middle in this respect and Sebastian is on the fast side. Did Berlioz intend a brilliant effect at all costs, or one more in character with the wispy creatures described? At the high speed, which Munch also takes, the ominous growl of the trombone, showing the devil's hand in the matter, is almost lost in the scramble, while the final phrase makes the will-o'-the-wisps vanish rather abruptly. As to sound, among the excerpts the London is probably the best by a slight margin. The Urania is adequate. The Capitol, though old, is interesting for the remote-single-microphone technique developed by Telefunken during the war.

L'Enfance du Christ (The Infant Christ), Sacred Trilogy, Op. 25

Berlioz, worshiping and serving the god Beauty, disclaimed any orthodox religious faith. This score compels one to question these protestations of scepticism. The two principal characters in the story are Mary and Joseph, and they are drawn with unmistakable fervor and delicacy of sentiment. It was the depiction of their flight into Egypt with the infant Jesus which first occupied him in 1850. He added a first part to precede this, "The Dream of Herod," and a third part, "The Arrival at Saïs" in 1854. The text was his own, based on the Second Chapter of St. Matthew and enlarged with great liberty. The music of Herod, the monarch beset by fear for his life, ordering the massacre of the innocents, is properly savage; the music of the soothsayers weird. The remainder of

Continued on page 88

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

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Paris Conservatoire Orchestra; Hermann Scherchen, conductor; Ensemble Vocal de Paris; Dido (s), Arda Mandikian; Aeneas (t), Jean Giraudeau; other soloists.
WESTMINSTER WAL 304. Three 12-in. $17.85.

The recording has been and con-

Continued on page 91

(with *Dvorak: Carnaval*).
Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE 071. 12-in. $2.98. (with *3 Overtures*).

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Paris O[illegible] lean Fournet, cond.; horus; Mona Lauges Jouatte (t), n), André Pactat

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Paris Conservatoire Orchestra; Anlanco, David dré Cluytens, conductor; Chorus, and Donald Raymond St. Paul; Soloists of the Harvard and Paris Opéra (H. Bouvier, J. Giraueseni hearer, deau, L. Noguéra, M. Roux, H. s to the pre- Médus). while listen-

VOX PL 7120. Two 12-in. No text. erested atti- $11.90. ding under

Little Orchestra Society; Thomas each soloScherman, conductor; Choral Art quality of Society; Mary Davenport (ms), Mar- particular, tial Singher (bne), Leopold Simoneau mpts him (t), Donald Gramm (bs). viewer of

COLUMBIA SL 199. Two 12-in. Text. "defini- $12.50.

The French recording, which has held the LP field alone until the Little Orchestra Society release last April, has t served its purpose beautifully and, I would say, still does so, for it has a uniformly good orchestra, chorus and Willem soloists, who perform with agreement as to style, and whose performance is faithfully, if not memorably, recorded. The new recording is brighter in color, more detailed and warmer in resonance, as would be expected. The singer who comes closest to the spirit of the work is Martial Singher. And yet his delivery of the tortured Song of Herod and his dread command for the massacre is even and subdued as compared to that of M. Roux in the French recording. It could be said on the one hand that the mood of the "Sacred Trilogy," being idyllic, should not be violated; on the other hand that the brief appearance of the villain of the piece and his bloody order should be properly terrifying, giving contrast as well as point to what will follow. A matter of opinion.* It should be added that the Vox version has one serious defect — its album offers an English synopsis, but not the text itself

ue on page 89

*The cover design for the earlier record is attractive, appropriate and in good taste; the newer one is the exact opposite in each respect.

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

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Continued on page 93

Martinon, conductor.
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COLUMBIA ENTR[illegible]71. 12-in. $2.98. (with *3 O*[illegible] *tures*).

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hitherto unsuspected strain in the be
artist Berlioz. or.

Paris Conservatoire Orchestra; André Cluytens, conductor; Chorus, Raymond St. Paul; Soloists of the Paris Opéra (H. Bouvier, J. Giraudeau, L. Noguéra, M. Roux, H. Médus). he id ld id r, e-
VOX PL 7120. Two 12-in. No text. $11.90. 1- i-
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COLUMBIA SL 199. Two 12-in. Text. $12.50. -

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Continued on page 89

*The cover design for the earlier record is attractive, appropriate and in good taste; the newer one is the exact opposite in each respect.

The Trojans at Carthage (Les Troyens), Second Part of the Opera, The Trojans

This score of Berlioz' maturity required his most prolonged efforts. It had a *succès d'estime*, when belatedly produced in 1863, but the Paris nurtured on Rossini, Meyerbeer, Offenbach and his lighter kind, would never have taken to its heart an opera with a classic subject treated with classic purity of style. Nor has any later opera-going public embraced this piece antique in style and costume, static in plot. It will never rival a *Butterfly*. But as a recording, where the music is the thing, it is full of rich reward. Although the orchestral style is spare as compared to the rich fabric of Wagner, the declamation old-fashioned, still many phrases of this declamation are finely expressive, and the orchestra no less so. The *Trojans at Carthage* gets off to what must be a slow start, theatrically speaking. From the stormy entrance of Aeneas (a fine musical characterization, by the way) things move. The love scene, introduced by a chorus in gentle, lulling measures, is followed by the first note of tragic conflict at the apparition of Mercury, warning Aeneas in sepulchral tones that he must go on to Italy, where he is destined to found the Roman nation. Music reaching the very depths of ghostliness is called forth by the shades of the slain heroes of Troy, bearing the same message. Aeneas' inward struggle and decision, his command to the Trojans to take ship are superb and exciting. Increasingly so are the final scenes of Dido's imprecations, despair and suicide. This is not the Dido of Purcell, utterly heartbroken, nobly resigned. She is both a super-heroine and a super-queen who changes from a fury of anger to a fury of despair and, dying, foretells the glory of Rome and the destruction of her own Carthage.

Paris Conservatoire Orchestra; Hermann Scherchen, conductor; Ensemble Vocal de Paris; Dido (s), Arda Mandikian; Aeneas (t), Jean Giraudeau; other soloists.
WESTMINSTER WAL 304. Three 12-in. $17.85.

The recording has been and con-

Continued on page 91

(with *Dvorak: Carnaval*).
Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*).
Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTR[illegible] 3071. 12-in. $2.98. (with *3 [illegible]vertures*).

The version by K[illegible] is the liveliest, and if you w[illegible]cept his swift opening tempo wi[illegible]oking at the printed direction "[illegible]scherzando," you may prefer th[illegible]ding, which gives zip to them[illegible]aterial otherwise verging on th[illegible]us. A purist may prefer Martin[illegible]ling, and his sound is the best [illegible]hree. However, as has been [illegible]d by now in this listing, the fo[illegible]tures on the Columbia disk m[illegible]outstanding group (*Les Francs-[illegible]renuto Cellini, The Corsair, Be[illegible]d Benedick*) and the record is [illegible]priced item. Moreover, its soun[illegible]by no means bad.

Funeral March For The Last Scene of "Hamlet," Op. 18, No. 3 (From Tristia)

The March is introduced in the depths of the strings. The lower brass gives the piece solemnity and interjects dissonant chords, as the strings carrying the refrain are accompanied by insistent beats from the bass drum. After an anguished climax, the March ends in almost ghostly tones, suggesting the *Hostias* of the *Requiem*.

Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95.
(with *Damnation of Faust excerpts and Franck: Redemption*).

The single recording is an excellent and sufficient rendering.

Te Deum, for 3 Choruses with Orchestra and Organ, Op. 22

This work is included in the present list of recordings because a recording has been made by Columbia under Sir Thomas Beecham and is announced for release in September. Berlioz composed his *Te Deum* in 1855. It was his last work for chorus and orchestra, his last music of large proportions excepting the opera *The Trojans* (1858) and the opera *Beatrice and Benedick* (1860; he had composed his *Requiem* in 1837). He planned this work with an eye to overwhelming effect, using a huge orchestra, writing an individual part for the organ, and placing his choruses separately. Writing to Liszt after the first performance, he described the event as "colossal, Babylonian, Ninivite . . . Yes, the *Requiem* has a brother, a brother which has come into the world with teeth (but without the hump), like Richard III."

The Damnation of Faust, Dramatic Legend for Orchestra with Chorus and Soloists, Op. 24

Berlioz' "Dramatic Legend" is really an oratorio, a story in the form of sung dialog, connecting solo airs and ensembles. The tale of Faust's pact with the devil, his winning of Marguerite, his damnation and her salvation, is told in words mostly his own,

Continued on page 86

adapted from Part One of Goethe's great poem. Berlioz chose only those excerpts which suited his purpose and re-ordered them in the interest of a tight and moving plot. He never wrote anything else so engrossing as to events, so thematically concentrated, so rich and sure in musical characterization. This applies to the two lovers and likewise to Mephistopheles as he brings them together, hovering about them and at last striking down the one within his own reach. The three enact their story before a panoramic vista of crowds, as Faust, his companion escorting and directing, traverses the the gamut of experience. These crowds form a choral background to almost every air, and with great variety — they are in turn peasants, soldiers, students, angels, infernal sylphs or will-o'-the-wisps, neighbors, fiends of Hell; indeed, much happens in this score!

Paris Orchestra; Jean Fournet, cond.; Emile Passani Chorus; Mona Laurena (ms), Georges Jouatte (t), Paul Cabanel (bn), André Pactat (bs).
COLUMBIA SL 110. Three 12-in. $17.50.

This French recording, the only one to date, is uniformly excellent as to performance, but the orchestral portion is often overbalanced and obscured by the solo voices. A recording by the Boston Symphony Orchestra will be released in September by RCA Victor. Charles Munch is the conductor; the soloists are Suzanne Danco, David Poleri, Martial Singher, and Donald Gramm, the chorus, the Harvard and Radcliffe forces. The present hearer, who has been given access to the preliminary tapes, has striven while listening to it to achieve a disinterested attitude and judgment. The reading under Munch, the performance of each soloist and of the chorus, the quality of the result, in general and in particular, musically and sonically, tempts him to use a word which any reviewer of records must use at his peril: "definitive."

The Damnation of Faust (Excerpts)

Concertgebouw Orchestra; Willem

Continued on page 87

tinues to be a major service to the general comprehension of Berlioz. The performance is uniformly satisfactory. Certain singers are less than the best, but Aeneas and Dido are histrionically superb. The Queen's part is as exacting as Brünnhilde's, however different musically, and would force any voice of less than reasonable power. The tonal grandeur of the recording was breathtaking when it was issued, and still impresses.

The Trojans (Excerpts)

Lamoureux Orchestra; Jean Martinon, conductor.
MGM E 127. 12-in. $4.85.
MGM E 3053. 10-in. $3.00.
(with *Glinka: Russlan & Ludmilla Overture*).

Paris Conservatoire Orchestra; Charles Munch, conductor.
LONDON LL 3. 12-in. $5.95.
(with *Romeo & Juliet excerpts*).

The recording by Munch of the *Royal Hunt and Storm* is more sensitive to detail. Martinon's, also fine, has the advantage of including, on the 10-inch disk, the Overture, the Trojan March which follows, and the Oriental Ballet from Act II. (It is too bad that only the *Royal Hunt and Storm* is retained on the 12-inch disk.) The Rakoczy March was not Berlioz' only stirring march! The Ballet could be held up to prove once more that Berlioz was a super-melodist. The MGM recording is not technically distinguished, and the London is, and sounds, old.

Overture to "Beatrice and Benedick"

Few people are acquainted with more than the Overture to Berlioz' last work. His two act *Opéra Comique*, *Béatrice et Bénédict* is his one venture upon a gay subject. In any case, the Overture, in a sparkling scherzo vein, gives a reasonable approximation of Shakespeare's comedy of banter. The last of Berlioz' overtures is thus a refreshing variation upon the more familiar previous ones.

Stadium Concerts Symphony of New York; Alexander Smallens, conductor.
DECCA DL 4034. 10-in. $2.50.
(with *Dvorak: Carnaval*).

Paris Lamoureux Orchestra; Jean

Continued on page 93

Martinon, conductor.
URANIA 7048. 12-in. $5.95.
(with *3 other Overtures*).

Philharmonia Orchestra; Paul Kletzki, conductor.
COLUMBIA ENTRE[illegible]071. 12-in. $2.98. (with *3 Ot[illegible]rtures*).

The version by Kl[illegible] is the liveliest, and if you will[illegible] his swift opening tempo with[illegible]king at the printed direction "all[illegible]cherzando," you may prefer this[illegible]ling, which gives zip to themat[illegible]erial otherwise verging on the [illegible]s. A purist may prefer Martinon[illegible]ng, and his sound is the best of [illegible]ree. However, as has been ob[illegible] by now in this listing, the four[illegible]es on the Columbia disk mak[illegible]utstanding group (*Les Francs-ju[illegible]nuto Cellini*, *The Corsair*, *Bea[illegible] Benedick*) and the record is a [illegible]ced item. Moreover, its sound is [illegible]no means bad.

Berlioz, worshiping and serving the god Beauty, disclaimed any orthodox religious faith. This score compels one to question these protestations of scepticism. The two principal characters in the story are Mary and Joseph, and they are drawn with unmistakable fervor and delicacy of sentiment. It was the depiction of their flight into Egypt with the infant Jesus which first occupied him in 1850. He added a first part to precede this, "The Dream of Herod," and a third part, "The Arrival at Sais" in 1854. The text was his own, based on the Second Chapter of St. Matthew and enlarged with great liberty. The music of Herod, the monarch beset by fear for his life,

adapted from Part One of Goethe's great poem. Berlioz chose only those excerpts which suited his purpose and re-ordered them in the interest of a tight and moving plot. He never wrote anything else so engrossing as to events, so thematically concentrated, so rich and sure in musical characterization. This applies to the two lovers and likewise to Mephistopheles as he brings them together, hovering about them and at last striking down the one within his own reach. The three enact their story before a panoramic vista of crowds, as Faust, his companion escorting and directing, traverses the the gamut of experience. These crowds form a choral background to almost every air, and with great variety — they are in turn peasants, soldiers, students, angels, infernal sylphs or will-o'-the-wisps, neighbors, fiends of Hell; indeed, much happens in this score!

Paris Orchestra; Jean Fournet, cond.; Emile Passani Chorus; Mona Laurena (ms), Georges Jouatte (t), Paul Cabanel (bn), André Pactat (bs).

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The Damnation of Faust (Excerpts)

Concertgebouw Orchestra; Willem

Continued on page 87

Mengelberg, conductor.
CAPITOL-TELEFUNKEN L8127. 10-in. $3.98 (with *Tchaikovsky: 1812*).
Concertgebouw Orchestra; Eduard Van Beinum, conductor.
LONDON LS 620. 10-in. $4.95. (with *Handel: Fireworks Music*).
Paris Conservatoire Orchestra; Georges Sebastian, conductor.
URANIA 7061. 12-in. $5.95. (with *Franck: Redemption*).

These recordings present an interesting variation in tempi. Mengelberg takes the ballet of the Sylphs slowly and dreamily; he takes the final part of the Minuet far less rapidly than the others. Van Beinum is in the middle in this respect and Sebastian is on the fast side. Did Berlioz intend a brilliant effect at all costs, or one more in character with the wispy creatures described? At the high speed, which Munch also takes, the ominous growl of the trombone, showing the devil's hand in the matter, is almost lost in the scramble, while the final phrase makes the will-o'-the-wisps vanish rather abruptly. As to sound, among the excerpts the London is probably the best by a slight margin. The Urania is adequate. The Capitol, though old, is interesting for the remote-single-microphone technique developed by Telefunken during the war.

L'Enfance du Christ (The Infant Christ), Sacred Trilogy, Op. 25

Berlioz, worshiping and serving the god Beauty, disclaimed any orthodox religious faith. This score compels one to question these protestations of scepticism. The two principal characters in the story are Mary and Joseph, and they are drawn with unmistakable fervor and delicacy of sentiment. It was the depiction of their flight into Egypt with the infant Jesus which first occupied him in 1850. He added a first part to precede this, "The Dream of Herod," and a third part, "The Arrival at Saïs" in 1854. The text was his own, based on the Second Chapter of St. Matthew and enlarged with great liberty. The music of Herod, the monarch beset by fear for his life, ordering the massacre of the innocents, is properly savage; the music of the soothsayers weird. The remainder of

Continued on page 88

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Continued on page 86

the work is gentle, pastoral, entirely simple and unpretentious. The chorale of the shepherds, the air of the narrator (tenor) describing the Holy Family resting on their journey, the trio of two flutes and a harp as the refugees are befriended in a strange land, the final beatific chorus — these show a hitherto unsuspected strain in the artist Berlioz.

Paris Conservatoire Orchestra; André Cluytens, conductor; Chorus, Raymond St. Paul; Soloists of the Paris Opéra (H. Bouvier, J. Giraudeau, L. Noguéra, M. Roux, H. Médus).
VOX PL 7120. Two 12-in. No text. $11.90.
Little Orchestra Society; Thomas Scherman, conductor; Choral Art Society; Mary Davenport (ms), Martial Singher (bne), Leopold Simoneau (t), Donald Gramm (bs).
COLUMBIA SL 199. Two 12-in. Text. $12.50.

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Continued on page 89

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Martinon, conductor.
URANIA 7048. 12-in $5.95.
(with *3 other Overture*
Philharmonia Orches Paul Kletzki, conductor.
COLUMBIA ENTRE R 71. 12-in. $2.98. (with *3 Other rtures*).

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The union accused them of conspiring to interfere with last month's bargaining election among 22,000 New York longshoremen—the same charge both Dewey and Meany already have lodged against the ILA.

In Albany, Dewey's office said:

WASHINGTON (UP) — Checkers, Vice President Richard M. Nixon's famous pedigreed cocker spaniel, has given birth to five black and white pups. The father is unknown.

Checkers became prominent when Nixon mentioned her in a nationwide television broadcast during the 1952 election campaign.

acting under government orders handed back blankets and warm clothes to needy borrowers who couldn't repay their loans.

The weather death toll since winter's belated assault began six days ago climbed to 58. Italy alone had 22 dead. There were 20 killed in Britain and 16 in France.

Ice blocked the main river and the important Midland Canal in Germany. Railroads in Italy have

BSO Plans Concerts Over Six Weekends

estival

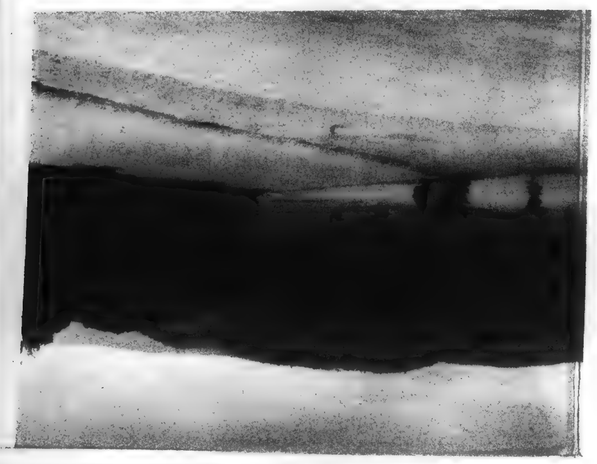
Continued From First Page

ent in the Berkshire Music will remain about the same he vicinity of 400 students. e of the students in Depart- V (the student orchestra), of the young musicians en- at the Music Center are on rships, Mr. Judd explained. eased costs for faculty mem- housing the students and gen- maintenance of the school it prohibitive for the Boston mphony to increase the enroll- ent at this time, he concluded.

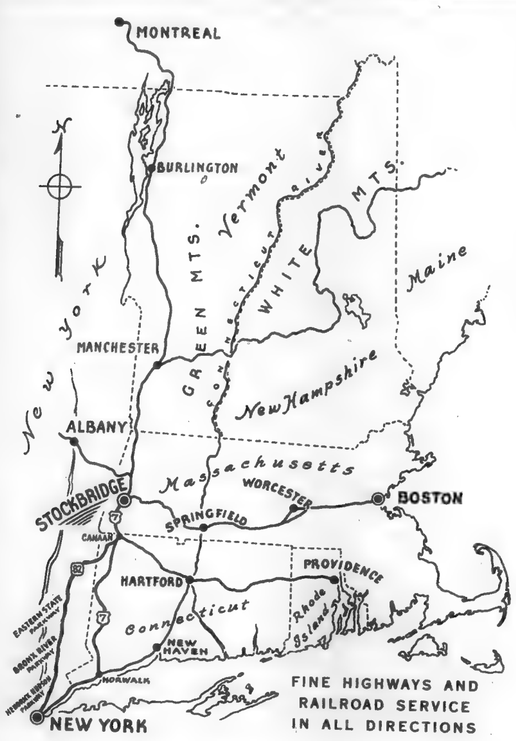
hed To Be Painted

HEATON HALL

Beautiful panorama from porch of Heaton Hall.



Heaton Hall from the meadow.



AUTO ROUTES RECOMMENDED

FROM NEW YORK CITY (130 Miles) Hendrick Hudson Highway, Bronx River Parkway, Eastern State Parkway to Route 82 at Arthursburg, then through Millbrook, Sharon and Canaan to U. S. Route 7 then to Stockbridge.

FROM BOSTON (135 Miles) U. S. Route 20 to East Lee, then Route 102 to Stockbridge.

FROM ALBANY (40 Miles) U. S. Route 20 to Pittsfield, then Route 7 to Stockbridge.

RAILROADS

FROM NEW YORK CITY: New York, New Haven and Hartford, Berkshire Division.

FROM EAST (BOSTON) OR WEST (ALBANY): Boston and Albany to Pittsfield, 12 Miles from Stockbridge.

Stockbridge in the Berkshire Hills of Massachusetts

HEATON HALL is owned and operated by the Treadway family, whose reputation offers a background of more than eight decades of successful hotel management. Under their direction, the very best of old fashioned New England hospitality awaits the guests in an excellent setting.

The outstanding recommendation for Heaton Hall is that it is the only first-class resort hotel in the Berkshire Hills removed from a main highway. Thus all noises and other disturbing influences of heavy traffic are completely eliminated. Heaton Hall is situated on a hillside, two blocks back from the main highway, overlooking the peaceful village of Stockbridge.

Directly beyond the wide expanse of front lawn is an open meadow, which assures complete privacy and lack of noise for the guests of the Hall. The broad porches afford an excellent view of the panorama of Berkshire Hills, noted far and wide for their restful charm and beauty.

The pictures inside the folder give a fine idea of the remarkable range of activities available in the Berkshires, but cannot possibly portray to the prospective guest the excellent service, cuisine and true homelike atmosphere that is an integral part of Heaton Hall's charm. The Hall offers the gracious air of a lovely country estate seldom found at summer resorts.

Tanglewood Music Shed where the world-renowned Berkshire Symphonic Festival is held is within ten minutes motoring distance of Heaton Hall.

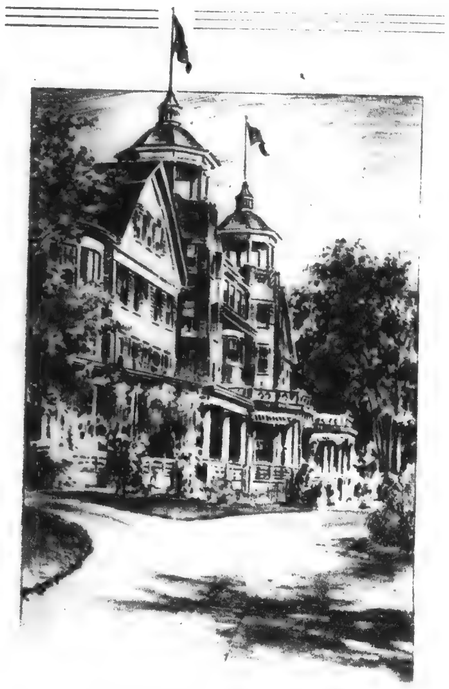
Tea music, dinner concerts and evening recitals by the Trio assure the music lover constant enjoyment, while a complete program of amusements, including Bridge, Keno, Ping-Pong and special entertainment features assures every one varied social activities.

Companionship, whether for golf, bridge, or merely a pleasant chat, is always available.

The Manager of Heaton Hall or Mr. Heaton I. Treadway, Proprietor, would appreciate an opportunity of telling you more about Heaton Hall, Stockbridge, and the Berkshire Hills.

Heaton Hall

STOCKBRIDGE · MASSACHUSETTS



woodbury
WORCESTER
MASS.
U.S.A.

who par- Center spend the Summer there and the festival programs are given for several weeks.

It is estimated that 18,000 persons attended the festival concerts last year. Those who cannot get into the buildings sit in the lawns where the music can be plainly heard.

Many of the outstanding modern composers and conductors who have been associated with the Berkshire Center include such important names as Leonard Bernstein, Aaron Copeland, Darius Milhaud, Charles Ives, Robert Shaw and Henry Cowell among many others.

Mrs. Irving G. Rouillard presided at the business session at which reports were given. Mrs. Thomas F. Luther reported for the membership committee.

Following are the program numbers presented:

Vocal, O Rest in the Lord, from Elijah, by Mendelssohn, Mrs. Leon M. Woodworth; piano, Story of Our Town and The Resting Place on the Hill, by Aaron Copeland, Mrs. Harry Loop; piano, Ritournelle, by

Leonard Bernstein, head of the conducting department at Tanglewood and a guest conductor for many seasons, will not be at Tanglewood next summer, Mr. Mr. Bernstein is and "by his own not be on hand for

Pierre Monteux will

reported a $7,000 shown at Tanglewood last year, marking the first time in many many years that the Berkshire Festival ended up in the black.

"If this coming summer goes well," added Mr. Judd, "we should show a better cash net gain."

Festival

Continued on Second Page

Henry Cowell, Mrs. Carl R. Comstock.

Vocal, Requiescat, by David Van Vactor, Mrs. H. Dunham Hunt; piano, For Felicia Montealegre, Feb. 5, 1922, For Johnny Mehegan, June 6, 1920, For David Diamond, July 9, 1915, by Leonard Bernstein, Mrs. James Cudney.

Piano, My Own, The Awakening and Cooking, by Darius Milhaud, Mrs. Paul Hydon; vocal, Evening, words by John Milton, music by Charles Ives, Mrs. Meade; piano, Excerpts from Sonata for Piano (1950), by Robert Starer, Mrs. Meade.

The accompanists were Mrs. Hydon and Mrs. Comstock.

A social hour and refreshments followed the program with Mrs. Rouillard assisting the hostess.

endless school, or rather, student activities.

The new instructor in composition, Ernst Toch, will have his one-act opera, "The Princess and the Pea," given as part of a double bill on July 27.

• • • •

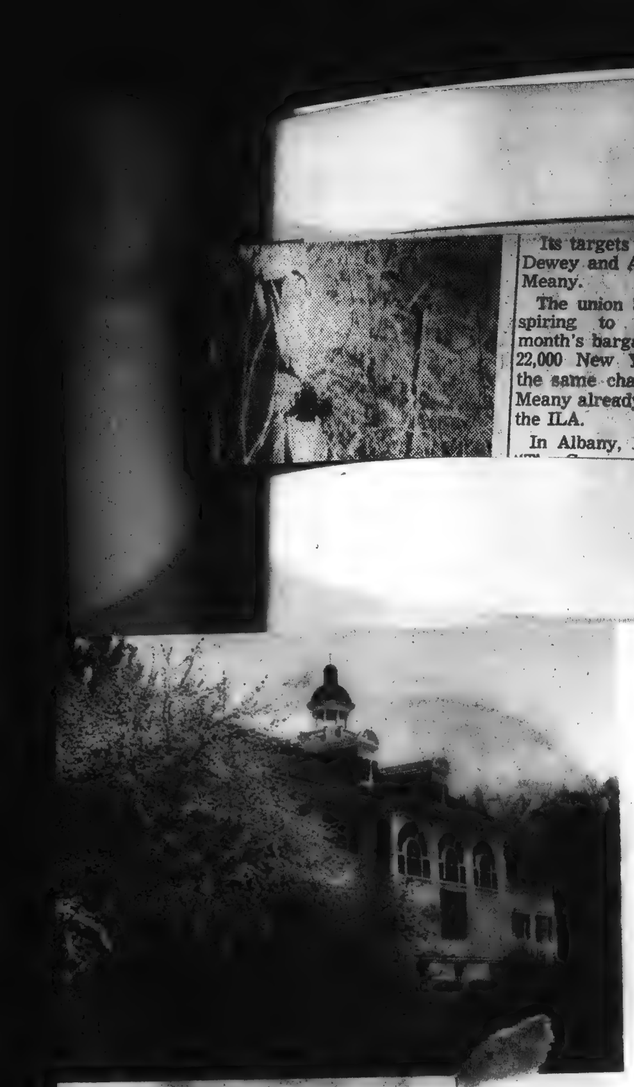
JEAN MOREL, who heads the orchestra at the Juilliard, will direct the orchestra and conducting departments and Frederick Cohen, who is in charge of opera at the Juilliard, will have the same job at Tanglewood.

Leonard Bernstein is on leave of absence, as is Boris Goldovsky, who will return in time to rehearse his "Barber of Seville" to come here with the Celebrity series on October 11.

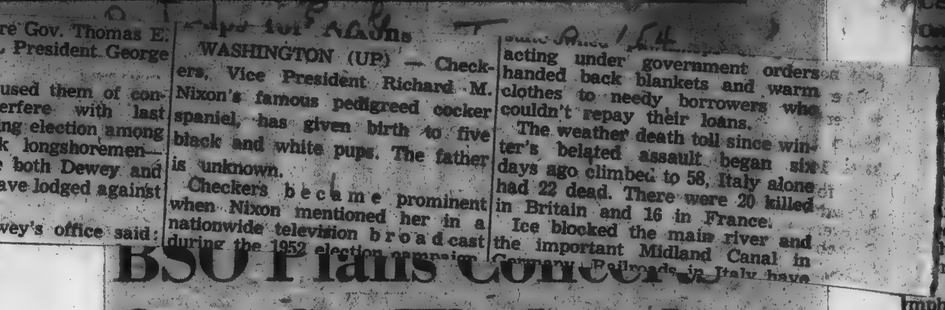
Four of the five departments of the school are intended for professional students, the Study Group being dedicated to those who study for enjoyment only.

H. A. F. P.

[10 2]



BERKSHIRE PLAYHOUSE — Famous Stage Folk appear on the stage of the Berkshire Playhouse — assuring you of pleasing performances for your summer evenings.



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Checkers became prominent when Nixon mentioned her in a nationwide television broadcast during the 1952 election campaign.

acting under government orders handed back blankets and warm clothes to needy borrowers who couldn't repay their loans.

The weather death toll since winter's belated assault began six days ago climbed to 58, Italy alone had 22 dead. There were 20 killed in Britain and 16 in France.

Ice blocked the main river and the important Midland Canal in

BSO Plans Concerts Over Six Weekends

estival

Continued From First Page

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hed To Be Painted

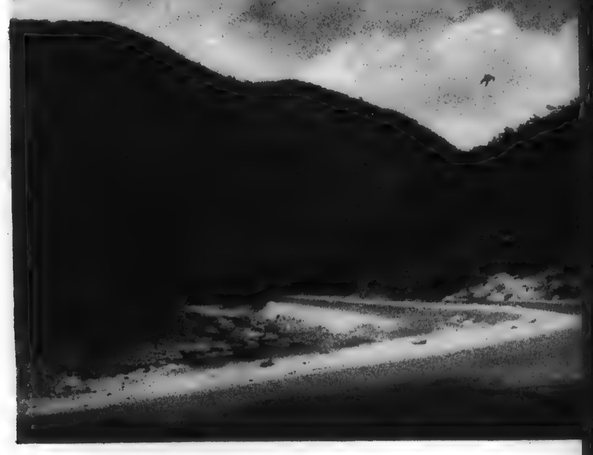
One of the major physical plant

BERKSHIRE PLAYHOUSE — Famous Stage Folk appear on the stage of the Berkshire Playhouse — assuring you of pleasing performances for your summer evenings.

MUSIC SHED AT TANGLEWOOD where the Berkshire Symphonic Festival is held in July and August.

MAIN STREET, STOCKBRIDGE, MASSACHUSETTS

ICE GLEN IN STOCKBRIDGE — Always cool.



MODERN HIGHWAYS lead in all directions, also many safe mountain roads for rural scenes.

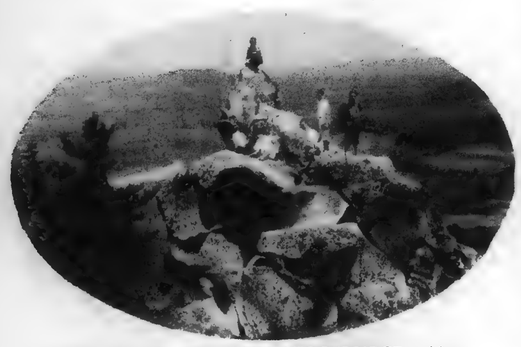
STOCKBRIDGE BOWL for water sports and swimming.

STOCKBRIDGE GOLF COURSE — 6300 yards over excellent turf.

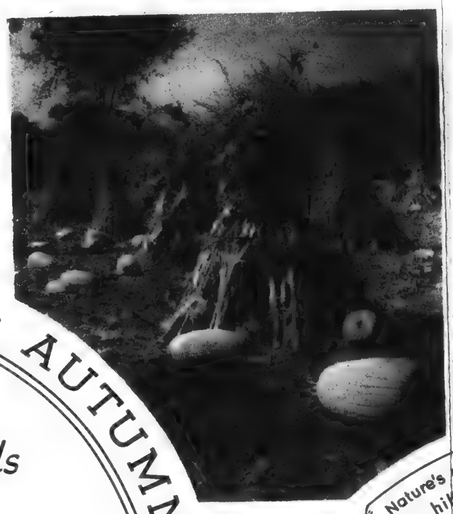
STOCKBRIDGE is a summer headquarters for golfers. Besides the Stockbridge Country Club there are half a dozen other good links within easy motoring distance. The Men's Tournament is the oldest consecutive annual competition in the country. At the Golf Club besides the golf there are three excellent Tenico tennis courts.

View across the meadow opposite Heaton Hall.

MISSION HOUSE MUSEUM — The house of the Reverend John Sargeant, first Missionary to the Stockbridge Indians, built in 1739, open to visitors.



MONUMENT MOUNTAIN, STOCKBRIDGE — Numerous mountain trails for the ambitious climber.



TENNIS IS POPULAR — Guests may play on three excellent courts at the Stockbridge Country Club.

SPRING · SUMMER · AUTUMN

Stockbridge in the Berkshire Hills of Massachusetts

The Berkshire Garden Center, of interest to horticulturists and one of many charming nooks for afternoon tea.

Nature's autumn change of color over hill and field is a delight.

...Expanse of ...and meadows. Elms, ...irches are found in ...d a lake borders one ...area. A house sup- ...around 1865 stands ...and was used as an ...and social center in ...d before the formal ... of Tanglewood. Na- ...thorne lived nearby ...some of his famed ...setting.

...was the locale of the ...n 1934 and one of ...uctors to be identi- ... music event was ...itsky. He figured ... its growth and de- ...til the time of his ... greater part of the ...ston Symphony Or- ...een the group which ... programs and the ...ductor is Charles ...

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...estimated that 18,000 persons attended the festival concerts last year. Those who cannot get into the buildings sit in the lawns where the music can be plainly heard.

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Mrs. Irving G. Rouillard presided at the business session at which reports were given. Mrs. Thomas F. Luther reported for the membership committee.

Following are the program numbers presented:

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Vocal, Requiescat, by David Van Vactor, Mrs. H. Dunham Hunt; piano, For Felicia Montealegre, Feb. 5, 1922, For Johnny Mehegan, June 6, 1920, For David Diamond, July 9, 1915, by Leonard Bernstein, Mrs. James Cudney.

Piano, My Own, The Awakening and Cooking, by Darius Milhaud, Mrs. Paul Hydon; vocal, Evening, words by John Milton, music by Charles Ives, Mrs. Meade; piano, Excerpts from Sonata for Piano (1950), by Robert Starer, Mrs. Meade.

The accompanists were Mrs. Hydon and Mrs. Comstock.

A social hour and refreshments followed the program with Mrs. Rouillard assisting the hostess.

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"If this coming summer goes well," added Mr. Judd, "we should show a better cash net gain."

Festival
Continued on Second Page

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* * *

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Leonard Bernstein is on leave of absence, as is Boris Goldovsky, who will return in time to rehearse his "Barber of Seville" to come here with the Celebrity series on October 11.

Four of the five departments of the school are intended for professional students, the Study Group being dedicated to those who study for enjoyment only.

H. A. F. P.

[102]

TIGHT BINDING

Berkshire Festival Extends 1954 Season

★ ★

Berkshire Eagle Jan. 9 '54

BSO Plans Concerts Over Six Weekends

The 1954 Berkshire Festival at Tanglewood will include Music Shed concerts by the full Boston Symphony Orchestra over a period of six weeks instead of the usual three weekends.

Announcement of the new plan, prompted by the record attendance of 118,000 people last summer, was made today following a meeting of the Tanglewood Advisory Committee at the Hotel Sheraton in this city yesterday.

12 Shed Concerts

George E. Judd, manager of the Boston Symphony Orchestra, explained at yesterday's luncheon meeting here that the new plan to extend the scope of the Festival at Tanglewood was devised by Charles Munch, the BSO conductor. Mr. Munch plans during the course of the 12 Shed concerts next summer to honor the sesquicentennial season of the birth of Hector Berlioz.

According to the Munch plan, the concerts by the full orchestra in the Shed will be given each Saturday evening and Sunday afternoons through the six weeks from July 5 to Aug. 15.

Friday Nights in Theater

Mr. Judd informed the Berkshire advisory group that the concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, will now be given each Friday evening preceding the weekend Shed concerts. Heretofore the Bach-Mozart series, so-called, occupied the first three weeks of the Festival.

Together with the performance by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide 12 Berkshire Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the theater as before, but now on a once-a-week basis.

In addition to the Berkshire Festival performances, a series of chamber music concerts at moderate prices will be given by different ensembles in the theater on the six Wednesday evenings, Mr. Judd announced.

Four Concerts a Week

The 1954 Festival therefore will consist of four concerts a week—Wednesday, Friday, Saturday, Sunday—for six weeks, or 24 concerts in all.

The various departments of the Berkshire Music Center will give further performances, continuing the custom of opera scenes on Tuesdays, orchestral concerts on Thursdays and chamber concerts on Sunday mornings.

Mr. Munch is "extremely enthusiastic" about the school, Mr. Judd declared, "and he is looking forward to directing the Music Center again this summer." The school will open for its 12th season in July.

Bernstein Abroad

Leonard Bernstein, head of the conducting department at Tanglewood and a guest conductor for many seasons, will not be at Tanglewood next summer, Mr. Judd announced. Mr. Bernstein is currently abroad and "by his own election" will not be on hand for the 1954 season.

However, Pierre Monteux will return to be guest conductor at two of the Festival concerts this summer. Another guest conductor and guest soloists will be announced soon.

A high light of the 1954 season will be the performances of choral works by Berlioz, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

Harvard, Radcliffe Chorus Coming

Because the Berkshire Music Center chorus will not be organized for the first performance of Berlioz' "The Damnation of Faust," Mr. Judd announced the BSO has engaged the Harvard and Radcliffe chorus to appear at Tanglewood with the Boston Symphnoy to sing the choral work next summer. He expressed the hope that many Berkshire friends of the Harvard and Radcliffe Glee Club members would open their homes to the chorus while they are in the county for the performance.

Prior to coming to Tanglewood the Harvard and Radcliffe chorus will be on an extended tour throughout the country, winding up their trip at the Berkshire Festival.

Mr. Judd informed the Tanglewood Advisory Committee that the BSO couldn't possibly do three choral works in a three week program. With the enlarged season next summer he expressed the feeling that the new feature of the Berlioz portion of the Festival will be popular with music lovers.

Beethoven Festival in '55

In 1955, he revealed, Mr. Munch is considering a Beethoven festival, but definite plans will not be announced until the close of the 1954 summer season.

In addition to the 24 concerts planned during the summer Festival, Tanglewood on Parade will be scheduled as usual in the final week for the benefit of the Berkshire Music Center.

Up until now, the Berkshire Festivals have been planned with two patterns — one, the Bach-Mozart series or small concerts; two, the major performances or big concerts in the Music Shed. Now the season has been planned to follow one pattern, with the programming extended over a full six week season.

Out of Red in '53

Despite record breaking crowds in recent years, the Tanglewood operation has been a "red ink proposition," Mr. Judd told the Berkshire group yesterday, but, he "happily" reported a $4,000 net gain was shown at Tanglewood last year, marking the first time in many, many years that the Berkshire Festival ended up in the black.

"If this coming summer goes well," added Mr. Judd, "we should show a better cash net gain." The

Festival
Continued on Second Page

Festival
Continued From First Page

rollment in the Berkshire Music nter will remain about the same in the vicinity of 400 students. itside of the students in Depart- ent V (the student orchestra), ost of the young musicians en- lled at the Music Center are on holarships, Mr. Judd explained. Increased costs for faculty mem- rs, housing the students and gen- al maintenance of the school ake it prohibitive for the Boston mphony to increase the enroll- ent at this time, he concluded.

hed To Be Painted

One of the major physical plant ojects before the opening of the 4 season at Tanglewood will be repainting of the huge Music d. Careful study is being given the color in order to have it nd with the surroundings, Mr. id said.

The plan of subscription sales the BSO concerts will now be ided by pairs of Saturday even- and Sunday afternoon concerts. bscribers who retain their pres- locations will have the privilege seats at a reduced rate for the ch-Mozart concerts on each evious Friday and for the cham- r series each Wednesday.

The basic plan for the new 1954 rkshire Festival over a six-week riod follows:

Tuesday evening (Theater), era scenes*; Wednesday evening heater), chamber music; Thurs- y evening (Shed), Student Or- estra concert*; Friday evening heater), Bach-Mozart concert; turday evening (Shed), Boston mphony Orchestra concert; Sun- y morning (Chamber Hall), Stu- nt Chamber concert*; Sunday ternoon (Shed), Boston Sym- ony Orchestra concert.

pen by invitation to Friends of e Berkshire Music Center.

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This Clipping From
BALTIMORE, MD.
NEWS-POST
JUN 18 1954

Six-Week Music Fete In Massachusetts

Pages could be written—and have been—concerning the widespread activities of the most inclusive of American music festivals that will occupy the six weeks from July 7 to August 15 at Tanglewood, Lenox, Mass.

Not only several series of concerts for orchestra, chamber music and soloists have been planned, but the Music Centre, also sponsored by the Boston Symphony, will exhibit endless school, or rather, student activities.

The new instructor in composition, Ernst Toch, will have his one-act opera, "The Princess and the Pea," given as part of a double bill on July 27.

* * *

JEAN MOREL, who heads the orchestra at the Juilliard, will direct the orchestra and conducting departments and Frederick Cohen, who is in charge of opera at the Juilliard, will have the same job at Tanglewood.

Leonard Bernstein is on leave of absence, as is Boris Goldovsky, who will return in time to rehearse his "Barber of Seville," to come here with the Celebrity series on October 11.

Four of the five departments of the school are intended for professional students, the Study Group being dedicated to those who study for enjoyment only.

H. A. F. P.

Cir. (D 12,107)

This Clipping From
SARATOGA SPRINGS, N. Y.
SARATOGIAN

FEB 24 1954

Practice Club Hears Story Of Berkshire Music Festivals

How the Berkshire Music Festivals and later the Berkshire Music Center came into existence were explained by Mrs. Robert Meade in a detailed account before members of Practice Club at the home of Mrs. Newman E. Walt on Wilton Road, yesterday afternoon. Mrs. Meade who had studied and played at Tanglewood, the famed colony near Lenox, Mass., told of the early history of the music center and gave personal recollections of the activities and outstanding musicians who participate in concerts there.

The property consists of some 210 acres with the various buildings located on an expanse of green lawns and meadows. Elms, pines and birches are found in abundance and a lake borders one end of the area. A house supposedly built around 1865 stands in the center and was used as an art, musical and social center in the 1880's and before the formal establishment of Tanglewood. Nathaniel Hawthorne lived nearby and wrote some of his famed works in this setting.

Stockbridge was the locale of the first festival in 1934 and one of the first conductors to be identified with this music event was Serge Koussevitsky. He figured prominently in its growth and development until the time of his death. For the greater part of the time the Boston Symphony Orchestra has been the group which supplied the programs and the present conductor is Charles Munch.

The present shell was erected in 1938 and there are also a theater concert hall with a seating capacity of 1,200 and a chamber music hall for 500 patrons. Diversified programs are presented in each during the festival time.

Musicians who work at the Berkshire Center and also take part in many of the concerts are selected through try-outs and may study conducting, orchestral composition, the theater as connected with opera and the like and the student orchestra and festival chorus. Those who study at the Center spend the Summer there and the festival programs are given for several weeks.

It is estimated that 118,000 persons attended the festival concerts last year. Those who cannot get into the buildings sit in the lawns where the music can be plainly heard.

Many of the outstanding modern composers and conductors who have been associated with the Berkshire Center include such important names as Leonard Bernstein, Aaron Copeland, Darius Milhaud, Charles Ives, Robert Shaw and Henry Cowell among many others.

Mrs. Irving G. Rouillard presided at the business session at which reports were given. Mrs. Thomas F. Luther reported for the membership committee.

Following are the program numbers presented:

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Vocal, Requiescat, by David Van Vactor, Mrs. H. Dunham Hunt; piano, For Felicia Montealegre, Feb. 3, 1922, For Johnny Mehegan, June 6, 1920, For David Diamond, July 9, 1915, by Leonard Bernstein, Mrs. James Cudney.

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The accompanists were Mrs. Hydon and Mrs. Comstock.

A social hour and refreshments followed the program with Mrs. Rouillard assisting the hostess.

TIGHT BINDING

Tanglewood Lists Complete Programs

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux: Beethoven, "Leonore" Overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Franceschi, pianist); Symphony. Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz" (Overture; Prokofiev, Symphony No. 2; Strauss, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Beatrice and Benedict"; Overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 2.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, "Benvenuto Cellini" Overture; Hunt and Storm from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin," Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

• • •

Chamber

Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with verture to "La Scala ozart's Symphony in 319) and Strauss's Le Bourgeois Gentil-

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BOSTON, MASS.
EVENING GLOBE
FEB 20 1954

Berlioz Slated At Carnegie

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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
FEB 27 1954

MUSIC

Munch Conducts Berlioz' "Damnation of Faust"

Sixteenth pair of concerts by the Boston Symphony Orchestra in the Friday afternoon-Saturday evening series, at Symphony Hall, Charles Munch conducted "The Damnation of Faust" by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists: Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander. The baritone solo in the epilogue was sung by McHenry Boatwright.

By CYRUS DURGIN

Not the least of Charles Munch's distinctions during his years in Boston has been his devotion to the music of Hector Berlioz. That already has given us the Requiem, the complete "Romeo and Juliet" Symphony, the "Fantastic" Symphony, and "L'Enfance du Christ." Now it brings us, this week, the first local performances in nearly 20 years of "The Damnation of Faust." I think, when the record comes to be examined in times future, this performance of "The Damnation of Faust" will prove to have been one of the great achievements of Mr. Munch's sojourn here.

In the first place it was the whole score—except for the 55-measure introduction, on the bugle calls of the returning soldiers, which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This, Mr. Munch was justified in omitting, in the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be; a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

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This Clipping From
CHICAGO, ILL.
SUN
Tribune
FEB 28 1954

Tanglewood's Plans for Its Festival Set

The Berkshire Music festival at Tanglewood—Boston Symphony and all—has shaped its plans for the coming summer, promising an enlarged scheme of concerts. Twenty-four concerts will be given from July 7 thru Aug. 15 at the Massachusetts site, embracing six by various chamber ensembles, six by a chamber orchestra of Boston Symphony men, and 12 by the full orchestra.

Joining Charles Munch, musical director, will be the guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

A feature of the season will be the commemoration of Hector Berlioz's 150th anniversary, with several of that composer's works to be given in complete form. These include "The Damnation of Faust" [July 10], "Fantastic Symphony" [July 18], "Harold in Italy," with William Primrose as viola soloist [July 25], "Romeo and Juliet" [July 31], a whole Berlioz program of "Summer Nights," "Te Deum," "Cellini" overture and excerpts from "The Trojans" [Aug. 7], and the Requiem [Aug. 15].

Other composers to be represented include Beethoven, Wagner, Brahms, Franck, Strauss, Copland, Toch, Sibelius, Prokofieff, Debussy, Elgar and Saint-Saens.

Other details are available, as are subscriptions, at Berkshire Festival office, Symphony Hall, Boston 15, Mass.

Complete Programs Listed For Extended 1954 Festival

BOSTON—The programs for the enlarged Berkshire Festival of July and August, 1954, were announced today by Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox last summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week

(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon, (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week

(Shed, July 24, 25): Saturday evening, (Jean Morel) — Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations. Sunday afternoon, (Charles Munch)—Berlioz, "Beatrice and Benedict," Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) —Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week (Shed, Aug. 7,8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch) —Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Back-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the theater-concert hall by an orchestra of chamber proportions. The first two weeks July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert Flute Concerto with Doriot Anthony as soloist, Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a piano concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the theater-concert hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Charles

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BLADE
FEB 28 1954

Guest Conductors Monteux, Morel, Burgin To Assist Munch

Special to The Blade

BOSTON, Feb. 27—Programs for the enlarged Berkshire Festival of July and August, 1954, have been decided under the supervision of Charles Munch, music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six by chamber groups Wednesday evenings; six by a chamber orchestra of Boston Symphony players, Friday evenings; six by the full orchestra in the Shed, Saturday evenings; six, Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

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MR. MUNCH will open the Shed series Saturday, July 10, with Berlioz's "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program, including the "Leonore" overture No. 3; the piano concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the fifth symphony.

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Third week: (Shed, July 24, 25): Saturday evening (Jean Morel) — Weber, overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma" variations. Sunday afternoon (Charles Munch) — Berlioz, "Beatrice and Benedict" overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth week: (Shed, July 31, Aug. 1): Saturday evening (Charles Munch) — Berlioz, "Romeo and Juliet" with Festival Chorus and soloists. Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, violin concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week: (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2. Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

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Berkshire Festival Lists Program Changes

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, Mass., are announced by Charles Munch, Music Director of the Boston Symphony. MILLB'K ROUNDTABLE

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of August 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

Arthur Fiedler Marks 25th Year With Hub Pops

BOSTON (UP)—The first mus award of the annual Boston Ar Festival will be awarded tonig to Arthur Fiedler, who is observi his silver anniversary as conduct of the Boston Pops Orchestra.

The citation read: "To Arth Fiedler, on the occasion of his 25 year as conductor of the Bost Pops Orchestra — whose enthu asm, musicianship and ceasele search for new talent during the years has immeasurably enrich the musical life not only his own community, but of country."

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BERKSHIRE EAGLE

Munch Heads Berlioz Society

NEW YORK—The Berlioz Society, founded "to advance the knowledge and understanding of Berlioz and his works," has announced the election of Charles Munch, conductor of the Boston Symphony Orchestra, as president, Duncan S. Robinson as vice president, and W. E. Gillespie as secretary-treasurer. Sir Thomas Beecham is honorary president and J. G. Prud'homme is honorary vice president.

An executive committee of seven members will select projects and put them into effect. The committee will be guided by the society's advisory board.

Members of the advisory board include Leon Barzin, Olin Downes, Harold Lawrence, Goddard Lieberson, Dimitri Mitropoulos, Pierre Monteux, Eugene Ormandy, Deems Taylor, Thomas K. Scherman, G. Wallace Woodworth, Carleton Sprague Smith.

Berkshire Fest Readies for Its Biggest Season

Lenox, Mass., June 15.

The Berkshire Festival—variously referred to as the summer music mecca of America, its Salzburg or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's season, when 118,000 persons were attracted to break all attendance records, with a $311,600 take, event will be extended. Season will run a full six weeks instead of four, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

Festival will tee off July 7 in the Theatre-Concert Hall with Claudio Arrau and Bel Arte Trio in a Beethoven program, with another chamber concert Friday night (9) with a small orch playing the Bach Brandenburg concertos. First Shed concert, July 10, will have Charles Munch leading the Boston Symphony Orchestra in Berlioz's "Damnation of Faust" with soloists, the Harvard Glee Club and Radcliffe Choral Society. Pierre Monteux will concert Sunday (11) all-Beethoven symph program.

Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the French-man during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" and "Cellini" and "Harold in Italy." Season soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts. Richard Burgin, Jean Morel and Pierre Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitky, former conductor of the BSO.

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TIGHT BINDING

Tanglewood Lists Complete Programs

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux: Beethoven, "Leonore" Overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Franceschi, pianist). Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz" (Overture; Prokofiev, Symphony No. 6; Strauss, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Beatrice and Benedict" Overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 2.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, "Benvenuto Cellini" Overture; "The Royal Hunt and Storm" from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin" Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

* * *

Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with verture to "La Scala ozart's Symphony in 319) and Strauss's Le Bourgeois Gentil-

Berlioz Slated At Carnegie

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MUSIC

Munch Conducts Berlioz' "Damnation of Faust"

Sixteenth pair of concerts by the Boston Symphony Orchestra in the Friday afternoon-Saturday evening series, at Symphony Hall, Charles Munch conducted "The Damnation of Faust" by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists: Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander. The baritone solo in the epilogue was sung by McHenry Boatwright.

By CYRUS DURGIN

Not the least of Charles Munch's distinctions during his years in Boston has been his devotion to the music of Hector Berlioz. That already has given us the Requiem, the complete "Romeo and Juliet" Symphony, the "Fantastic" Symphony, and "L'Enfance du Christ." Now it brings us, this week, the first local performances in nearly 20 years of "The Damnation of Faust." I think, when the record comes to be examined in times future, this performance of "The Damnation of Faust" will prove to have been one of the great achievements of Mr. Munch's sojourn here.

In the first place it was the whole score—except for the 55-measure introduction, on the bugle calls of the returning soldiers, which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This, Mr. Munch was justified in omitting, in the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be: a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

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BERKSHIRE EAGLE

Complete Programs Listed For Extended 1954 Festival

BOSTON—The programs for the enlarged Berkshire Festival of July and August, 1954, were announced today by Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox last summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week

(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon, (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week

(Shed, July 24, 25): Saturday evening, (Jean Morel) — Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations. Sunday afternoon, (Charles Munch)—Berlioz, "Beatrice and Benedict," Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) —Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week (Shed, Aug. 7,8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch) —Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

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variety (Hy), 6/16/54

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Tanglewood's Plans for Its Festival Set

The Berkshire Music festival at Tanglewood—Boston Symphony and all—has shaped its plans for the coming summer, promising an enlarged scheme of concerts. Twenty-four concerts will be given from July 7 thru Aug. 15 at the Massachusetts site, embracing six by various chamber ensembles, six by a chamber orchestra of Boston Symphony men, and 12 by the full orchestra.

Joining Charles Munch, musical director, will be the guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

A feature of the season will be the commemoration of Hector Berlioz's 150th anniversary, with several of that composer's works to be given in complete form. These include "The Damnation of Faust" [July 10], "Fantastic Symphony" [July 18], "Harold in Italy," with William Primrose as viola soloist [July 25], "Romeo and Juliet" [July 31], a whole Berlioz program of "Summer Nights," "Te Deum," "Cellini" overture and excerpts from "The Trojans" [Aug. 7], and the Requiem [Aug. 15].

Other composers to be represented include Beethoven, Wagner, Brahms, Franck, Strauss, Copland, Toch, Sibelius, Prokofieff, Debussy, Elgar and Saint-Saens.

Other details are available, as are subscriptions, at Berkshire Festival office, Symphony Hall, Boston 15, Mass.

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Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch) — Wagner, "Lohengrin" prelude; Piston, fourth symphony; Ravel, piano concerto (soloist, Nicole Henriot); Saint-Saens, "organ" symphony. Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

TIGHT BINDING

Tanglewood Lists Complete Programs

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux: Beethoven, "Leonore" Overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Franceschi, pianist), Symphony. Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz," (Overture; Prokofiev, Symphony No. 6; Strauss, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Beatrice and Benedict" Overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 2.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, Benvenuto Cellini," Overture; Hunt and Storm from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin" Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

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Tanglewood Chamber Concerts

Mr. Munch will devote the first two chamber orchestra concerts to Bach, offering five Brandenburg Concertos July 9 and the 93d Cantata and Suites Nos. 1 and 4 July 16. On July 23, he will conduct a Handel Concerto Grosso and Haydn's "Military" Symphony (No. 100) and Hugh Ross will conduct Haydn's "Nelson" Mass. Roussel's "The Spider's Feast," Ibert's Flute Concerto, with Doriot Anthony as soloist, and Mozart's Wind Serenade in C minor (K. 388) and "Paris" Symphony (K. 297) are in his program for July 30. Lukas Foss will conduct the program for Aug. 6, including Stravinsky's ballet "Pulcinella," a Mozart piano concerto with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with Rossini's Overture to "La Scala di Seta," Mozart's Symphony in B flat (K. 319) and Strauss's music for "Le Bourgeois Gentilhomme."

The dates and artists for the Wednesday evening chamber music series in the Theater-Concert Hall are July 7, Claudio Arrau, pianist, and the Bel Arte String Trio; July 14, Albeneri Trio; July 21, Zimbler Sinfonietta; July 28, Griller Quartet; Aug. 4, Boston Woodwind Quintet and a soloist; Aug. 11, Kroll Quartet. Information about tickets and lists of programs may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Berlioz Slated At Carnegie

In honor of the 150th anniversary of Berlioz' birth, the Boston Symphony Orchestra will present his "Romeo and Juliet" Symphony in full under Charles Munch's direction in both of its next Carnegie Hall concerts, Wednesday night, March 10, and Saturday afternoon, March 13.

[illegible] opportunity [illegible]

which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This Mr. Munch was justified in omitting, in the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be: a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

certs will be given [illegible] 7 thru Aug. 15 at the Massachusetts site, embracing six by various chamber ensembles, six by a chamber orchestra of Boston Symphony men, and 12 by the full orchestra.

Joining Charles Munch, musical director, will be the guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

A feature of the season will be the commemoration of Hector Berlioz's 150th anniversary, with several of that composer's works to be given in complete form. These include "The Damnation of Faust" [July 10], "Fantastic Symphony" [July 18], "Harold in Italy," with William Primrose as viola soloist [July 25], "Romeo and Juliet" [July 31], a whole Berlioz program of "Summer Nights," "Te Deum," "Cellini" overture and excerpts from "The Trojans" [Aug. 7], and the Requiem [Aug. 15].

Other composers to be represented include Beethoven, Wagner, Brahms, Franck, Strauss, Copland, Toch, Sibelius, Prokofieff, Debussy, Elgar and Saint-Saens.

Other details are available, as are subscriptions, at Berkshire Festival office, Symphony Hall, Boston 15, Mass.

Arthur Fiedler Marks 25th Year With Hub Pops

BOSTON (UP)—The first music award of the annual Boston Arts Festival will be awarded tonight to Arthur Fiedler, who is observing his silver anniversary as conductor of the Boston Pops Orchestra.

The citation read: "To Arthur Fiedler, on the occasion of his 25th year as conductor of the Boston Pops Orchestra — whose enthusiasm, musicianship and ceaseless search for new talent during these years has immeasurably enriched the musical life not only of his own community, but of his country."

ıms Listed 54 Festival

ata No. 93 and Suites Nos. 1 l. On July 23, he will conduct el's Concerto Grosso, Op. 6, , Haydn's "Military" Symo. 100, and Hugh Ross will t Haydn's "Nelson" Mass. y 30 Mr. Munch will conduct l's "The Spider's Feast," rt Flute Concerto with Dorhony as soloist, Mozart's e for 8 Winds in C minor, and the same composer's "Paris" Symphony, K. 297. On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a piano concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

[illegible] Aug. 15, in [illegible] six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Chamber Concerts

The series of concerts in the theater-concert hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11, the Kroll Quartet.

sned Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week

(Shed, July 17, 18): Saturday eve. (Pierre Monteux) — Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon, (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week

(Shed, July 24, 25): Saturday evening, (Jean Morel) — Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations. Sunday afternoon, (Charles Munch)—Berlioz, "Beatrice and Benedict," Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch) —Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week (Shed, Aug. 7,8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch) —Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Back Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the theater-concert hall by an orchestra of chamber proportions. The first two weeks July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the

Berkshire Festival Lists Program Changes

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, Mass., are announced by Charles Munch, Music Director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

Monteux, Assist Munch

THE ORIGINAL ROMEIKE

the enlarged Be[rkshire] t. 1954, have be[en] les Munch, m[usic] ony Orchestra. The [pro]gram planned by Mr. Munch to [in]clude Arrau as soloist, and [the] fifth symphony.

Second week: (Shed, July 17, 18): Saturday evening (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon, (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third week: (Shed, July 24, 25): Saturday evening, (Jean Morel) — Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations. Sunday afternoon, (Charles Munch)—Berlioz, "Beatrice and Benedict," Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth week: (Shed, July 31, Aug. 1): Saturday evening (Charles Munch) —Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week (Shed, Aug. 7,8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch) — Wagner, "Lohengrin" Prelude; Piston, Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary

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The Berk[shire]
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BER[KSHIRE]

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iggest Season

Lenox, Mass., June 15.
erkshire Festival—vari-erred to as the summer cca of America, its Salz-ayreuth—is readying for and what appears as its ason at Tanglewood here. he success of last year's 118,000 persons were at-o break all attendance ith a $311,600 take, event extended. Season will ll six weeks instead of the first time, with full concerts Saturdays-Sun-d chamber concerts ys-Fridays.

ll tee off July 7 in the oncert Hall with Claudio Bel Arte Trio in a Bee-program, with another concert Friday night (9) all orch playing the Bach urg concerts. First ed concert, July 10, will arles Munch leading the Symphony Orchestra in "Damnation of Faust" ists, the Harvard Glee Radcliffe Choral Society. onteux will concert Sun-all-Beethoven symph pro-

g the 150th anni season Berlioz, the fest will of-s works of the French-ng the six-week run, such and Juliet," "Requiem," Symphony," "Te Deum" n Italy." Season soloists de Eleanor Steber, Nicole Zino Francescatti, William Vera Franceschi, Ruth d Leo Smit. Munch will ost of the Shed concerts. ard Burgin, Jean Morel eux taking one each. Sea-end Aug. 15, when the "Requiem" will be done soloist and chorus in of Serge Koussevitky, uctor of the BSO.

TIGHT BINDING

The Berkshire Festival 1954 - BOSTON SYMPHONY ORCHESTRA

July 7 to August 15 - TANGLEWOOD - LENOX - MASSACHUSETTS

THE MUSIC SHED AND LAWN AT TANGLEWOOD

Full Programs together with Ticket Information may be obtained upon request direct to the

BERKSHIRE FESTIVAL OFFICE
SYMPHONY HALL
Boston 15, Massachusetts

TWENTY-FOUR CONCERTS

The programs for the enlarged Berkshire Festival of July and August, 1954, have been decided under the supervision of Charles Munch, the Music Director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer. Twenty-four concerts are announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

BERKSHIRE TRIANGLE (BERKSHIRE LIFE INSURANCE CO) JUNE 1954

Litchfield's Music Patrons Prepare For Tanglewood

Litchfield Enquirer, 1954

Many of Litchfield's music lovers who attend regularly the Boston Symphony Orchestra's Berkshire Festival at Tanglewood have already sent in the renewals of their subscriptions to the forthcoming season But there is still time for those who wish to get reserved seats, and there is ample room on the spacous grounds at Tanglewood for those who like to get their tickets at the gate and sit on the lawn for the concerts.

First performance this year will be a chamber music concert to be given in the Theatre-Concert Hall on Wednesday evening, July 8. Featured will be Bel Arte Trio, with Claudia Arrau at the piano in a Beethovan program.

On Friday, July 9, at 8:30 P.M. the Chamber Orchestra, with Charles Munch conducting, will play Bach's Brandenburg Concertos Nos. 1, 2, 3, 5, and 6, with Lukc Foss as piano soloist. This will be in the Theatre-Concert Hall.

"The Damnation of Faust" by Berlioz will be given in the Music Shed on Saturday July 10, at 8:30 P.M. with the Harvard Glee Club, the Radcliffe Choral Society and soloists, with the Boston Symphony Orchestra, Munch conducting.

The big event of the first week will be in the Music Shed on Sunday afternoon July 11, at 2:30, when Pierre Monteux will conduct the Boston Symphony in an all-Beethoven concert: Overture to "Leonore," No. 3 Symphony No. 5 and the Emperor Concerto with Claudio Arrau as piano soloist.

Berkshire Fest Readies for Its Biggest Season

Variety (11) 6/16/54

Lenox, Mass., June 15.

The Berkshire Festival—variously referred to as the summer music mecca of America, its Salzburg or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's fest, when 118,000 persons were attracted to break all attendance records, with a $311,600 take, event has been extended. Season will run a full six weeks instead of three, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

Fest will tee off July 7 in the Theatre-Concert Hall with Claudio Arrau and Bel Arte Trio in a Beethoven program, with another chamber concert Friday night (9) with a small orch playing the Bach Brandenburg concertos. First Music Shed concert, July 10, will have Charles Munch leading the Boston Symphony Orchestra in Berlioz's "Damnation of Faust" with soloists, the Harvard Glee Club and Radcliffe Choral Society. Pierre Monteux will concert Sunday's (11) all-Beethoven symph program.

Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the Frenchman, during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" "Harold in Italy." Season soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts, with Richard Burgin, Jean Morel and Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitky, late conductor of the BSO.

TANGLEWOOD—Lenox, Mass.
OPENING WEEK—July 7-9-10-11
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
JULY 7 to AUG. 15
WED. EVE. CHAMBER CONCERTS—$2, $3
FRI. EVE. THEATRE CONCERTS—$4, $5
Sat. Eve. and Sun. Aft. Shed Concerts $2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats)
Address TICKET OFFICE, TANGLEWOOD, LENOX, MASS. Phone Lenox 600

Her. Trib. 6/20/54

Program Changes Announced For BSO Tanglewood Season

B. Eagle, 6/17/54

TANGLEWOOD — Two changes have been made in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra in its six-week season, July 7 to Aug. 15, at Tanglewood.

Instead of an all-Cesar Franck program on Saturday evening, July 17, in the Music Shed at Tanglewood, Guest Conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously programmed "Le Chausseur Maudit" and "Les Eolides" by Franck.

Mr. Munch's program of Saturday evening, Aug. 14, in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

The Festival's closing program, Sunday afternoon, Aug. 15, in the Music Shed, has been designated as a memorial to Serge Koussevitzky, conductor of the Boston Symphony for 25 years, under whose direction the Berkshire Festival grew to its present world renown and under whom its summer school of music, the Berkshire Music Center, was founded. For this program Charles Munch will present Hector Berlioz' massive "Requiem," with the Festival Chorus, composed of students of the Berkshire Music Center, and soloists.

The Berkshire Festival also announces the summer of 1954 will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, at 10 on July 10, 17, 24, 31, Aug. 7 and 14, to which the public is admitted at the cost of $1 each, proceeds to the benefit of the orchestra's pension fund.

Sale of Festival tickets is proceeding at the Festival ticket office, The office of the Society of Friends of the music school is also open.

STARRING
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when accompanied by an adult

Flourishing as Festival Locale

N.Y. Her-Trib. 6/20/54

New England Ranks High in Music

By Jay S. Harrison

In 1620 when the old world Pilgrims landed on Plymouth Rock they sang hymns out of joy. And New England has been making music ever since.

Throughout its history — during its bright days of hope and dark hours of despair — music has been a central New England activity. In no other region of America, in fact, has the muse been courted with more industry or greater success.

To the world at large, however, thoughts concerning music in our Eastern seaboard states are confined to the Boston Symphony, brought to its present eminence by the late Serge Koussevitzky and now under the masterful control of Charles Munch. And while there is no denying the kingly position held by what is often called this nation's leading symphonic group, the orchestral splendors of New England are by no means limited to the BSO alone.

Many Community Orchestras

In Massachusetts there are thirty-seven community orchestras, in addition to ten which function in colleges and universities. Connecticut boasts fifteen community ensembles, Maine six, New Hampshire four, Rhode Island three and Vermont one. Sundry school groups bring the grand total to eighty-four, a staggering number of orchestras for any single area to possess.

What is even more remarkable than the sum of these orchestras is their quality. By any standard, at least fifty of the semi-professional units rank high for the polish of their technique and the brilliance of their sonority.

But even more significant than the giant strides taken by its orchestral growth is New England's development as a flourishing festival locale. Name the state—there's a festival in it. As far as eye can see, tents, sheds, impromptu buildings are put up when the summer months march by, for the purpose of offering tourist and native an opportunity of sampling the wares of musical talents, domestic and imported. Again, Massachusetts is in the lead, since it is the seat of Tanglewood—located in Lenox—which is far and away the most important festival presented on these shores.

Admittedly, though, Tanglewood is much more than the pleasure-giving estate it appears to be. Flanked by the sprawling Berkshire hills, it is a great breeding ground for musical study, and hundreds of youngsters from here and abroad yearly travel to Lenox to work with the renowned composers and musicians of the Boston Symphony that comprise Tanglewood's formidable faculty.

This year the Berkshire Festival begins, with a chamber concert, on Wednesday evening, July 7, and concludes with a performance of Hector Berlioz' Requiem on Sunday afternoon, Aug. 15. Spanning the two dates are orchestral concerts each Friday and Saturday evening and Sunday afternoon. Opera presentations are also promised, and recitals as well.

A complete list of details may be had by writing the festival office, Symphony Hall, Boston 15, Mass.

Tanglewood, the largest jewel in New England's festival crown, is surrounded by other events only a little less bright. A survey of last summer's events, soon to be duplicated in June, July, August and early September, would necessarily include, in Massachusetts, a series of concerts given in Pittsfield, Duxbury and Ipswich: in Connecticut, at Falls Village and Scott's Cove; in Vermont, at Marlboro, Stowe, Manchester and Middlebury; in Maine, at North Bridgton, and in New Hampshire, at Mt. Sunapee. To call the list impressive is to understate the issue.

New England's Music Schools

In addition to the famed music schools of Harvard and Yale, New England possesses numberless conservatoires dedicated exclusively to training old and young alike in the mysterious ways of performance, theory and composition. Indeed, Boston's New England Conservatory of Music and Hartford's Hartt School of Music are equal in their reputation to any similar conservatory that is operating on either side of the Atlantic.

And there's a sound reason for the need of educational proficiency. The mantle of a grand tradition has fallen on to the shoulders of today's young musicians—and New England looks out for its own. It was, after all, the northeastern part of the United States that gave to America such leading figures on the early twentieth-century musical scene as Charles Ives, Henry Hadley, Arthur Shepherd, Daniel Gregory Mason, Arthur Foote, Horatio Parker, Frederick S. Converse, George Whitefield Chadwick and Arthur Foote.

Hendl Conquers Dallas

N.Y. Her. Trib. 6/20/54

Music World Applauds The Rise of a No. 2 Man

By JAMES LYONS

In music, as in politics, empty old titles have taken on new meaning lately. Whoever happens to be our "Veep" for instance, will be a VIP as long as he is in office henceforth because the job finally has been infused with real responsibility. Now comes a gifted young man who has single-handedly effected a similar revolution on the musical scene—or, at least has opened a door long closed by tradition.

He is Walter Hendl, who has proved that an "Assistant Conductor" can parlay his obsequious post into fame, fortune, and, most important of all, an orchestra of his own. What follows is about this erstwhile No. 2 man of the New York Philharmonic, who so bravely traded his sure thing for a dubious No. 1-ship in Dallas five years ago and doesn't regret it.

Hendl was in town the other day to sift the new music for his next season's repertory, and we sat down over lunch for a spot check on his progress, if any, since Texas lured him from 57th St.

Item: His Dallas Symphony is perhaps the only major orchestra in the nation that is not in financial hot water.

Item: This solvent state notwithstanding, Dallas has challenged even its heavyweight Eastern competition with the incidence of contemporary music on its programs and the hearty approval of its customers.

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Ambidextrousness came early to him. At the same time that he was found one day a week in an advanced conducting class (along with Lukas Foss, Max Goberman and Leonard Bernstein) he was lecturing four days a week at Sarah Lawrence, where Juilliard president William Schuman then headed the music faculty. The summers of 1941 and 1942 he spent at Tanglewood under the late Serge Koussevitzky, in the interim picking up a little podium experience with the New Jersey N. Y. A. Orchestra.

Air Force Service

From the autumn of 1942 through Christmas of 1944 Hendl was in the Air Force, performing the usual duties and a few things like organizing, and conducting [illegible] that boasted the [illegible] of "The Jive Bomber" aration; following ness, posed the problem of making a living in music or getting out of it. He resolved the issue temporarily by composing his official Opus 1—the Broadway musical "Dark of the Moon." By the summer of 1945 he was again unemployed, but fortunately a letter to Richard Burgin of the Boston Symphony (himself an assistant conductor) brought an offer to tour with Mrs. Burgin, otherwise known to concert audiences as the violinist Ruth Posselt.

Somehow on the road—he seems to recall that it was in Kansas City—Hendl read that Ignace Strasfogel had resigned his assistant conductorship of the Philharmonic. On the theory that he had nothing to lose, he got off a letter to the incumbent conductor, Arthur Rodzinski. A week or so later, when Miss Posselt played in Town Hall, the New York press was especially nice to her accompanist. Whether or not Rodzinski saw the notices, the unknown Hendl was summoned to the Steinway Building that very day, interviewed, and hired.

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When the oil and sagebrush beckoned via a call from John Rosenfeld, the Dallas critic who had been inducted as the protocol intermediary, Hendl was not in the slightest coy about his availability. The Philharmonic management, for their part, did not stand in his way. Maybe they took the long view that he would come back some day, the better for his toughening in the provinces. But not as No. 2, presumably.

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Second week: (Shed, July 17,
18): Saturday evening (Pierre
Monteux)—Franck program:
"Le Chasseur Maudit," "Les
Eolides," "Les Djinns" (piano
soloist, Vera Franceschi);
Symphony in D minor. Sunday
afternoon (Charles Munch)—
Debussy, "Iberia"; Copland,
piano concerto (soloist, Leo
Smit); Berlioz, "Fantastic
Symphony."

Third week: (Shed, July 24,
25): Saturday evening (Jean
Morel)—Weber, overture, "Der
Freischutz"; Prokofieff, Sixth
Symphony; Strauss, "Don
Juan"; Elgar, "Enigma" Vari-
ations. Sunday afternoon
(Charles Munch) — Berlioz,
"Beatrice and Benedict" over-
ture and "Harold in Italy"
(viola soloist, William Primrose); Ernst Toch, Symphony
No. 2.

Fourth week: (Shed, July 31,
Aug. 1): Saturday evening
(Charles Munch) — Berlioz,
"Romeo and Juliet" with Festival Chorus and soloists. Sun-
day afternoon (Richard Bur-
gin) — Prokofieff, "Cho
Dvorak, violin concerto (
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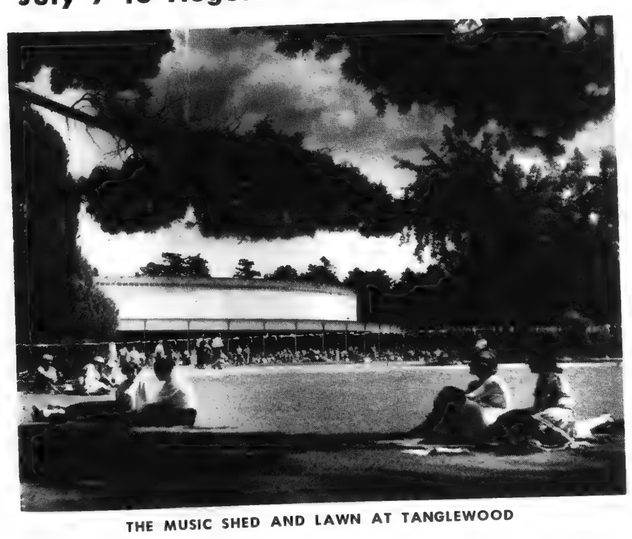
The Berkshire Festival 1954 - BOSTON SYMPHONY ORCHESTRA

July 7 to August 15 - TANGLEWOOD - LENOX - MASSACHUSETTS



THE MUSIC SHED AND LAWN AT TANGLEWOOD

Full Programs together with Ticket Information may be obtained upon request direct to the

BERKSHIRE FESTIVAL OFFICE
SYMPHONY HALL
Boston 15, Massachusetts

TWENTY-FOUR CONCERTS

The programs for the enlarged Berkshire Festival of July and August, 1954, have been decided under the supervision of Charles Munch, the Music Director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer. Twenty-four concerts are announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

BERKSHIRE TRIANGLE (BERKSHIRE LIFE INSURANCE CO) JUNE 1954

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Berkshire Fest Readies for Its Biggest Season

Lenox, Mass., June 15.

The Berkshire Festival—variously referred to as the summer music mecca of America, its Salzburg or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's fest, when 118,000 persons were attracted to break all attendance records, with a $311,600 take, event has been extended. Season will run a full six weeks instead of three, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

Fest will tee off July 7 in the Theatre-Concert Hall with Claudio Arrau and Bel Arte Trio in a Beethoven program, with another chamber concert Friday night (9) with a small orch playing the Bach Brandenburg concertos. First Music Shed concert, July 10, will have Charles Munch leading the Boston Symphony Orchestra in Berlioz's "Damnation of Faust" with soloists, the Harvard Glee Club and Radcliffe Choral Society. Pierre Monteux will concert Sunday's (11) all-Beethoven symph program.

Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the Frenchman, during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" "Harold in Italy." Season soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts, with Richard Burgin, Jean Morel and Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitky, late conductor of the BSO.

B. Eagle, 6/17/54

Program Changes Announced For BSO Tanglewood Season

TANGLEWOOD — Two changes have been made in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra in its six-week season, July 7 to Aug. 15, at Tanglewood.

Instead of an all-Cesar Franck program on Saturday evening, July 17, in the Music Shed at Tanglewood, Guest Conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously programmed "Le Chausseur Maudit" and "Les Eolides" by Franck.

Mr. Munch's program of Saturday evening, Aug. 14, in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

The Festival's closing program, Sunday afternoon, Aug. 15, in the Music Shed, has been designated as a memorial to Serge Koussevitzky, conductor of the Boston Symphony for 25 years, under whose direction the Berkshire Festival grew to its present world renown and under whom its summer school of music, the Berkshire Music Center, was founded. For this program Charles Munch will present Hector Berlioz' massive "Requiem," with the Festival Chorus, composed of students of the Berkshire Music Center, and soloists.

The Berkshire Festival also announces the summer of 1954 will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, at 10 on July 10, 17, 24, 31, Aug. 7 and 14, to which the public is admitted at the cost of $1 each, proceeds for the benefit of the orchestra's pension fund.

Sale of Festival tickets is proceeding at the Festival ticket office. The office of the Society of Friends of the music school is also open.

OPENING WEEK—July 7-9-10-11
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
JULY 7 to AUG. 15
WED. EVE. CHAMBER CONCERTS—$2, $3
FRI. EVE. THEATRE CONCERTS—$4, $5
Sat. Eve. and Sun. Aft. Shed Concerts $2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats)
Address TICKET OFFICE, TANGLEWOOD, LENOX, MASS. Phone Lenox 600

Flourishing as Festival Locale

H.Y. Her-Trib., 6/20/54

New England Ranks High in Music

By Jay S. Harrison

In 1620 when the old world Pilgrims landed on Plymouth Rock they sang hymns out of joy. And New England has been making music ever since.

Throughout its history — during its bright days of hope and dark hours of despair — music has been a central New England activity. In no other region of America, in fact, has the muse been courted with more industry or greater success.

To the world at large, however, thoughts concerning music in our Eastern seaboard states are confined to the Boston Symphony, brought to its present eminence by the late Serge Koussevitzky and now under the masterful control of Charles Munch. And while there is no denying the kingly position held by what is often called this nation's leading symphonic group, the orchestral splendors of New England are by no means limited to the BSO alone.

Many Community Orchestras

In Massachusetts there are thirty-seven community orchestras, in addition to ten which function in colleges and universities. Connecticut boasts fifteen community ensembles, Maine six, New Hampshire four, Rhode Island three and Vermont one. Sundry school groups bring the grand total to eighty-four, a staggering number of orchestras for any single area to possess.

What is even more remarkable than the sum of these orchestras is their quality. By any standard, at least fifty of the semi-professional units rank high for the polish of their technique and the brilliance of their sonority.

But even more significant than the giant strides taken by its orchestral growth is New England's development as a flourishing festival locale. Name the state—there's a festival in it. As far as eye can see, tents, sheds, impromptu buildings are put up when the summer months march by, for the purpose of offering tourist and native an opportunity of sampling the wares of musical talents, domestic and imported. Again, Massachusetts is in the lead, since it is the seat of Tanglewood—located in Lenox—which is far and away the most important festival presented on these shores.

Admittedly, though, Tanglewood is much more than the pleasure-giving estate it appears to be. Flanked by the sprawling Berkshire hills, it is a great breeding ground for musical study, and hundreds of youngsters from here and abroad yearly travel to Lenox to work with the renowned composers and musicians of the Boston Symphony that comprise Tanglewood's formidable faculty.

This year the Berkshire Festival begins, with a chamber concert, on Wednesday evening, July 7, and concludes with a performance of Hector Berlioz' Requiem on Sunday afternoon, Aug. 15. Spanning the two dates are orchestral concerts each Friday and Saturday evening and Sunday afternoon. Opera presentations are also promised, and recitals as well.

A complete list of details may be had by writing the festival office. Symphony Hall, Boston 15, Mass.

Tanglewood, the largest jewel in New England's festival crown, is surrounded by other events only a little less bright. A survey of last summer's events, soon to be duplicated in June, July, August and early September, would necessarily include, in Massachusetts, a series of concerts given in Pittsfield, Duxbury and Ipswich; in Connecticut, at Falls Village and Scott's Cove; in Vermont, at Marlboro, Stowe, Manchester and Middlebury; in Maine, at North Bridgton, and in New Hampshire, at Mt. Sunapee. To call the list impressive is to understate the issue.

New England's Music Schools

In addition to the famed music schools of Harvard and Yale, New England possesses numberless conservatoires dedicated exclusively to training old and young alike in the mysterious ways of performance, theory and composition. Indeed, Boston's New England Conservatory of Music and Hartford's Hartt School of Music are equal in their reputation to any similar conservatory that is operating on either side of the Atlantic.

And there's a sound reason for the need of educational proficiency. The mantle of a grand tradition has fallen onto the shoulders of today's young musicians—and New England looks out for its own. It was, after all, the northeastern part of the United States that gave to America such leading figures on the early twentieth-century musical scene as Charles Ives, Henry Hadley, John Knowles Paine, Frederick Shepherd Converse, George Whitefield Chadwick and Arthur Foote.

TIGHT BINDING

Litchfield's Music Patrons Prepare For Tanglewood

Litchfield Enquirer, 1954

Many of Litchfield's music lovers who attend regularly the Boston Symphony Orchestra's Berkshire Festival at Tanglewood have already sent in the renewals of their subscriptions to the forthcoming season But there is still time for those who wish to get reserved seats, and there is ample room on the spacous grounds at Tanglewood for those who like to get their tickets at the gate and sit on the lawn for the concerts.

First performance this year will be a chamber music concert to be given in the Theatre-Concert Hall on Wednesday evening, July 6. Featured will be Bel Arte Trio, with Claudia Arrau at the piano in a Beethovan program.

On Friday, July 9, at 8:30 P.M. the Chamber Orchestra, with Charles Munch conducting, will play Bach's Brandenburg Concertos Nos. 1, 2, 3, 5, and 6, with Luke Foss as piano soloist. This will be in the Theatre-Concert Hall.

"The Damnation of Faust" by Berlioz will be given in the Music Shed on Saturday July 10, at 8:30 P.M. with the Harvard Glee Club, the Radcliffe Choral Society and soloists, with the Boston Symphony Orchestra, Munch conducting.

The big event of the first week will be in the Music Shed on Sunday afternoon July 11, at 2:30, when Pierre Monteux will conduct the Boston Symphony in an all-Beethoven concert: Overture to "Leonore," No. 3, Symphony No. 5 and the Emperor Concerto with Claudio Arrau as piano soloist.

Hendl Conquers Dallas

N.Y. Her. Trib. 6/20/54

Music World Applauds The Rise of a No. 2 Man

By JAMES LYONS

In music, as in politics, empty old titles have taken on new meaning lately. Whoever happens to be our "Veep" for instance, will be a VIP as long as he is in office henceforth because the job finally has been infused with real responsibility. Now comes a gifted young man who has single-handedly effected a similar revolution on the musical scene—or at least has opened a door long closed by tradition.

He is Walter Hendl, who has proved that an "Assistant Conductor" can parlay his obsequious post into fame, fortune, and, most important of all, an orchestra of his own. What follows is about this erstwhile No. 2 man of the New York Philharmonic, who so bravely traded his sure thing for a dubious No. 1-ship in Dallas five years ago and doesn't regret it.

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Air Force Service

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Will Be Arriving at Tanglewood Soon

Springfield Republican, 6/30/54

Left to right: Guest conductor Pierre Monteux; flute soloist, Doriot Anthony; and the conductor of the Boston Symphony Orchestra, Charles Munch, under whose direction the orchestra and the Berkshire Music Festival drew record breaking crowds to Lenox last summer.

Ross Edman, Hotchkiss Graduate To Enter Harvard

B. Eagle, 6/23/54

Ross Edman, son of Mr. and Mrs. George W. Edman of Pittsfield and Rome, Italy, graduated from Hotchkiss School, Lakeville, Conn., at recent commencement exercises.

Mr. Edman expects to enter Harvard University in September after working for the summer at Tanglewood. He is staying with Mrs. Sheridan R. Cate of 49 Kenilworth St. until next week, when he will move to Wheatleigh, the student dormitory at Lenox.

At Hotchkiss, Mr. Edman was on the third honor roll and won the choir-glee club prize. His father is deputy public affairs officer in Rome, Italy.

B. Eagle, 6/23/54

Mrs. Sheridan R. Cate of 49 Kenilworth St. has as her guests Miss Charlotte von Bomhard of Munich, Germany, a young actress of the famous Kammerspiele, the city theater of Munich; Nicholas Rizopeulos of Athens, Greece, and Ross Edman, son of George W. Edman, deputy public affairs officer in Rome, Italy, and Mrs. Edman. Mr. Rizopeulos and Mr. Edman, both of whom graduated this month from the Hotchkiss School, will work at Tanglewood this summer. Mr. Rizopoulos will enter Yale next fall.

BSO Official Tells Festival Plans To Harvard Club

B. Eagle, 6/24/54

Thomas D. Perry Jr., assistant manager of the Boston Symphony Orchestra, discussed plans for the forthcoming Tanglewood season last night at a dinner meeting of the Harvard Club of Berkshire County in the Yellow Aster.

Dr. Daniel B. Dorman presided, and about 35 members attended. Mr. Perry reminded them that the Harvard-Radcliffe Glee Club will be at Tanglewood for the June 10 concert, when Berlioz' "Damnation of Faust" will be presented.

In the Berkshires

Mt. Eagle, 6/27/54

The number of subscribers for this summer's Berkshire Festival concerts by the Boston Symphony in the Music Shed at Tanglewood, Lenox, Mass., on Saturday nights and Sunday afternoons, beginning July 10 and 11, has exceeded the 1953 figure. Remaining tickets for all festival concerts are on sale at the Tanglewood box office (telephone, Lenox 600). Pierre Monteux has substituted Debussy's "La Mer" and music from his "Le Martyre de Saint Sebastian" on July 17, and Charles Munch will conduct Brahms' "Tragic" Overture instead of Wagner's "A Faust Overture" on Aug. 14. As before, the orchestra will hold public rehearsals on the six festival Saturday mornings for the benefit of its pension fund; the admission charge is one dollar. . . . The Berkshire Quartet opens its Sunday afternoon series at Music Mountain, Falls Village, Conn., on July 4; the season runs until Labor Day, with programs featuring works of Mozart, Brahms and Beethoven.

69 Pianos Arrive at Tanglewood

B Eagle, 6/25/54

Largest Shipment Ever Negotiated For Concert Use

TANGLEWOOD—The largest shipment of concert pianos ever negotiated, an annual event heralding the Berkshire Festival, has been completed with the arrival at Tanglewood, this week of 69 instruments, used for the Festival concerts and rehearsals, and for lessons and practice by students of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Orchestra in connection with the Festival.

One Electric Organ

The shipment of all new instruments from the Baldwin Piano Co., in Cincinnati, Ohio, includes 14 grand pianos on which this summer such soloists as Claudio Arrau, Lukas Foss, Vera Franceschi, Leo Smit, Nicole Henriot and Seymour Lipkin will perform. There are also 55 upright pianos and an electric organ.

The move was accomplished in two huge orange and black trailer trucks of M. Newton Moving & Storage, Cincinnati agent for Allied Van Lines, a large mover of household goods. For 15 years Newton has been trucking the pianos from the factory to the Berkshire Festival, a 2½ day trip, in eight hour stages, from Cincinnati to Lenox; and 16 hours to load and unload. The Allied movers, with Raymond Schmidt acting as "nurse," exercise almost superhuman care in handling the delicate instruments, for the slightest damage to a piano's sounding board or lyre would mean its loss for concert use.

Each piano is carefully wrapped, the grands in seven pads each, the uprights in three pads each 72 inches by 84 inches, or nearly one-third of an acre of padding in all.

John Ortiz, of New York City, the Baldwin Piano Co's artists' manager, was on hand to supervise the unloading and installations, with the assistance of Harvey Genereux, the Boston Symphony's stage manager, and his assistant Rodman Henry of Pittsfield.

Two Changes Announced In Tanglewood Programs

Two Debussy Compositions to Be Played July 17; Brahms 'Tragic' Overture Listed Aug. 14; Closing Concert Memorial to Serge Koussevitzky

Boston, June 19—Two changes in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra in its six-week season, July 7 to Aug. 15, at Tanglewood, Lenox, are announced by Charles Munch, music director.

Instead of an all-Cesar Franck program on Saturday evening, July 17, in the Music Shed at Tanglewood, guest conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy. Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously programed "Le Chausseur Maudit" and "Les Eolides" by Franck.

Koussevitzky Memorial

Mr. Munch's program of Saturday evening, Aug. 14 in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

The festival's closing program, Sunday afternoon, Aug. 15 in the Music Shed, has been designated as a memorial to Serge Koussevitzky, conductor of the Boston Symphony for 25 years, and under whose direction the Berkshire Festival grew to its present world renown and its summer school of music, the Berkshire Music Center, was founded. For this program Mr. Munch will present Hector Berlioz' massive "Requiem," with the Festival Chorus (composed of students of the Berkshire Music Center) and soloists.

The Berkshire Festival also announces the summer season will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, at 10 a. m. on July 10, 17, 24, 31, August 7 and 14, to which the public is admitted at the cost of $1 each, proceeds for the benefit of the Orchestra's Pension Fund.

Sale of festival tickets is now proceeding at the Festival ticket office at Tanglewood, telephone Lenox 600. Reservations may be made by telephone or by mail order, checks accompanied by self-addressed stamped envelope made payable to Boston Symphony Orchestra, Inc.

For complete festival programs, for a complete list of the summer's student concerts to which the public are admitted if they make a nominal contribution to the Society of Friends of the music school, and for price information, write the Berkshire Festival, Tanglewood, Lenox, Mass.

Syracuse Her.-Journal, 6/25/54 SYRACUSE HE

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DETROIT, MICH. FREE PRESS FEB 28 1954

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The prevalence of Berlioz music in the programming is in honor of the 150th anniversary of the composer's birth.

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Will Be Arriving at Tanglewood Soon

Springfield Republican, 6/20/54

Left to right: Guest conductor Pierre Monteux; flute soloist, Doriot Anthony; and the conductor of the Boston Symphony Orchestra, Charles Munch, under whose direction the orchestra and the Berkshire Music Festival drew record breaking crowds to Lenox last summer.

Ross Edman, Hotchkiss Graduate To Enter Harvard

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In the Berkshires

N.Y. Times, 6/27/54

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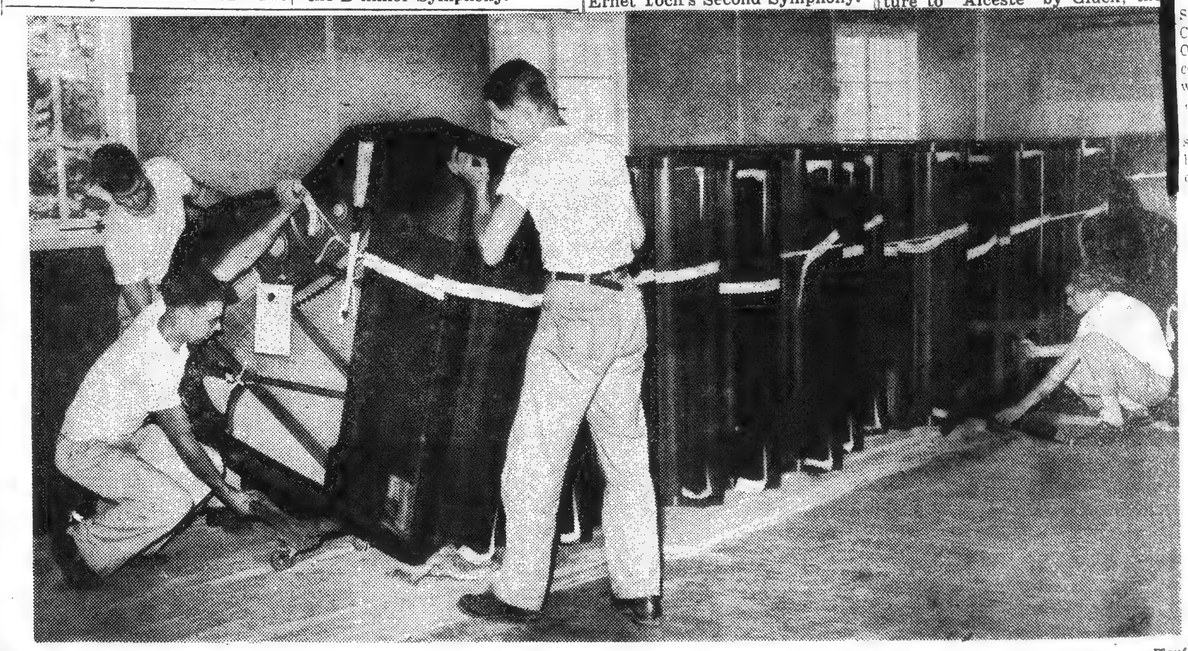

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The Berkshire Festival also announces the summer season will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, starting at 10 a. m. on July 10, 17, 24, 31, August 7 and 14, to which 50 persons will be admitted at the cost of $1 each, proceeds for the benefit of the orchestra's Pension Fund.

Sale of festival tickets is now proceeding at the Festival ticket office at Tanglewood, telephone Lenox 600. Reservations may be made by telephone or by mail order, checks accompanied by self-addressed stamped envelope made payable to Boston Symphony Orchestra, Inc.

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GEORGE E. JUDD, manager of the Berkshire Festival Series by the Boston Symphony Orchestra in "Tanglewood," Lenox, Mass., July 10-Aug. 14, says that subscribers to the 1954 season surpass those of summer of 1953. Festival patrons have 12 instead of the usual nine concerts in the Shed this summer. Friday night Chamber Music Concert tickets are sold separately. Conductors for the Shed Concerts by the full 104-man orchestra are Festival Music Director Charles Munch and guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

THE 16th BERKSHIRE Festival in which the Boston Symphony Orchestra has participated commences on Wednesday, July 7, at 8:30 P.M., with the first of six Wednesday Chamber Music concerts in the Theater-Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sontas Op. 79, 110, and 57 ("Appassionata"); and the Beaux Arts Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) will perform the String Trio in E flat, Op. [illegible] No. 1 on an all-Beethoven program.

CHARLES MUNCH will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concertos, Nos. 1, 2, 3, 5, 6. Dr. Lukas Foss as piano soloist, in the first of six Friday chamber orchestra programs, at 8:30 P.M., in the Theater-Concert Hall, Friday, July 9.

AMONG THE season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone. Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violinist, the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet. In greatest demand, to date, is the opening weekend of the Berkshire Festival, July 9-10-11; with [illegible] E. Aug. 7-8 and the Stravinsky-Mozart chamber orchestra program on Aug. 6, in popular favor also.

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New Personalities on Berkshire Music Center Faculty

B. Eagle, 6/26/54

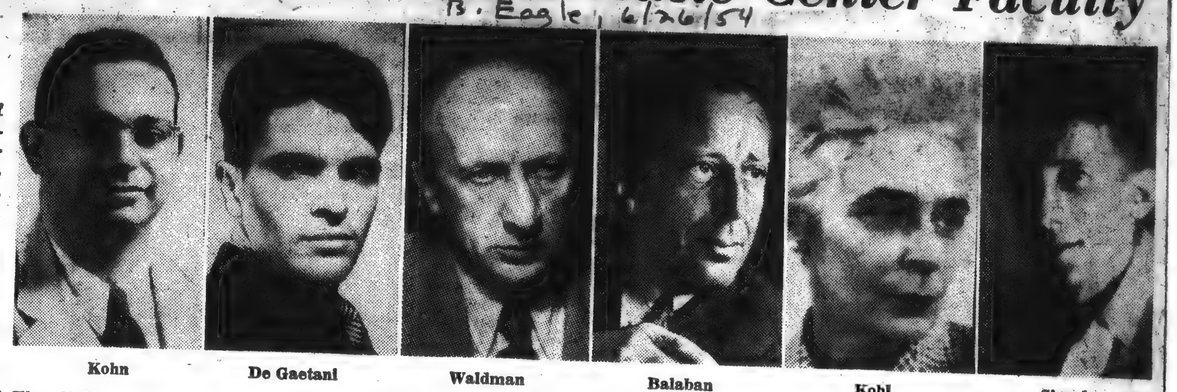
Most of Group To Aid Cohen In Opera Dept.

TANGLEWOOD — A number of new faces will be seen on the campus of the Berkshire Music Center this summer in addition to the three eminent musicians who are coming to head departments in the school.

Jean Morel, head of the orchestra and conducting department, Ernest Toch, guest teacher of composition and Frederic Cohen, head of the opera department, will be assisted by other widely known figures in the musical world.

Most of the new staff members will be associated with Mr. Cohen while Boris Goldovsky is on leave of absence from the opera department.

They are: Morton Siegel, stage director; Elsa Kahl, musical acting; Emanuel Balaban, coaching and repertoire; Frederic Waldman, coaching and conducting; and Thomas deGaetani, technical director. Other departmental members returning are Fanz Wolfes, in coaching and repertoire; John Blankenchip, stage design; Leo Van Witsen, costumes and make-up; and Ludwig and Laura Zirner in charge of the associate division.



Kohn — De Gaetani — Waldman — Balaban — Kohl — Siegel

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Morton Siegel is a native of New York City, who attended New York University, the University of California, Columbia University, took his B.S. degree in piano from the Juilliard School of Music, and who directed the Green Mansions Opera Company at Warrensburg, N.Y., in 1951. He was stage director of the Hilltop musical company in Baltimore, Md., in 1952, and latterly has been assistant stage director of the Juilliard Opera Theater under Mr. Cohen.

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Frederic Waldman was born in Vienna, where he studied. Since 1924 he conducted the orchestras of various European opera houses. From 1935 to 1939 he was director of the choral department and chamber music at Dartington Hall, England, and during 1939-41 took the Jooss Ballet on a world tour. Since coming to America in 1942 he has conducted and taught at the Mannes School of Music, and since his association with the Juilliard School, begun in 1947, conducted first American performances of Britten's "Beggar's Opera," Dallapiccola's "The Prisoner," and Richard Strauss' "Capriccio."

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Karl Kohn

Another Tanglewood newcomer this summer, associated with Lukas Foss, acting head of the Tanglewood Study Group, wherein amateurs of music may spend their vacation in an absorption of music, and with Florence Dunn, is Karl Kohn, presently on the faculty of the department of music at Pomona College, Claremont, Calif. Born in Vienna, a resident of the U.S. since 1939, Mr. Kohn studied at New York College of Music, piano and conducting. His studies at Harvard, interrupted by army service in the Pacific, were resumed in 1949 and he was graduated summa cum laude in 1950. He is an accomplished pianist and has given solo and duo recitals, the latter with his wife, Margaret. His compositions include works for piano and orchestra, string orchestra, chorus, brass, piano and other instrumental combinations.

Second Thoughts in Music

Chamber-Music Concerts On Wednesdays This Year

Springfield Republican, 6/27/54

Recordings Available of Works to Be Heard in Theater Concert Hall at Tanglewood; Beethoven Trio in G and 'Appassionata' Sonata Listed

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The Berkshire Music Festival at Tanglewood opens Wednesday night, July 7. It will not open with the pealing of trumpets or rumble of percussion. Rather it will open on an entirely new note, a program of chamber music. There will be six such programs on Wednesday nights. Heretofore, the chamber orchestra programs, devoted mainly to Bach and Mozart, have been the only small scale performances offered, but it appears that there has been a demand for a series of chamber music concerts, so you have them.

Arrau at Piano

It seems scarcely possible that a more distinguished list of performers could be assembled for these concerts. We note that pianist Claudio Arrau, and the Bel Arte Trio will open the first program. The Bel Arte Trio is composed of Ruth Posselt, violinist; Samuel Mayes, cello, and Joseph de Pasquale, violist. This admirable group will be heard in Beethoven's String Trio in G, Op. 9, No. 1. They have made a charming recording of this trio for Decca, matching it with the D major Trio, Op. 9, No. 2. D1-9635.

On, the same program Claudio Arrau will give us his interpretation of Beethoven's "Appassionata" sonata, as well as the No. 110.

The second program on Wednesday night, July 14, introduces the famed Albeneri Trio. The program will include the Brahms Trio in B; Martinu Trio in D minor, and Beethoven's Trio in B flat, known as the "Archduke" Trio.

Of this trio, there are several fine recorded performances. First of all we choose the reissued LCT version by Rubinstein, Heifetz and Feuermann, Victor LCT 1020. Our second choice is a fine performance by Fournier, Janigro and Badura-Skoda, made for Westminister on West. 5184.

Casals Recording

Our third choice brings us to the Casals Festival recordings where Istomin, Schneider and Casals provide a deeply felt and finely wrought performance on Columbia ML 4573. Brahms' Trio in B Op. 8 receives a fine, though somewhat tonally dated performance by Rubinstein, Heifetz and Feuermann on Victor LCT 1022.

The "Zimbler Sinfonietta," made up of members of the Boston Symphony orchestra, will be heard on Wednesday night, July 21. This admirable group of players has made a number of recordings for Decca and has appeared extensively in concert. Their program includes Vivaldi's "The Four Seasons"; Stravinsky's "Apollon Musagete" and Rossini's "Baroque Concerto." The first two works are for string orchestra.

Concert Hall Society provides an excellent recording of "The Four Seasons" on CHC-1 and another good performance is offered by Molinari and Cecelia orchestra on Cetra 50001. Igor Stravinsky conducts the RCA Victor orchestra in his own Appollon Musagete." Victor, LM-1096.

Griller String Quartet

Of the many fine string quartet ensembles now playing, few rank higher than the Griller String Quartet. They will play a delectable program on Wednesday evening, July 28, consisting of the Mozart Quartet in E flat, K.428; the first performance of Block's quartet No. 4 and Beethoven's Quartet in G major, Op. 18, No. 2.

The only satisfactory recording of the Mozart K. 428 is by the Amadeus Quarter, West. 5099. The Beethoven quartets, Op. 18 have been wonderfully recorded by the Budapest String Quartet and Pascal String Quartet, the first recording for Columbia and the latter for Concert Hall Society. Which recordings are preferred is entirely a personal choice.

Following the Griller String Quartet comes the equally estimable Kroll String Quartet on Wednesday night, Aug. 4. They offer a varied program, rich in quality, consisting of Haydn's Quartet in D, Op. 64, No. 5, "The Lark"; Hindemith's Quartet No. 3 and Ravel's Quartet in F. We like the Budapest recording of the Haydn quartet which is made on Col. ML-4216.

The Fine Arts String Quartet has made an excellent record of the Hindemith Quartet, with the reverse side given over to the Ravel Quartet. This is a Mercury 10105 disc. Far superior is the performance of the Ravel Quartet by the Budapest Quartet, Col. ML-4091.

Final Program.

The final program of these chamber music recitals will be given on Wednesday night, Aug. 11 by Zino Francescatti, violinist, and Arthur Balsam, pianist. This promises to be one of the most exciting and satisfactory of concerts. The Duo will play two Brahms' sonatas, the A-major and D-major. Francescatti will play the unaccompanied Suite in C by Bach.

The two Brahms sonatas have received a highly intelligent and tonally satisfactory performances from Albert Spalding. He made these recordings for Remington, shortly before his death. Rem. 199-49.

These, then, are some of the fine recordings of works to be played during the six chamber music concerts of the Berkshire Music Festival at Tanglewood. It is hoped that hearing these recordings will enhance the pleasure of listening to the live performances. These concerts will be given on six successive Wednesday nights, opening July 7 at 8.30 in the Theater-Concert Hall, and concluding Aug. 11.

375 Students Already Enrolled At Tanglewood's Music Center

TANGLEWOOD — Student registration at the Berkshire Music Center has passed the 375 mark, Miss Edith A. Bossler, registrar, reports, with additional applications being processed daily, until the full enrollment of 400-450 is reached. The students will begin arriving soon from most of the 48 states, Canada and foreign countries, for the opening of the 12th season on Sunday, July 4. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center; composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Boston Symphony manager-elect Thomas D. Perry Jr. is executive secretary with Gail Rector as his assistant.

Foss Heads Department 5

Enrollment is ahead of last year, when 345 students had registered at this time. The 375 students to date include 112 with the two-year-old Department 5, the Tanglewood Study Group, 35 of whom are spending the full six weeks at Tanglewood, 22 for four weeks, and 55 for two-week terms. Department 5 offers advanced students of music, professional or amateur, an opportunity to spend their vacations in absorption of music. Lukas Foss heads the department this summer. Last year 92 students had registered in the study group by mid-June.

As against last summer's 14 foreign students, Miss Bossler reports 30 to date, 12 from Canada, 4 from Cuba, 3 each from France and Israel, 1 each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti. The study group includes seven from Canada, one each from France and Haiti.

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A mother and son are students enrolled at the Berkshire Music Center, Mrs. Keith Rogers, president of the Island Radio Broadcasting Co., and her son, William Keith Rogers, musical director of radio station CFCY, both of Charlottetown, Prince Edward Island, Canada. There are three husband-wife combinations, also three [illegible] of music departments of various colleges.

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Another festival featuring a big orchestra that has made chamber music an integral part of its annual event is the Ravinia Festival in Chicago. But it is not peppering its chamber music concerts through the whole period. Instead they will be given in a group in the seventh and final week. The first six weeks will consist of programs by the Chicago Symphony, and then the Fine Arts Quartet will take over for the concerts of Aug. 10, 12, 14 and 15.

H.Y. Times - 6/27/54

MEMORIALS: One of the persons most instrumental in making chamber music a feature of summer life in New England was the late Elizabeth Sprague Coolidge and she will be remembered in several of the series. The Berkshire Quartet will give an additional concert in her honor at Music Mountain, and on Aug. 21 and 22 there will be two Coolidge memorial concerts in the auditorium she built on South Mountain near Pittsfield, Mass. These concerts will come after the regular series of six Saturday afternoon concerts to be given there jointly by the South Mountain Association, the Fromm Music Foundation and the Coolidge Foundation of the Library of Congress. Alexander Schneider, violinist, and Artur Balsam, pianist, will open the main series on July 10 with the first of three concerts in a Beethoven cycle.

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New Personalities on Berkshire Music Center Faculty

B. Eagle, 6/26/54

Most of Group To Aid Cohen In Opera Dept.

TANGLEWOOD — A number of new faces will be seen on the campus of the Berkshire Music Center this summer in addition to the three eminent musicians who are coming to head departments in the school.

Jean Morel, head of the orchestra and conducting department, Ernest Toch, guest teacher of composition and Frederic Cohen, head of the opera department, will be assisted by other widely known figures in the musical world.

Most of the new staff members will be associated with Mr. Cohen while Boris Goldovsky is on leave of absence from the opera department.

They are: Morton Siegel, stage director; Elsa Kahl, musical acting; Emanuel Balaban, coaching and repertoire; Frederic Waldman, coaching and conducting; and Thomas deGaetani, technical director. Other departmental members returning are Felix Wolfes, in coaching and repertoire; John Blankenchip, stage design; Leo Van Witsen, costumes and makeup; and Ludwig and Laura Zirner in charge of the associate division.

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GEORGE E. JUDD, manager of the Berkshire Festival Series by the Boston Symphony Orchestra in "Tanglewood," Lenox, Mass., July 10-Aug. 14, says that subscribers to the 1954 season surpass those of summer of 1953. Festival patrons have 12 instead of the usual nine concerts. In the Shed this summer. Friday night Chamber Music Concert tickets are sold separately. Conductors for the Shed Concerts by the full 104-man orchestra are Festival Music Director Charles Munch and guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

Judd

THE 15th BERKSHIRE Festival in which the Boston Symphony Orchestra has participated commences on Wednesday, July 7, at 8:30 P.M., with the first of six Wednesday Chamber Music concerts in the Theater Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sontas Op. 79, 110, and 57 ("Appassionata"); and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) will perform the String Trio in G, Op. 9 No. 1 on an all-Beethoven program.

CHARLES MUNCH will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concertos, Nos. 1, 2, 3, 5, 6 with Lukas Foss as piano soloist at the first of six Friday chamber orchestra programs, at 8:30 P.M., in the Theater-Concert Hall, Friday, July 9.

AMONG THE season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone. Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicolo Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist, the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet. In greatest demand to date is the opening weekend of the Berkshire Festival, July 9-10-11; with Series E, Aug. 7-8 and the Stravinsky-Mozart chamber orchestra program on Aug. 6, in popular favor also.

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Returning to Tanglewood

Springfield Republican, 6/27/54

Well known figures returning to Tanglewood. Left to right: Hugh Ross, conductor and director of choral groups; and Ruth Posselt, noted violin soloist.

Tanglewood Subscriptions Exceed Those of Last Year

Chamber Music Concerts Start Wednesday, July 7, With Claudio Arrau as Soloist

Lenox, June 26—Subscriptions to the 1954 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, for concerts held on six Saturday evenings, July 10 to Aug. 14, and on six Sunday afternoons, July 11 to Aug. 15, in the huge Music Shed, have surpassed those of the summer of 1953, manager George E. Judd announces.

Prices for the Shed concerts by the full 104-man Boston Symphony Orchestra, which music director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theater Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this summer. The subscription sale, officially over June 1, was extended 10 days for the convenience of Berkshire County residents.

Opening July 7

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In greatest demand, to date, is the opening week end of the Berkshire Festival, July 9-10-11; with Series E, August 7-8 and the Stravinsky-Mozart chamber orchestra program on August 6, in popular favor also.

Changes Made In Tanglewood Program

THE ECHO, New Lebanon, N.Y., 6/29/54

The Music Shed At Tanglewood

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B. Eagle, 6/28/54

Boston Pops To Premiere Opus By Hub Newsman

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375 ENROLLED AT TANGLEWOOD SUMMER SCHOOL

Springfield Republican 6/27/54

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30 Foreign Students

Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center; composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Boston Symphony manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector as his assistant.

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Students of the Berkshire Music Center study orchestra playing and conducting under Jean Morel, of the Juilliard School of Music, New York City; chamber music under first-chair members of the Boston Symphony Orchestra; choral singing and conducting under Hugh Ross; composition under Aaron Copland, Lukas Foss and guest composer Ernst Toch; opera under Frederic Cohen, of the Juilliard School; or are enrolled in the Tanglewood Study Group under Mr. Foss.

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Springfield Union, 6/30/54

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Boston Herald 6/24/54

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[107]

Millbrook Roundtable June 24, 1954

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7/4, 1954

Berkshire Festival Boxholders Listed

SPRINGFIELD UNION

Western Massachusetts Residents to Hear Concerts

Many Western Massachusetts residents are among those who have taken boxes at Tanglewood for the Berkshire Festival Shed concerts on Saturday evenings and Sunday afternoons, and also for Tanglewood on Parade, which is Friday, Aug. 13.

Included are Eldon V. Johnson of Granby, Conn., president of the U. S. Envelope Co., in this city, Samuel Block of Springfield, Mrs. Robert A. Arms of Blandford, Mrs. Wil[illegible] Barre of Great Barrington, [illegible] James Putney Baxter III, [illegible] Bla[illegible] and Roger D. Cane of Wa[illegible] Mrs. Manuel Goode of New Y[illegible] and Stockbridge, Mrs. Bruce [illegible] and Washington, M. Crabe, [illegible] Detroit.

Also, Mrs. Francis Cooke[illegible] of Florida and Marblehead, Mrs. Davis Dunbar of Stockbridge and M. s. Charles C. Griswold of New York [illegible] Stockbridge, Mrs. Milton [illegible] New York and Lenox, Walter Hoving, Elm C[illegible] and Mrs. [illegible] of New [illegible] Kennedy of Stockbridge, Mrs. [illegible] Washington, and Mrs. [illegible]bridge, and Mrs. Serge Koussevitsky of Lenox.

Mrs. George Otis Rockwood of Stockbridge, also has taken a box, as have M.A. Donald Ryan of Stockbridge and New York, Mrs. Bruce W. Sanborn, Lenox and St. Paul, Minn., Mrs. John [illegible] Lenox and New York, Miss Gertrude Rogerson Smith of Great Barrington, George [illegible] Sokolsky of New York and Otis, Richard L. Snowden of New York and Great Barrington, Dr. Walter Von Hess[illegible] Boston, and Robert [illegible] of Great Barrington.

Among others are Mrs. Lowell Thomas of Pawling, N. Y., Mrs. Donald [illegible] Warner of Salisbury, Conn., Mrs. [illegible] B. Fleming of Great Barrington, Gordon Mendelssohn of Millbrook, N. Y., Mrs. Rodney Procter of Palm Beach and Stockbridge, Miss Edith Scoville of Salisbury, Conn., and New York.

Returning to Tanglewood

Springfield Republican, 6/27/54

Well known figures returning to Tanglewood. Left to right: Hugh Ross, conductor and director of choral groups; and Ruth Posselt, noted violin soloist.

Tanglewood Subscriptions Exceed Those of Last Year

Chamber Music Concerts Start Wednesday, July 7, With Claudio Arrau as Soloist

Lenox, June 26—Subscriptions to the 1954 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, for concerts held on six Saturday evenings, July 10 to Aug. 14, and on six Sunday afternoons, July 11 to Aug. 15, in the huge Music Shed, have surpassed those of the summer of 1953, manager George E. Judd announces.

Prices for the Shed concerts by the full 104-man Boston Symphony Orchestra, which music director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theater Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this summer. The subscription sale, officially over June 1, was extended 10 days for the convenience of Berkshire County residents.

Opening July 7

The 15th Berkshire Festival in which the Boston Symphony Orchestra has participated commences on Wednesday, July 7, at 8.30 p. m., with the first of six Wednesday chamber music concerts in the Theater-Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sonatas Op. 79- 110, and 57 ("Appassionata"); and the Bel Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) will perform the String Trio in G, Op. 9 No. 1 on an all-Beethoven program.

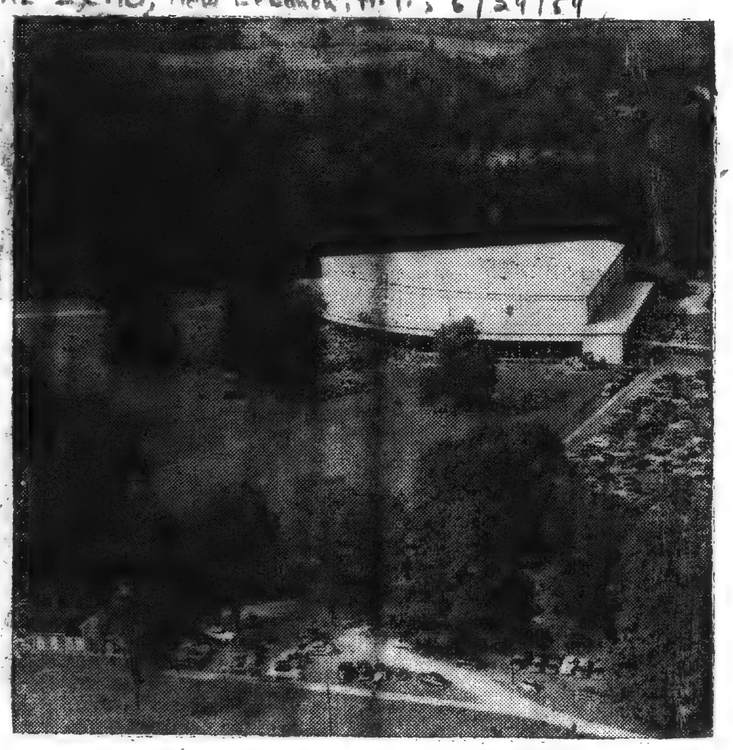
Charles Munch will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concerts, Nos. 1, 2, 3, 5, 6, with Lukas Foss as piano soloist, at the first of six Friday evening chamber orchestra programs, at 8.30 p. m., in the Theater-Concert Hall, Friday, July 9.

Among the season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass baritone. Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist, the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet.

In greatest demand, to date, is the opening week end of the Berkshire Festival, July 9-10-11; with Series E, August 7-8 and the Stravinsky-Mozart chamber orchestra program on August 6, in popular favor also.

Changes Made In Tanglewood Program

THE ECHO, New Lebanon, N.Y., 6/29/54



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Fri 6/18/54

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1954

N.Y. Times
June 29, 1954

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N. B. C.-TV TO GIVE TWO NEW OPERAS

Station Commissions Work by Hollingsworth—Foss Opus Has Folk Basis

The first performances of new operas by Stanley Hollingsworth and Lukas Foss are planned as highlights of the 1954-55 season of the N. B. C. Television Opera Theatre, it was announced yesterday by Samuel Chotzinoff, producer.

Mr. Hollingsworth's opera, which was commissioned by N. B. C., is to be based on a short story by Balzac, "La Grande Bretèche." The composer, who received his commission two weeks ago, expects to have a first draft of the opera completed in January. The libretto as well as the music will be by Mr. Hollingsworth.

The Foss opera, as yet untitled, is to be a libretto by Alastair Reid, based on a German folk-legend. The opera, in three acts, is the story of a devil who loses his delishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Foss heard this tale from his mother. He later suggested it to Mr. Reid as a libretto subject.

Both composers are graduates of the Curtis Institute of Music. Mr. Foss studied there with Rosario Scalero and later continued his studies with Paul Hindemith. Mr. Hollingsworth, a native of California, studied with Gian-Carlo Menotti. His first opera, "The Story of a Mother," was produced in March at the Curtis Institute. An earlier opera by Mr. Foss, "The Jumping Frog of Calaveras County," has received a number of performances in this country.

The fifth season of N. B. C. Television Opera Theatre will begin in October or November, Mr. Chotzinoff said. Although dates for performances have not been set officially, N. B. C. opera performances in past seasons generally have taken place on week-ends.

In addition to the two new operas, tentative plans call for performances of "Tosca," in a new English translation by John Gutman; "The Escape From the Seraglio," "Fidelio," "Billy Budd" and "Amahl and the Night Visitors."

Also planned is a production of "Ariadne" in its original version. According to Peter Herman Adler, musical director of the N. B. C. opera telecasts, it will be the first performance in this country of the Strauss work in its earliest form.

Mr. Chotzinoff also announced that he would go to Europe this summer to see Benjamin Britten's latest opera, "The Turn of the Screw," which will be considered as a possibility for the N. B. C. opera series.

Guest

Charles Munch, music directo... Symphony Orchestra, will direct its... Lenox, in its 17th season. Mr. Mu... shire Music Center, the summer sch... tion with the Berkshire Festival.

17th Berkshire F... With Beethover...

The 17th Berkshire Festival ... since concerts were inaugurated ... in the hills of Western Massa... chusetts in 1934, the fifteenth ... since the Boston Symphony ... Orchestra first participated, will ... commence six weeks of 24 con... certs on Wednesday evening ... (July 7) at 8:30 p.m. in the ... Theatre-Concert Hall at Tangle... wood, Lenox, Mass., with an all-... Beethoven program of chamber ... music, featuring Claudio Arrau, ... pianist, and the Bel Arte string ... trio.

On Friday (July 9) also at ... 8:30 p.m. in the Theatre-Concert ... Hall, Charles Munch, music di... rector of the Boston Symphony ... Orchestra, will conduct a cham... ber orchestra of Boston Sym... phony players in an all-Bach pro... gram with Lukas Foss as piano ... soloist.

For the first time in Berkshire ... Festival history, Saturday eve... ning and Sunday afternoon con... certs will be given commencing ... the opening weekend, July 10 at ... 8:30 p.m. and July 11 at 2:30 ... p.m. in the Music Shed. Mr. ... Munch will lead the full 101-... piece Boston Symphony Orches... tra on Saturday evening in the ... first Tanglewood presentation of ... Hector Berlioz' "The Damna... tion of Faust," with the Harvard ... and Radcliffe Choral ... Society directed by G. Wallace ... Woodworth, and ... Jennie Tourel (Mar... guerite), David ... Poleri (Faust), ... Lorenzo Fuchilo... (Mephistopheles) and Donald Gramm ... (Brander).

On Sunday afternoon guest ... conductor Pierre Monteux will ... direct the full Boston Sym... phony in an all-Beethoven pro... gram, with Claudio Arrau as ... soloist, on the occasion marking ... the 25th anniversary of Mr. ... Munch's first appearance with ... the orchestra.

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FROM NEW YORK ➔ 3 HOURS ➔ FROM BOSTON

ague Coolidge, will
of chamber music
on Aug. 21 and 22
4 p.m. Among the
ting will be Ru-
Kroll Quartet, a
tra from the Bost
and Alexander

ook Roundtable
ne 24, 1954

Festival Seats
Tanglewood

es in the Berkshire
rams to be presented
Symphony Orches-
week season, July 7
5, at Tanglewood,
are announced by
h, music director.
an all-Cesar Franck
aturday evening, July
sic Shed at Tangle-
nductor Pierre Mon-
titute two orchestral
Claude Debussy. Ex-
"St. Sebastian" and
"La Mer" will re-
viously programmed
r Maudit" and "Les
ranck.
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hms' "Tragic Over-
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's closing program,
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ed, has been desig-
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ony for 25 years, and
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Charles Munch will
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Festival programs,
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1954
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bons, and also for
Parade, which is
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Eldon V. Johnson
n., president of the
e Co., in this city,
of Springfield, Mrs.
s of Blandford, Mrs.
rrett of Great Bar-
ames Phinney Bax-
liamstown, Alan J.
eld, Roger D. Cane
iss Mabel Choate of
d Stockbridge, Mrs.
and Winthrop M.
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Francis Crowinshield
d Marblehead, Mrs.
of Stockbridge, and
C. Griswold of New
ckbridge, Mrs. Mil-
of New York and
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and Stockbridge,
Karrick of Stock-
ashington, and Mrs.
itsky of Lenox.
Otis Rockwood of
so has taken a box,
Donald Ryan of
New York. Mrs.
Lenox and St.
Irs. John L. Senior,
York, Miss Ger-
Smith of Glendale,
olsky of New York
d L. Strobridge of
Great Barrington,
Horst of Housa-
bert K. Wheeler of
on.
s are Mrs. Lowell
wling, N. Y., Mrs.
rner of Salisbury,
ames B. Manning of
gton, Gordon Men-
llbrook, N. Y., Mrs.
or of Palm Beach
ge, Miss Edith Sco-
ry, Conn., and New

N.Y. Times
June 29, 1954

C

N. B. C.-TV TO GIVE
TWO NEW OPERAS

Commissions Work
ngsworth—Foss
Has Folk Basis

[illegible] operas of new
season. He announced th
[illegible] are planned as
[illegible] of the 1954-5 season
N. B. C. Television Opera
[illegible] announced yes
[illegible] Samuel Chotzinoff.

Hollingsworth's opera
[illegible] commissioned by
[illegible] to be based on a short
[illegible] Balzac, "La Grande
[illegible] The composer, who
[illegible] has commissioned two
[illegible] expects to have t
[illegible] the opera completed
[illegible] The libretto as well
[illegible] music will be by Mr. Hol-
[illegible]

Foss's opera, as yet untitled,
[illegible] a libretto by Alastair
[illegible] on a German folk-
[illegible] The opera, in three acts
[illegible] of a devil who loses
[illegible] mistress by doing a good
[illegible] by becoming a human
[illegible] a small boy in Ger-
[illegible] Mr. Foss heard this tale
[illegible] stories. He later sug-
[illegible] Mr. Reid as a libretto

[illegible] composers are graduates
[illegible] Curtis Institute of Music
[illegible] Philadelphia, there with Bo-
[illegible] Sekofi and later continued
[illegible] studies with Paul Hindemith
[illegible] Hollingsworth, a native of
[illegible] California studied with Gian-
[illegible] Carlo Menotti. His first opera,
[illegible] "The Story of a Mother," was
[illegible] produced in March at the Curtis
[illegible] Institute. An earlier opera by
[illegible] Mr. Foss, "The Jumping Frog of
[illegible] Calaveras County," has received
[illegible] a number of performances in this
[illegible] country.

The fifth season of N. B. C.
Television Opera Theatre will
begin in October or November,
Mr. Chotzinoff said. Although
dates for performances have not
been set officially, N. B. C. opera
performances in past seasons
generally have taken place on
weekends.

In addition to the two new
operas, tentative plans call for
performances of "Tosca," in a
new English translation by John
Gutman; "The Escape From the
Seraglio," "Fidelio," "Billy Budd"
and "Amahl and the Night Visit-
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Also planned is a production of
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According to Peter Herman Adler,
musical director of the N. B. C.
opera telecasts, it will be the first
performance in this country of
the Strauss work in its earliest
form.

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summer to see Benjamin Brit-
ten's latest opera, "The Turn of
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N. B. C. opera series.

1954

Berkshire Hills

Berkshire Music Festival
Tanglewood

IN MASSACHUSETTS

Y, JUNE 28, 1954.

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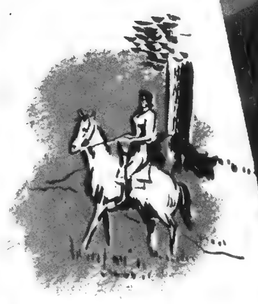
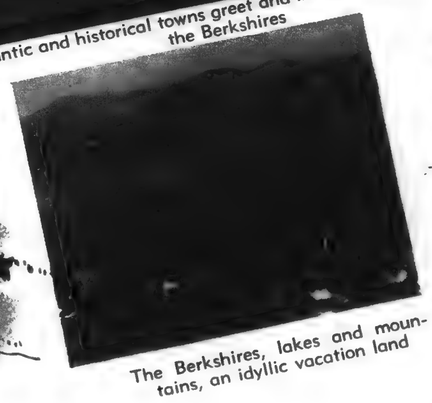
Many beautiful lakes, nestled in the Berkshire Hills

Exciting sport fishing is yours, along the many streams





The Berkshires, lakes and mountains, an idyllic vacation land

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PRODUCTION BY H. W. HANNAU
(ROBINSONS COLOR PROCESS)

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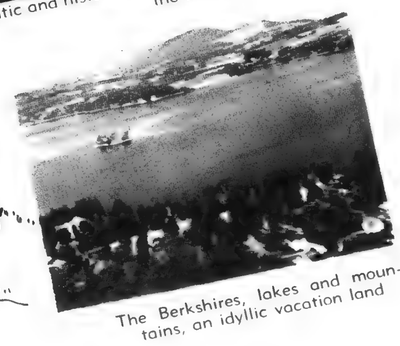

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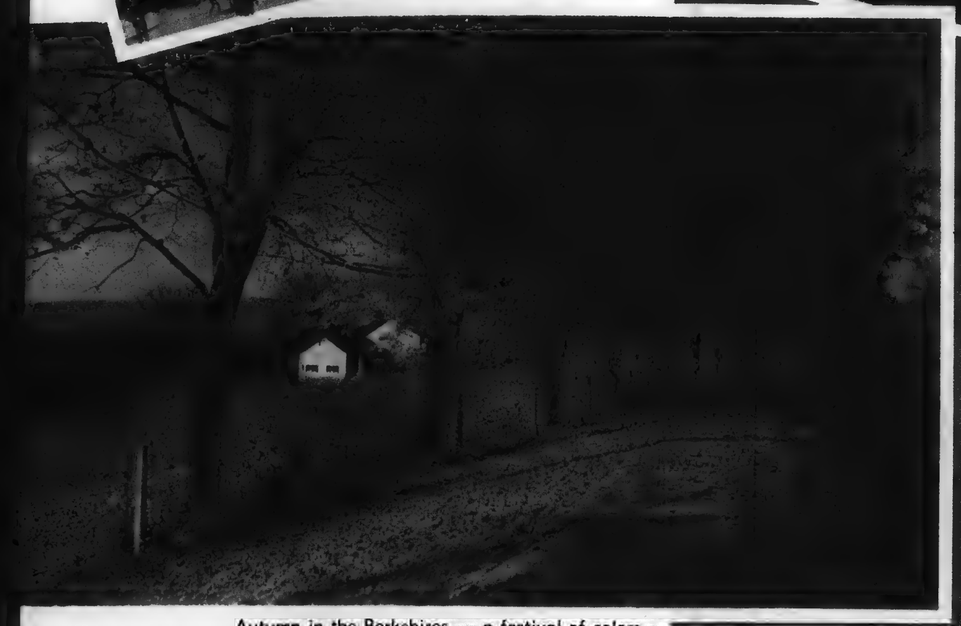
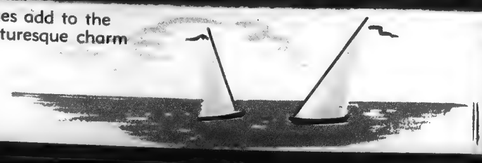


Autumn in the Berkshires — a festival of colors

Covered bridges add to the historic and picturesque charm



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Titus at Tanglewood

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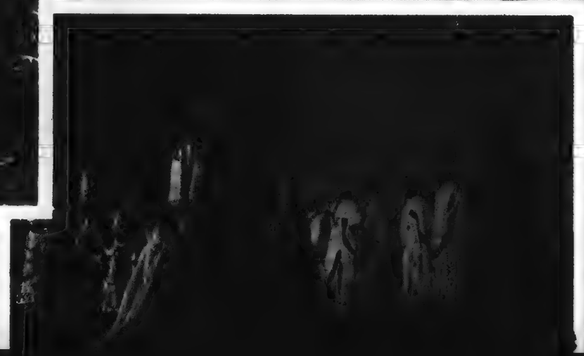

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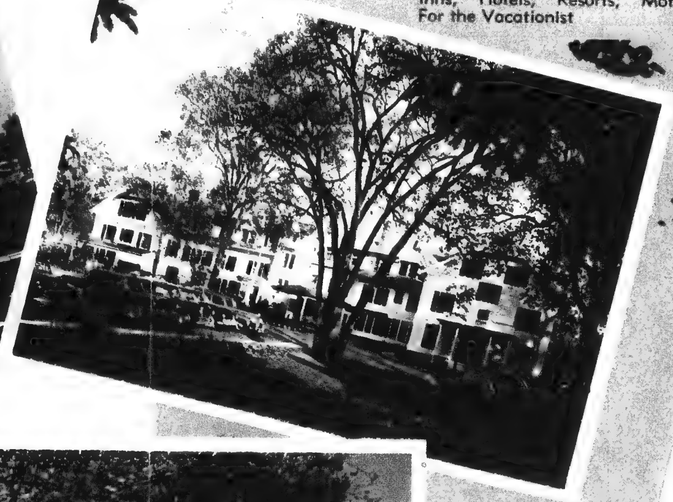

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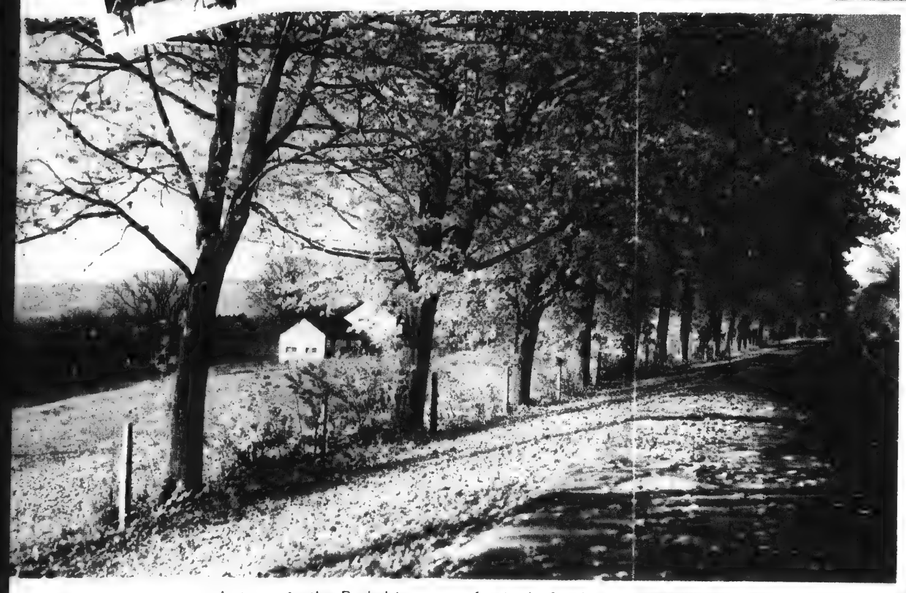
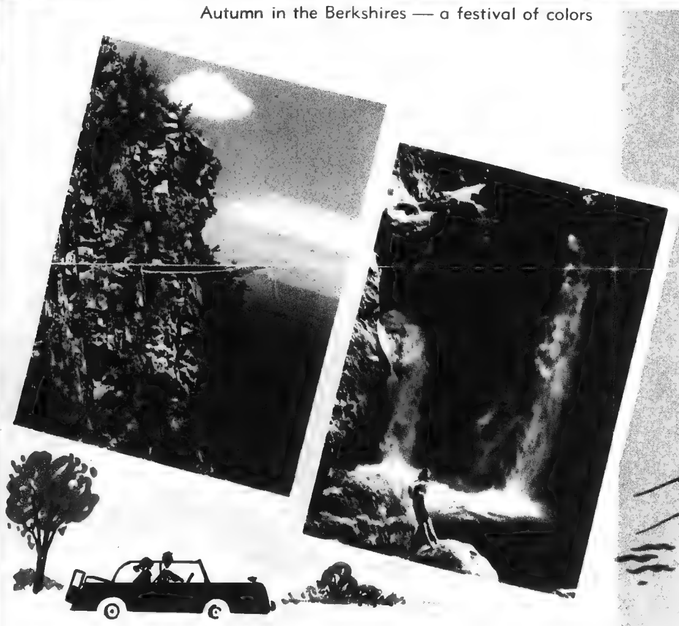


Autumn in the Berkshires — a festival of colors



Covered bridges add to the
historic and picturesque charm

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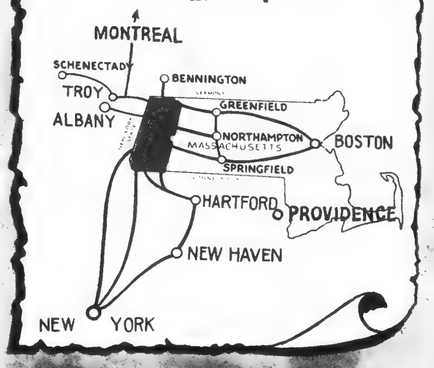

Titus at Tanglewood

Culture: Art, Theatre, Dance
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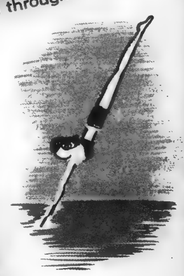

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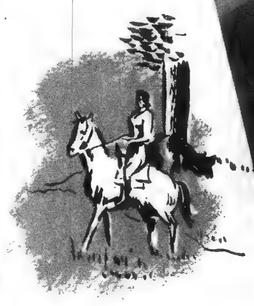
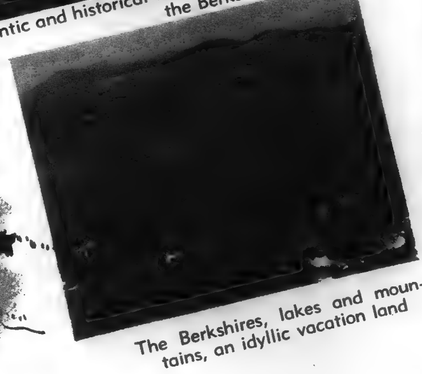
Many beautiful lakes, nestled in the Berkshire Hills

Exciting sport fishing is yours, along the many streams





The Berkshires, lakes and mountains, an idyllic vacation land

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Berkshire Hills

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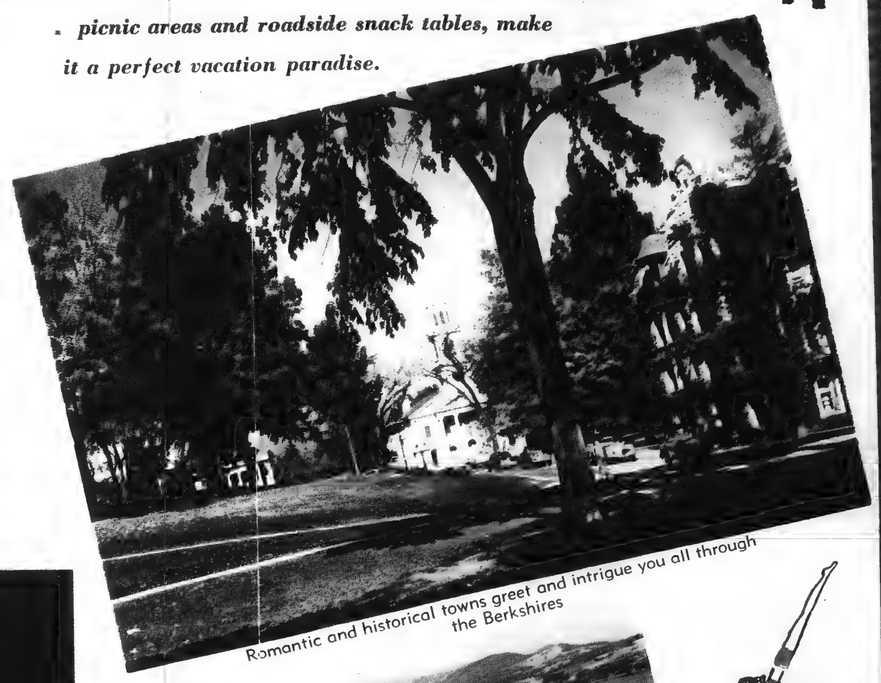

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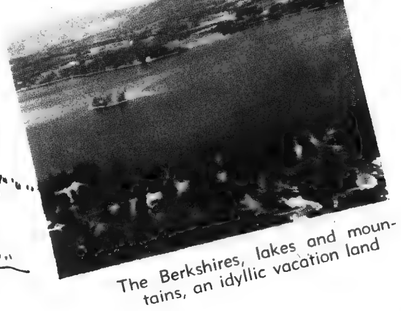

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Berkshire Hills

The Vacation Paradise

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Berkshire Hills

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The Vacation Paradise

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...ue Coolidge, will ...chamber music ...Aug. 21 and 22 ...m. Among the ... will be Ru... Kroll Quartet, a ... from the Bos... and Alexander ...

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N.Y. Times
June 29, 1954

34 C

N. B. C.-TV TO GIVE TWO NEW OPERAS

Station Commissions Work by Hollingsworth—Foss Opus Has Folk Basis

The first performances of new operas by Stanley Hollingsworth and Lukas Foss are planned as highlights of the 1954-55 season of the N. B. C. Television Opera Theatre, it was announced yesterday by Samuel Chotzinoff, producer.

Mr. Hollingsworth's opera, which was commissioned by N. B. C., is to be based on a short story by Balzac, "La Grande Bretèche." The composer, who received his commission two weeks ago, expects to have a first draft of the opera completed in January. The libretto as well as the music will be by Mr. Hollingsworth.

The Foss opera, as yet untitled, is to be a libretto by Alastair Reid, based on a German folk-legend. The opera, in three acts, is the story of a devil who loses his delishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Foss heard this tale from his mother. He later suggested it to Mr. Reid as a libretto subject.

Both composers are graduates of the Curtis Institute of Music. Mr. Foss studied there with Rosario Scalero and later continued his studies with Paul Hindemith. Mr. Hollingsworth, a native of California, studied with Gian-Carlo Menotti. His first opera, "The Story of a Mother," was produced in March at the Curtis Institute. An earlier opera by Mr. Foss, "The Jumping Frog of Calaveras County," has received a number of performances in this country.

The fifth season of N. B. C. Television Opera Theatre will begin in October or November, Mr. Chotzinoff said. Although dates for performances have not been set officially, N. B. C. opera performances in past seasons generally have taken place on week-ends.

In addition to the two new operas, tentative plans call for performances of "Tosca," in a new English translation by John Gutman; "The Escape From the Seraglio," "Fidelio," "Billy Budd" and "Amahl and the Night Visitors."

Also planned is a production of "Ariadne" in its original version. According to Peter Herman Adler, musical director of the N. B. C. opera telecasts, it will be the first performance in this country of the Strauss work in its earliest form.

Mr. Chotzinoff also announced that he would go to Europe this summer to see Benjamin Britten's latest opera, "The Turn of the Screw," which will be considered as a possibility for the N. B. C. opera series.

Guest At Tanglewood

Charles Munch, music director for the past five years of the Boston Symphony Orchestra, will direct its Berkshire Festival at Tanglewood, Lenox, in its 17th season. Mr. Munch is also director of the Berkshire Music Center, the summer school of music operated in connection with the Berkshire Festival.

17th Berkshire Festival Opens With Beethoven Concert July 7

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening (July 7) at 8:30 p.m. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string trio.

On Friday (July 9) also at 8:30 p.m. in the Theatre-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing [illegible] weekend, July 10 at [illegible] p.m. and July 11 at 2:30 [illegible] in the Music Shed. Mr. [illegible] will lead the full 104-[illegible] Boston Symphony Orchestra on Saturday evening in the [illegible] Tanglewood presentation of [illegible] "The Damnation [illegible]" with the Harvard [illegible] and Radcliffe Choral [illegible] directed by G. Wallace Woodworth participating, and [illegible] Eleanor Steber (Marguerite), David Poleri (Faust), [illegible] Singher (Mephistopheles) and Donald Gramm [illegible].

On Sunday afternoon guest conductor Pierre Monteux will [illegible] the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern United States and Canada, until last summer all attendance records were broken, with an average of 10,250 at each Shed concert.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts which last summer were concentrated in the Festival's first three weekends this year are to be held each Friday evening; and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all.

On Saturday morning, July 10, at 10 a.m. the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's pension fund, to which the public is invited for the nominal admission of $1.

The Music Shed concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works.

In addition to the opening Shed concerts Tanglewood premiere of "The Damnation of Faust," a masterpiece lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the "Fantastic Symphony" July 18; the Overture to "Beatrice and Benedick" and the Symphony "Harold in Italy," with William Primrose as viola soolist, July 25; the dramatic symphony "Romeo and Juliet" in its complete form with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists, July 31; the Overture to "Benvenuto Cellini," "Royal Hunt and Storm" from "The Trojans," the song cycle "Summer Nights" with Eleanor Steber as soloist, and the "Te Deum" with the Festival Chorus and David Poleri, soloist, Aug. 7; concluding the Festival with the "Requiem" in memory of Serge Koussevitzky, again with the Festival Chorus and David Poleri, soloist, Aug. 15.

The first week's Berkshire Festival programs are:

Wednesday, July 7—8:30 p.m., Theatre-Concert Hall, Chamber Music: Beethoven, String Trio in G, Op. 9, No. 1—The Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, violoncello); Piano Sonatas, Op. 79, Op. 110, Op. 57 ("Appassionata"), Claudio Arrau.

Friday, July 9—8:30 p.m., Theatre-Convert Hall, Chamber Orchestra: Bach: Brandenburg Concertos No. 1, in F; No. 2, in F, with the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute, Harold Gomberg, oboe, Roger Voisin, trumpet, Richard Burgin, violin; No. 3, in G, strings; No. 5, in D, with the following soloists: Lukas Foss, piano, Miss Anthony, flute, Mr. Burgin, violin; No. 6, in B-flat, strings. Charles Bunch, conductor.

Saturday, July 10—8:30 p.m., Music Shed, Boston Symphony Orchestra: Berlioz, "The Damnation of Faust," with the Harvard Glee Club and the Radcliffe Chorale Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber, soprano (Marguerite), David Poleri, tenor Faust), Martial Singher, baritone (Mephistopheles) and Donald Gramm, bass-baritone (Brander). Charles Munch, conductor.

Sunday, July 11—2:30 p.m., Music Shed, Boston Symphony Orchestra: Beethoven: Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emporer"), with Claudio Arrau as soloist; Symphony No. 5. Pierre Monteux, conductor.

The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, opens its 12th season, a six-week course of music studies for advanced students and professionals, at Tanglewood, Lenox, Sunday, July 4.

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will arrive from Paris to address students and guests at the opening exercises, at 3:30 p.m. in the Theatre-Concert Hall.

Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. Composer Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding under the direction of the late Dr. Serge Koussevitzky in 1940, Randall Thompson's "Alleluia," composed for the first opening of the school, will be sunng by the students. Hugh Ross, head of the choral department, will conduct.

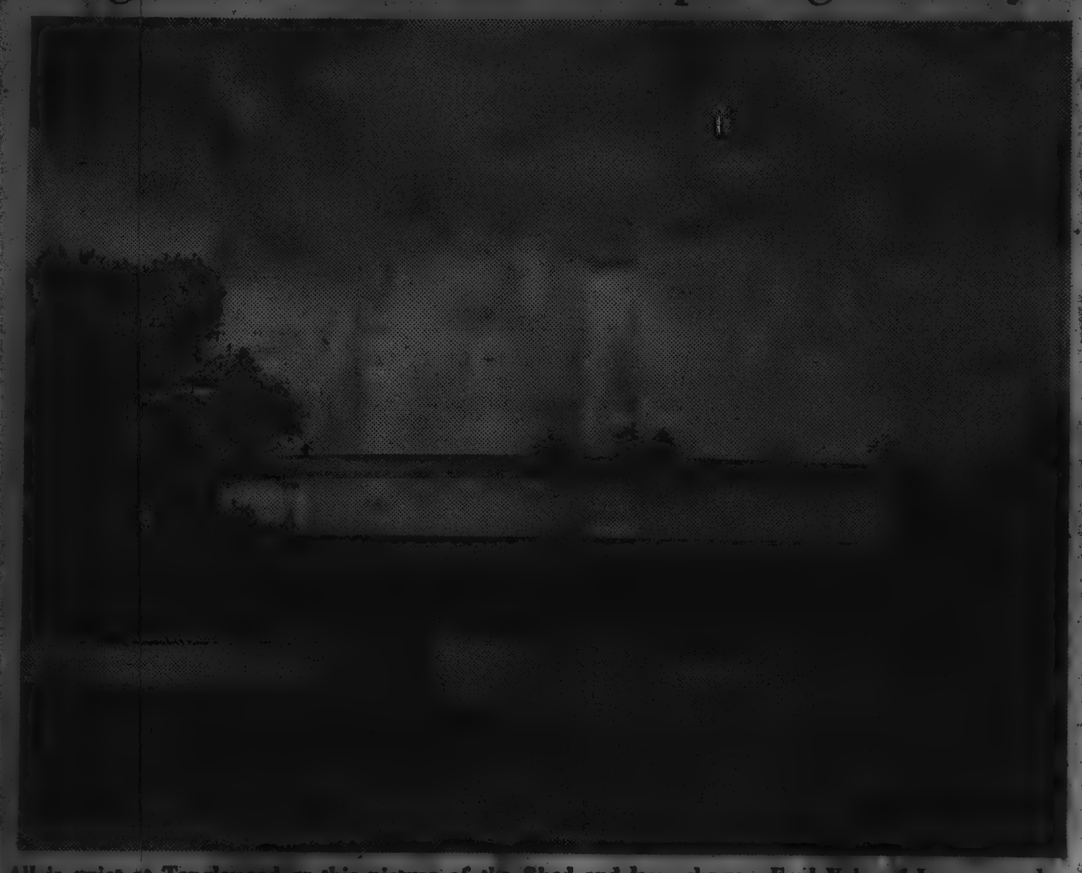
Tea will be served in the Tanglewood formal gardens following the exercises.

The first school performance will be given Thursday, July 8, at 8:30 p.m. in the Music Shed, when for the first time the symphony orchestra of 100 students in department one will play together.

The first of six weekly chamber music concerts will be given by students of department one in the Chamber Music Hall Sunday morning, July 11, at 10 a.m. Sunday evening, July 11, at 8:30 p.m., also in the Chamber Music Hall, will bring the first composers' forum by students of department three studying with Aaron Copland, Lukas Foss and guest composer Ernst Toch. Their works will be performed by fellow students and commented upon.

Friends of the Berkshire Music Center, whose contributions help to support the school, are invited to all student concerts.

Tanglewood Staff Set for Opening Sunday



All is quiet at Tanglewood as this picture of the Shed and lawn shows. Fred Vohr of Lee, a member of the grounds crew, mows the grass. Next week this lawn will be covered with people and blankets and the Shed will echo the tones of the Boston Symphony Orchestra.

Eagle, 6/30/54

Press Bureau, Grounds Crew, Guides Are Busy

By RICHARD T. TIBBETTS

Nothing but the wind in Tanglewood's stately 100-year-old pine pine trees can be heard these days and the Shed's spacious front lawn has not been covered by a music lover's blanket since last summer, but there is plenty of activity at the Boston Symphony Orchestra's summer home these days. The season starts Sunday with the formal opening of the Berkshire Music Center.

Supt. Ward Gaston and his grounds crew have been busy since early spring in a variety of jobs that range all the way from installing new, one-ton beams in the Theater-Concert Hall to trimming the hedges in the formal gardens.

But that is only part of the beehive of activity at Tanglewood. Also working feverishly toward the opening date are Walter Alford's press bureau, the Friends office, the 12-man staff of guides, and the staff of the Berkshire Music Center.

100 Gallons Used

The most colorful by far of the preparations for the extended Tanglewood season was the painting of the Shed, the first face-lifting the huge pie-shaped building has experienced since its erection in 1938. The new look is not much different than the old one. The mustard tan coat of paint looks much like the old except for a general freshening.

Painters spread 130 gallons of specially mixed paint on the structure, using a portable steel scaffold on wheels to roll around the triangular rim of the building. The Shed needs another coat, but that will not be applied until next summer.

The installation of four beams measuring 37 feet by 24 inches in the Theater-Concert Hall was another tricky problem for the grounds crew. Special staging had to be constructed for the installation, strengthening the hall's supporting arches.

There are innumerable other repairing and groundskeeping chores for Gaston's 20-man staff on the 40-acre former estate. A hundred white pines have been set out to replace eventually the 100-year-old pines. The 55-year-old hedges in the formal garden have been trimmed and reshaped.

Other duties include mowing the spreading lawns, cutting the hay in the parking lots, repairing the leaves in the roads around the area, installing lights, repairing and making additions to the rehearsal stage in the apple orchard, trimming trees, erecting the tent for the cafeteria and putting out the dock and rafts at the Tanglewood boathouse on Stockbridge Bowl.

Press Bureau Busy

Walter Alford's press bureau is making arrangements for newspaper, radio, and television coverage of the season by media all over the United States and in other countries. His staff includes Harry Beall of Columbia Artists in New York and students Ross Edman and Miss Margo Miller of Pittsfield.

John N. Burk of the Boston Symphony Orchestra will do the programming for the Festival and handle advertising. Tanglewood photographers are Gus Manos of the University of South Carolina and James Cusati of Pittsfield.

This group is now making corrections in press lists for releases and pictures, writing and mailing releases and feature stories, labeling photographs, and undertaking the vast mailing of press seats for the concerts. In addition, Mr. Alford is making arrangements for radio and television coverage during the Festival season and helping newsmen who are already converging on the world-famous summer music center.

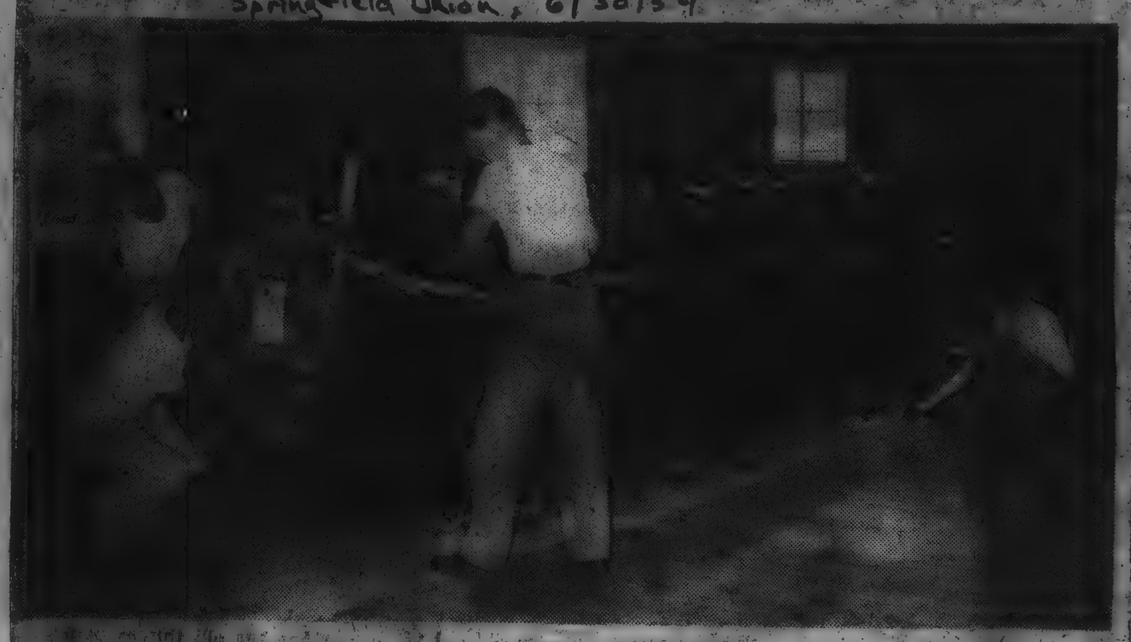
Guides Arrive

The guides arrived Monday and are receiving instruction in their duties from Stoddard G. Spader of Brooks School, head of the guides. They will conduct tours of the grounds for visitors, serve as ushers during concerts, and help parking lot attendants on big nights.

Most of the guides are college students, looking forward to a pleasant vacation. An exception is Cecil Mapes, superintendent of schools in Chatham, N.Y., who annually offers his services as a guide. Others are Harry Kraut of Brooklyn, N.Y., and Harvard; Timothy Cogan of New York City and Harvard; William Verner of Baltimore, Md., and Princeton; Crayton Bedford of Middlebury, Vt., and Amherst; Nicholas Rizopoulos of Athens, Greece, and Hotchkiss School; Frederick Shriver of Harvard; Talbott W. Huey of Baltimore and Yale; Peter M. Jenkins of Albany, N.Y., and the Windsor Mountain School; and Allen Wardwell of New York City and Yale.

Piling Up Pianos for Berkshire Festival

Springfield Union, 6/30/54



These men are unloading some of the 69 concert pianos just arrived at Tanglewood, Lenox, for use in the Berkshire Music Festival and summer school which opens with the first concert Wednesday night, July 7, and continues through Aug. 15.

69 New Pianos for Six-Week Berkshire Festival Unloaded

Sixty-nine new concert pianos have just arrived at Tanglewood, Lenox, heralding the Berkshire Festival, which will open its six weeks of 24 concerts next Wednesday night, July 7.

The 69 pianos, which include 14 concert grands, will be used for the festival concerts and rehearsals, for lessons and practice by students of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the festival, and for the big-name soloists who will appear in the festival.

17th Year of Festivals

This year's is the 17th annual festival at Tanglewood, the 15th since the Boston orchestra first took part. The honor of opening the season with next Wednesday's concert falls to Claudio Arrau, pianist, and the Bel Arte string trio, who will give an all-Beethoven concert of chamber music. This will be in the Theater-Concert Hall, at 8.30 p. m. On Friday night, July 9, also at 8.30 in the same place, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in an all-Bach program, with Lukas Foss as piano soloist.

The "big" concerts, those in the Music Shed, start Saturday night, July 10, at 8.30, and Sunday afternoon at 2.30, and will continue each Saturday night and Sunday afternoon through Aug. 15.

The "little" concerts, in the Theater-Concert Hall, will be given each Wednesday and Friday nights through Aug. 11, and on Thursday night Aug. 12. The spectacle, "Tanglewood on Parade," takes place on Friday, Aug. 13.

Pianist, Bel Arte String Trio At First Festival Event July 7

B. Eagle, 6/29/54

Claudio Arrau

TANGLEWOOD — The 17th annual Berkshire Festival, featuring the Boston Symphony Orchestra in its 15th season, will open six weeks of 24 concerts on Wednesday evening, July 7, at 8:30 in the Theater-Concert Hall, with an all-Beethoven program of chamber music. Featured in the opening concert will be Claudio Arrau, pianist and the Bel Arte string trio.

On Friday, July 9, at 8:30 in the Theater-Concert Hall, Charles Munch, music director of the BSO, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program with Lukas Foss as piano soloist.

Shed Concerts July 10, 11

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p.m. and July 11 at 2:30 p.m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

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Music Center To Open Sunday

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Friends of the Berkshire Music Center, whose contributions help to support the school, are invited to all student concerts.

New Yorker, 7/3/54

IN THE COUNTRY

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[109]

Tanglewood Staff Set for Opening Sunday

All is quiet at Tanglewood as this picture of the Shed and lawn shows. Fred Vohr of Lee, a member of the grounds crew, mows the grass. Next week this lawn will be covered with people and blankets and the Shed will echo the tones of the Boston Symphony Orchestra.

Eagle, 6/30/54

Press Bureau, Grounds Crew, Guides Are Busy

By RICHARD T. TIBBETTS

Nothing but the wind in Tanglewood's stately 100-year-old pine pine trees can be heard these days and the Shed's spacious front lawn has not been covered by a music lover's blanket since last summer, but there is plenty of activity at the Boston Symphony Orchestra's summer home these days. The season starts Sunday with the formal opening of the Berkshire Music Center.

Supt. Ward Gaston and his grounds crew have been busy since early spring in a variety of jobs that range all the way from installing new, one-ton beams in the Theater-Concert Hall to trimming the hedges in the formal gardens.

But that is only part of the beehive of activity at Tanglewood. Also working feverishly toward the opening date are Walter Alford's press bureau, the Friends office, the 12-man staff of guides, and the staff of the Berkshire Music Center.

130 Gallons Used

The most colorful by far of the preparations for the extended Tanglewood season was the painting of the Shed, the first face-lifting the huge pie-shaped building has experienced since its erection in 1938. The new look is not much different than the old one. The mustard tan coat of paint looks much like the old except for a general freshening.

Painters spread 130 gallons of specially mixed paint on the structure, using a portable steel scaffold on wheels to roll around the triangular rim of the building. The Shed needs another coat, but that will not be applied until next summer.

The installation of four beams measuring 37 feet by 24 inches in the Theater-Concert Hall was another tricky problem for the grounds crew. Special staging had to be constructed for the installation, strengthening the hall's supporting arches.

There are innumerable other repairing and groundskeeping chores for Gaston's 20-man staff on the 40-acre former estate. A hundred white pines have been set out to replace eventually the 100-year-old pines. The 55-year-old hedges in the formal garden have been trimmed and reshaped.

Other duties include mowing the spreading lawns, cutting the hay in the parking lots, repairing the heaves in the roads around the area, installing lights, repairing and making additions to the rehearsal stage in the apple orchard, trimming trees, erecting the tent for the cafeteria and putting out the dock and rafts at the Tanglewood boathouse on Stockbridge Bowl.

Press Bureau Busy

Walter Alford's press bureau is making arrangements for newspaper, radio, and television coverage of the season by media all over the United States and in other countries. His staff includes Harry Beall of Columbia Artists in New York and students Ross Edman and Miss Margo Miller of Pittsfield.

John N. Burk of the Boston Symphony Orchestra will do the programming for the Festival and handle advertising. Tanglewood photographers are Gus Manos of the University of South Carolina and James Cusati of Pittsfield.

This group is now making corrections in press lists for releases and pictures, writing and mailing releases and feature stories, labeling photographs, and undertaking the vast mailing of press seats for the concerts. In addition, Mr. Alford is making arrangements for radio and television coverage during the Festival season and helping newsmen who are already converging on the world-famous summer music center.

Guides Arrive

The guides arrived Monday and are receiving instruction in their duties from Stoddard G. Spader of Brooks School, head of the guides. They will conduct tours of the grounds for visitors, serve as ushers during concerts, and help parking lot attendants on big nights.

Most of the guides are college students, looking forward to a pleasant vacation. An exception is Cecil Mapes, superintendent of schools in Chatham, N.Y., who annually offers his services as a guide. Others are Harry Kraut of Brooklyn, N.Y., and Harvard; Timothy Cogan of New York City and Harvard; William Verner of Baltimore, Md., and Princeton; Crayton Bedford of Middlebury, Vt., and Amherst; Nicholas Rizopoulos of Athens, Greece, and Hotchkiss School; Frederick Shriver of Harvard; Talbott W. Huey of Baltimore and Yale; Peter M. Jenkins of Albany, N.Y., and the Windsor Mountain School; and Allen Wardwell of New York City and Yale.

Piling Up Pianos for Berkshire Festival

Springfield Union, 6/30/54

These men are unloading some of the 69 concert pianos just arrived at Tanglewood, Lenox, for use in the Berkshire Music Festival and summer school which opens with the first concert Wednesday night, July 7, and continues through Aug. 15.

69 New Pianos for Six-Week Berkshire Festival Unloaded

Sixty-nine new concert pianos have just arrived at Tanglewood, Lenox, heralding the Berkshire Festival, which will open its six weeks of 24 concerts next Wednesday night, July 7.

The 69 pianos, which include 14 concert grands, will be used for the festival concerts and rehearsals, for lessons and practice by students of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the festival, and for the big-name soloists who will appear in the festival.

17th Year of Festivals

This year's is the 17th annual festival at Tanglewood, the 15th since the Boston orchestra first took part. The honor of opening the season with next Wednesday's concert falls to Claudio Arrau, pianist, and the Bel Arte string trio, who will give an all-Beethoven concert of chamber music. This will be in the Theater-Concert Hall, at 8.30 p. m. On Friday night, July 9, also at 8.30 in the same place, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in an all-Bach program, with Lukas Foss as piano soloist.

The "big" concerts, those in the Music Shed, start Saturday night, July 10, at 8.30, and Sunday afternoon at 2.30, and will continue each Saturday night and Sunday afternoon through Aug. 15.

The "little" concerts, in the Theater-Concert Hall, will be given each Wednesday and Friday nights through Aug. 11, and on Thursday night Aug. 12. The spectacle, 'Tanglewood on Parade," takes place on Friday, Aug. 13.

Pianist, Bel Arte String Trio At First Festival Event July 7

B. Eagle, 6/29/54

Claudio Arrau

TANGLEWOOD — The 17th annual Berkshire Festival, featuring the Boston Symphony Orchestra in its 15th season, will open six weeks of 24 concerts on Wednesday evening, July 7, at 8:30 in the Theater-Concert Hall, with an all-Beethoven program of chamber music. Featured in the opening concert will be Claudio Arrau, pianist and the Bel Arte string trio.

On Friday, July 9, at 8:30 in the Theater-Concert Hall, Charles Munch, music director of the BSO, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program with Lukas Foss as piano soloist.

Shed Concerts July 10, 11

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p.m. and July 11 at 2:30 p.m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: Twelve Shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts which last summer were concentrated in the Festival's first three weekends this year are to be held each Friday evening; and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all. On Saturday morning, July 10, at 10 the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's pension fund, to which the public is invited for the nominal admission of $1.

Music Center To Open Sunday

TANGLEWOOD — The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, opens its 12th session, a six-week course of music studies for advanced students and professionals, at Tanglewood Sunday.

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The Lively Arts

By Milton [illegible] Bass

USUALLY whenever columnist Robert Ruark opines that something is white, I immediately take it for granted that it is black. But one thing we have agreed upon in the past, see eye to eye on now and will always be together on in the future is that Joe Bushkin is one of the great jazz pianists of our time.

Up to now when my craving to hear Mr. Bushkin could not be denied, it was necessary to journey down to the Embers in New York and spend much loot for such things as whisky and whisky. But things are going to be different this summer. The mountain has come here to Mahomet.

Mr. Bushkin, his lovely wife and five-year-old daughter have moved to the Berkshires for the summer and now all I have to do to get the savage breast soothed is whip down to Richmond and drink HIS whisky. Verily, Mahomet is in Nirvana.

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The one exception to the rule is Mr. Bushkin himself who is up here to do something about it. He is going to study composition under Lukas Foss at Tanglewood this summer, and take in the concerts and walk in the woods and go swimming with his little girl and assess everything he has accomplished and everything he wants to accomplish. "I'm trying to get grouped," says Joe, "and this seems a fine place to do it."

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HE CAME to the Berkshires on the recommendation of his good friend Leonard Bernstein who has successfully combined a career of classical, popular and jazz music. Joe wants to start writing down his music, create songs that will last for himself and for the public.

"It isn't enough just to play music," says Joe, "because the pleasure it gives you lasts for a short time. If you get one or two good sets a night, it's enough to send you home feeling happy. But the next day it's gone and you may not hit it right for quite a while. I want to write it down so I can look at it and feel it's good and know that other people feel it's right. That kind of happiness is always there when you need it."

So the slim, intense-looking musician decided to forego the offers he had for the summer and come here with his piano, wife, daughter, and three white Maltese dogs. These dogs are related to ones owned by Tallulah Bankhead and Rosemary Clooney and they are named Reginald (after good friend Jackie Gleason's pet character), Scampy and Butch. Butch was tagged because of the incongruity between the tough name and the cute little button of a dog.

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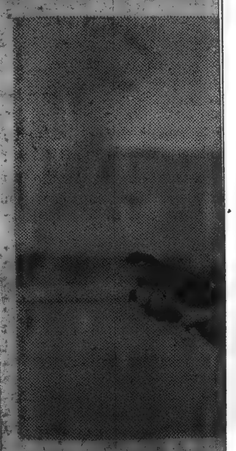
UPON HIS return north he studied composition with Stefan Wolpe, a teacher of the French neo-classic school, and then in 1948 he opened in Garson Kanin's "Rat Race" on Broadway. This had a nice run and then there were a couple of cross country tours with string and jazz quartets, Jackie Gleason and a large band. Last year he went over to Europe with his friend Jose Ferrer to look for plays that might be made into musicals and while over there he wrote 25 songs with Garson Kanin which they hope to incorporate into a Broadway musical of their own.

He sat down and played a few of the songs and it was a lovely moment as his gentle voice combined with the fabulous piano technique and feeling. He may think he has something to learn about French neo-classic technique but in his own field the man has few equals. Try listening to his LP records titled "After Hours," "I Love a Piano" and "Piano Moods" and you'll find out why they call this man a musician's musician. Or drive around Richmond some night and maybe just beyond the bridge you will hear magic sounds and whisperings. It won't be elves or sprites; it'll be Joe Bushkin, feeling pretty good and expressing it in the best way he knows.

BOSTON MU[illegible]



NEXT STOP EUR[illegible]
Symphony about to
airport. The sea bi[illegible]
record 12½ days.

A Speed[illegible]

By [illegible]

How a Boston Sympho[illegible]
estra clarinetist playe[illegible]
n experiments sheddi[illegible]
ight on the mystery [illegible]
migration and navigatio[illegible]
n "Sea Birds" by Jame[illegible]
and R. M. Lockley, tw[illegible]
scientists, wh[illegible] book
published in [illegible]ton th[illegible]
by Houghton [illegible]lin Co[illegible]
The musician is Rosa[illegible]
zeo, clarinetist and p[illegible]
manager of the Bosto[illegible]
phony. The sea bird in [illegible]
was a little Skokholm

DRUG STORES

DRUG STORES

"Good Listening", 7/54

"First Chair"

ROSARIO MAZZEO
Bass Clarinet

Sometimes questions asked about the Boston Symphony by laymen remind staff members of the question raised by a city child visiting a farm, and the manner in which she was answered.

"The reason why that there cow hasn't got horns," the farmer said, "is because that there cow is a horse."

As a case in point it may be stated that the reason "that saxophone" is played in certain symphonic works is that really it is a bass clarinet. And it is played with impeccable symphonic musicianship by Rosario Mazzeo. And besides the resemblance of his clarinet to the jazz instrument, it has been noted that Mr. Mazzeo is the player who resembles Einstein. That latter coincidence is accompanied by the remarkable fa t that the Mazzeo mind has a strong scientific aptitude.

When Koussevitzky planned to perform Shostakovitch's Seventh Symphony, the irksome discovery was made by Mr. Mazzeo that the part for bass clarinet dived deeper than his lowest available note. Making a careful survey of the situation, Mr. Mazzeo turned up some interesting facts. First, no instrument could be had in America that would go so low. Second, Shostakovitch had written the

(Continued on Next Page)

← Inside

"Good Listening", 7/54

MUSIC

BERKSHIRE MUSIC FESTIVAL (TANGLEWOOD). Tuesdays (except July 6 and 13): Opera. Wednesdays: Chamber Music. Thursdays: Orchestra. Fridays: Chamber music. Saturdays (morn.) BSO rehearsal; (eve.) Boston Symphony Orchestra. Sundays (morn.) Chamber music; (aft.) Boston Symphony Orchestra; (eve.) Composers' forum.

THE ROVING EYE

Boston Herald 7/1/54

By RUDOLPH ELIE

Tuk-Tuk Sans Onions? Not for Us!

The boys are up on Bylot now, I suppose, studying the ecology of the horned lark in the Arctic habitat, and I am down here slaving away at the old typewriter, and I hope they choke on those tuk-tuks.

I hate to take this peevish attitude, but if everything had gone well in my cooking test I'd have been up there with them rustling up delicious boiled eggs a la Newbury street, fried eggs Rudolph, omelettes en brochette and scrambled eggs Park Street Under. But it didn't. I flopped miserably, and was ignominiously scratched from the roster of the expedition.

First word of the expedition came to me via Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony orchestra, ornithologist, photographer, explorer and gourmet, who thought up the idea and organized the expedition to this remote arctic island. (That word "gourmet," as you will see, is the key word to my fiasco).

Bylot, it seems, is a large, mountainous island half as big as Massachusetts located off the upper right hand corner of Baffinland, which in turn is located off the upper edge of Labrador. It is still pretty much of a mystery so far as its birds and bees are concerned, too, and the expedition, supported by grants from the Arctic Institute and the New York Zoological Society, is particularly interested in seeing if Bylot is the nesting-colony of such birds as Brunnich murres, blue geese, dovekies and so forth.

Advice Sought

It will also check up on the narwhals and whatever else turns up during its five or six weeks in the field, and climb a few mountains as well.

In telling me of the proposed expedition, Mr. Mazzeo asked me if I knew of a good cook who could go along with the party, which was to be flown in some time in June. I instantly replied that I did know of a good cook, a very good cook indeed. One of the [illegible]

"But can he shoot a shotgun?" inquired Mr. Mazzeo. "Could he bring down a puffin at 100 yards, for study purposes?"

"He certainly could," I said. "After all, I didn't get my lumberjack's muscles as a boy camper for nothing."

"Say," said Mr. Mazzeo, cocking his head, "are you by any chance recommending yourself?"

I said yes, I was, and how [illegible]? It wouldn't cost the expedition a cent because The Herald had been looking for a correspondent in Bylot for years and would eagerly snatch up the whole tab for my transportation and keep. Besides, I could write magazine articles about it and probably even a book to immortalize the expedition.

Master of Egg

"Now about cooking," said Mr. Mazzeo, unimpressed by the chance for immortality. "What have you ever cooked?"

"Well," I said, "everybody speaks very highly of my cheese rabbit and I am a master of the egg in all its culinary forms."

"Fine," said Mr. Mazzeo, "only we won't be taking either cheese or eggs on the trip. What else can you do?"

"Fry bacon," I said, "beautiful crisp bacon. I am also good at making toast, peanut butter and jam sandwiches, and a particular specialty of mine, namely, creamed vichysoisse."

"What do you put in your Vichysoisse?" Mr. Mazzeo asked, "onions or leeks?"

"Onions," I said. "Why?"

"Onions in Vichyssoise?" cried the gourmet in Mr. Mazzeo. "Saerilegious! However," he added, "I'm going up to Bylot in a few weeks to make preparations for the expedition, and I'll think it over."

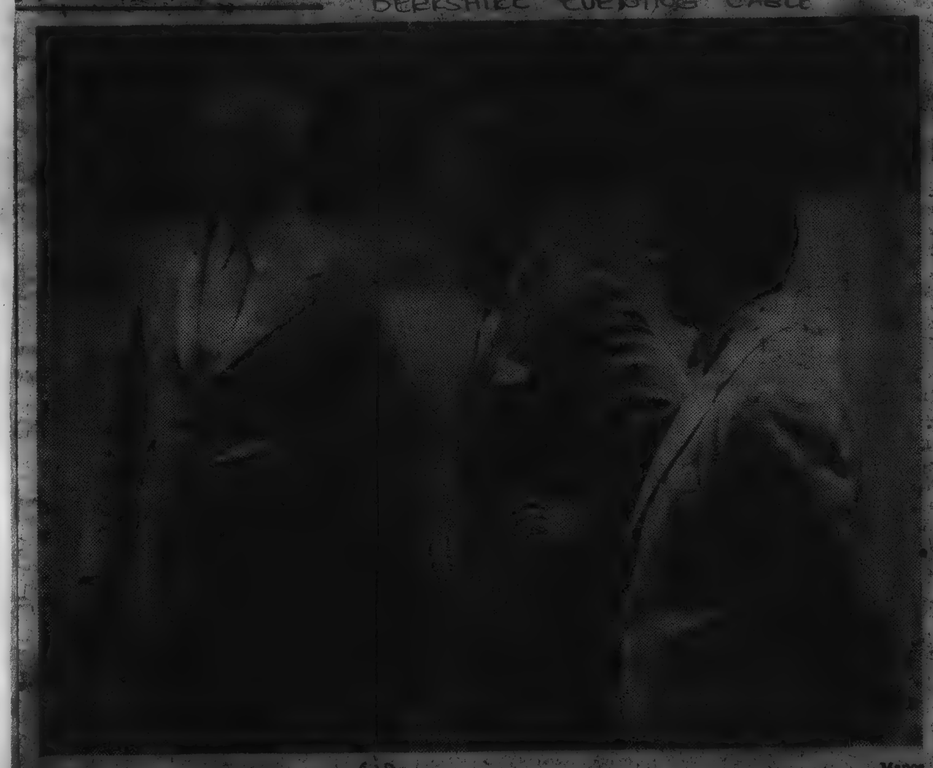
So Mr. Mazzeo went up to Bylot on a two-week, 9000-mile reconnaissance trip, obtaining permits from the Canadian government, arranging for the coopera-

When your youngsters ask for more k[illegible]
give them all they want because it supplie[illegible]
benefits of pure, whole milk. Here's a de[illegible]
nourished family dessert that wins mothe[illegible]
Get all 6 popular flavors today: Van[illegible]
Lemon, Orange, Raspberry and Maple...

Milk Des[illegible]

of this nourishing

Boston Herald, Thursday, July 1, 1954 BERKSHIRE EVENING EAGLE



Mazzo

TANGLEWOOD VISITOR, Sir Adrian Boult, left, eminent British orchestral conductor, looks over the Festival property during his visit this week, with Thomas D. Perry Jr., center, manager-elect of the Boston Symphony Orchestra, and Ralph Berkowitz, dean of the Berkshire Music Center.

[110]

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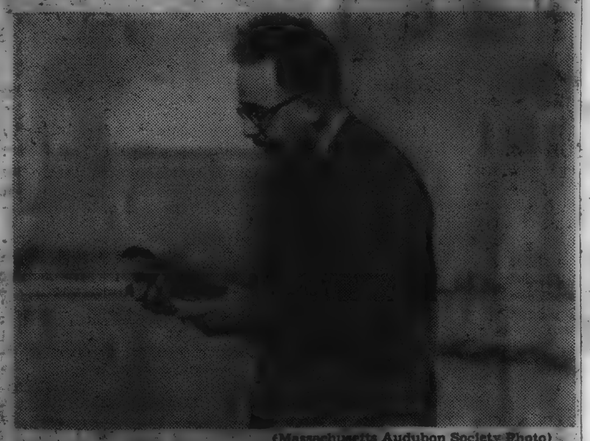
BOSTON MUSICIAN FIGURES



(Massachusetts Audubon Society Photo)

NEXT STOP EUROPE — Rosario Mazzeo of Boston Symphony about to release Manx shearwater at Logan airport. The sea bird flew 3200 miles to home nest in record 12¾ days.

A Speed Record for Birds

By EARL BANNER

How a Boston Symphony Orchestra clarinetist played a role in experiments shedding new light on the mystery of bird migration and navigation is told in "Sea Birds" by James Fisher and R. M. Lockley, two British scientists, whose book is being published in Boston this week by Houghton Mifflin Company.

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Especially for Baby
LIGGETT DRUG STORES
Rexall
Cab driver John Cesapullo, 28, had become suspicious at 8:45 when a customer in the apartment house where Pollard was trapped left from the apartment. Dispatcher Edith Hunt
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PACE AT YOUR

FIRST CHAIR (Cont.)

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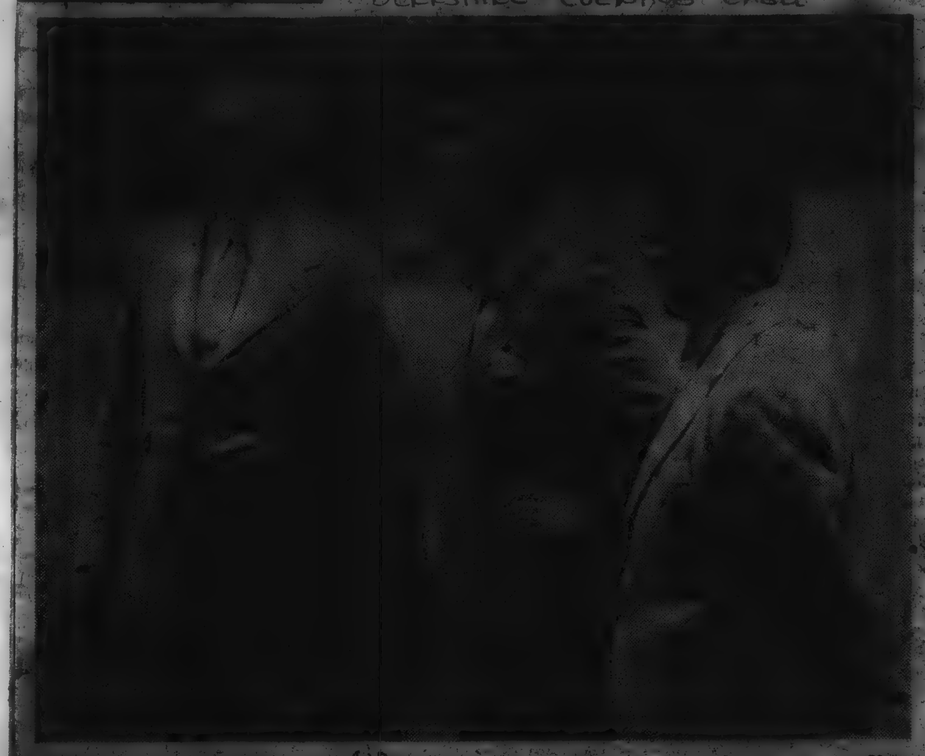
8

"Good Listening", 7/5[illegible]

MUSIC

BERKSHIRE MUSIC FESTIVAL (TANGLEWOOD). Tuesdays (except July 6 and 13): Opera. Wednesdays: Chamber Music. Thursdays: Orchestra. Fridays: Chamber music. Saturdays (morn.) BSO rehearsal; (eve.) Boston Symphony Orchestra. Sundays (morn.) Chamber music; (aft.) Boston Symphony Orchestra; (eve.) Composers' forum.

[illegible], Thursday, July 1, 1954 BERKSHIRE EVENING EAGLE



Marcus

TANGLEWOOD VISITOR, Sir Adrian Boult, left, eminent British orchestral conductor, looks over the Festival property during his visit this week, with Thomas D. Perry Jr., center, manager-elect of the Boston Symphony Orchestra, and Ralph Berkowitz, dean of the Berkshire Music Center.

[110]

When your youngsters ask for more R
give them all they want because it supplie
beauty of pure, whole milk. Here's a de
nourished family dessert that wins mothe
Get all 6 popular flavors today: Van
Lemon, Orange, Raspberry and Maple
Milk Des
of the mountains

The Lively Arts

By Milton E. Bass

USUALLY whenever columnist Robert Ruark opines that something is white, I immediately take it for granted that it is black. But one thing we have agreed upon in the past, see eye to eye on now and will always be together on in the future is that Joe Bushkin is one of the great jazz pianists of our time.

Up to now when my craving to hear Mr. Bushkin could not be denied, it was necessary to journey down to the Embers in New York and spend much loot for such things as whisky and whisky. But things are going to be different this summer. The mountain has come here to Mahomet.

Mr. Bushkin, his lovely wife and five-year-old daughter have moved to the Berkshires for the summer and now all I have to do to get the savage breast soothed is whip down to Richmond and drink HIS whisky. Verily, Mahomet is in Nirvana.

* * *

WITH ONE exception, everybody who has heard Mr. Bushkin is convinced that his stuff cannot be improved upon. He is known as a musician's musician and all the top names in show business can be found clustered around the stand in whatever club he's playing after their own evening's stints are finished.

The one exception to the rule is Mr. Bushkin himself who is up here to do something about it. He is going to study composition under Lukas Foss at Tanglewood this summer, and take in the concerts and walk in the woods and go swimming with his little girl and assess everything he has accomplished and everything he wants to accomplish. "I'm trying to get grouped," says Joe; "and this seems a fine place to do it."

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HE CAME to the Berkshires on the recommendation of his good friend Leonard Bernstein who has successfully combined a career of classical, popular and jazz music. Joe wants to start writing down his music, create songs that will last for himself and for the public.

"It isn't enough just to play music," says Joe, "because the pleasure it gives you lasts for a short time. If you get one or two good sets a night, it's enough to send you home feeling happy. But the next day it's gone and you may not hit it right for quite a while. I want to write it down so I can look at it and feel it's good and know that other people feel it's right. That kind of happiness is always there when you need it."

So the slim, intense-looking musician decided to forego the offers he had for the summer and come here with his piano, wife, daughter, and three white Maltese dogs. These dogs are related to ones owned by Tallulah Bankhead and Rosemary Clooney and they are named Reginald (after good friend Jackie Gleason's pet character), Scampy and Butch. Butch was tagged because of the incongruity between the tough name and the cute little button of a dog.

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RIGHT NOW Mr. Bushkin is more concerned with working his barbecue than with working on his music. This electrically driven contraption was purchased at Hammacher Schlemmer's (I repeat this name at every available opportunity in New York and it has everything on it including power steering. A plump chicken was whirling gally on the spit during most of the evening and its fragrance blended exotically with the night air and the soft music. Mr. Bushkin handles a chicken on a spit as dexterously as any of his musical phrases.

Joe Bushkin started playing the piano at the age of 10 in his native city of New York, but he dropped it at 12 in favor of the trumpet. He wanted to play in the school band and a piano was too big to lug around a field. At 15 he returned to the piano and in 1935 was good enough to tour the country with Bunny Berigan's band. He was also good enough on the trumpet to engage in trumpet battles with Berigan and when he went with Tommy Dorsey in 1940, he and Tommy would play the horn at each other just for kicks.

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Joe was discharged in 1946 and after a stint with NBC, he joined Benny Goodman for a year. Then in 1947 he went down to Rio with Bud Freeman and they toured South America for four months. It was while he was down there that he telephoned his girl in Chicago and suggested she come down. When she asked why, he said, "Maybe we'll get married or something." She went, and they were.

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BOSTON, MASS.
EVENING GLOBE
MAY 13 1954

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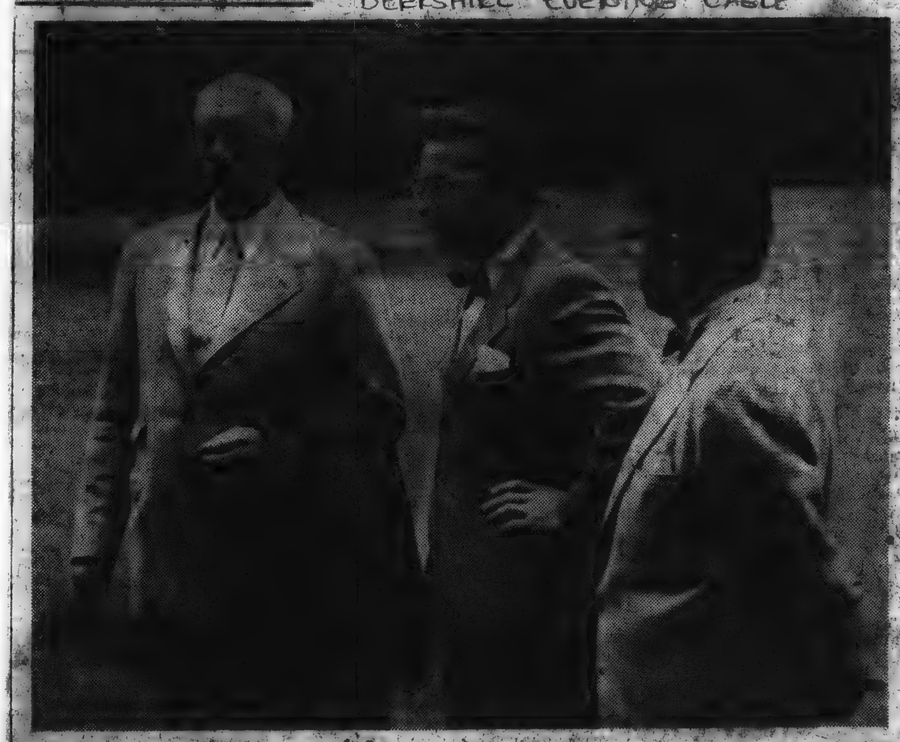

Mason

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FIRST CHAIR (Cont.)

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8

head, "are you by any chance recommending yourself?"

I said yes, I was, and how about it? It wouldn't cost the expedition a cent because The Herald had been looking for a correspondent in Bylot for years and would eagerly snatch up the whole tab for my transportation and keep. Besides, I could write magazine articles about it and probably even a book to immortalize the expedition.

Master of Egg

"Now about cooking," said Mr. Mazzeo, unimpressed by the chance for immortality. "What have you ever cooked?"

"Well," I said, "everybody speaks very highly of my cheese rabbit, and I am a master of the egg in all its culinary forms."

"Fine," said Mr. Mazzeo, "only we won't be taking either cheese or eggs on the trip. What else can you do?"

"Fry bacon," I said, "beautiful crisp bacon. I am also good at making toast, peanut butter and jam sandwiches, and a particular specialty of mine, namely, creamed vichysoisse."

"What do you put in your Vichysoisse?" Mr. Mazzeo asked, "onions or leeks?"

"Onions," I said. "Why?"

"Onions in Vichyssisse?" cried the gourmet in Mr. Mazzeo. "Sacrilegious! However," he added, "I'm going up to Bylot in a few weeks to make preparations for the expedition, and I'll think it over."

So Mr. Mazzeo went up to Bylot on a two-week, 9000-mile reconnaissance trip, obtaining permits from the Canadian government, arranging for the coopera-

...of this mountain
Milk Des
When your youngsters ask for more R... give them all they want because it supplie... bounties of pure, whole milk. Here's a de... nourishing family dessert that wise moth... Get all 6 popular flavors today: Van... Lemon, Orange, Raspberry and Maple...

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n Symphony Orchestra
of the Berkshire Mu-
will arrive from Paris
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exercises, at 3:30 p.m.
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Perry, honorary chair-
Friends of the Berk-
Center, whose contri-
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The Lively Arts

By Milton R. Bass

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The musician is Rosario Maz-zeo, clarinetist and personnel manager of the Boston Sym-phony. The sea bird in question was a little Skokholm shear-water which returned to its nest on a rocky crag off the coast of Wales only 12½ days after it was released from Logan Inter-national Airport in East Boston by Mazzeo.

Skokholm, 3200 miles from Boston, is a small island about 12 miles off the west coast of Wales and is an important nest-ing ground of the Manx shear-water. Mazzeo, an enthusiastic amateur ornithologist and a di-rector of the Massachusetts Audubon Society, visited co-author Lockley at his bird-band-ing station there at the end of the Boston Symphony's tour of Europe in 1952.

Lockley asked Mazzeo to bring a pair of banded shearwaters to Boston and release them. This Mazzeo agreed to do. There-upon, only minutes after his plane from England landed here, he released the surviving bird. The other had died en route.

* * *

The Boston musician released the surviving bird early on the morning of June 3, 1952. On June 16, about 12½ days later, the same bird was observed by Lock-ley back on its own nest, all the way—and then some—across the Atlantic.

This little sea bird, which doesn't look so much different from a Boston Common pigeon, had covered 3200 miles at an average daily rate of about 250 miles, or about 10 miles an hour. This was considerably more than all previously recorded home flights by either land or sea birds. Even swallows (128 miles a day) and terns (139 miles a day) used in earlier tests had not bet-tered this record.

* * *

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The British naturalists conclude from their own experiments and the accumulated knowledge of many others before them that sea-birds navigate like human beings do at sea. Although they have no mechanical aids, "they find their way by learning the chart; by knowing the time (it is becoming clear that most birds have an ac-curate time sense); by dead-reck-oning, probably in terms of flying time, rather than distance cov-ered; by observing the sun and stars and their position in rela-tion to the horizon."

"They may exploit other signs, such as the set of the currents, temperatures, and the presence of animals of their own or other kinds. We know that birds can make the mistakes that human navigators do," Fisher and Lock-ley conclude, "such as getting adrift and wrecked. And we know that they can, by instinctive orientation and navigation, with-out instruments, do things that humans cannot do."

BERKSHIRE EVENING EAGLE

Manos

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notes for a unique clarinet imported by him from France. What to do — trans-pose those deep notes? Not if it could be avoided. Both Mazzeo and Kousse-vitzky considered that the special effect written down by the composer was too good to lose. So Mazzeo designed and supervised the making of a new "sub-bass" clarinet. It was not easy. After calculations to make the lower notes the-oretically possible, there remained the problem of making them readily acces-sible to the fingers of the player. A prac-tical instrument was the result of the efforts of Mr. Mazzeo. Doubtless he was aided by the fact that he is an expert on the history of the clarinet and has enough material on the subject to write a book.

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The comprehensive camera lore of Mr. Mazzeo comes of his activities in photo-graphing birds — even in difficult moun-tain hideaways. In turn, this has made him a skilled mountain climber. To cap it all, he is recognized as an authority on bird life, and thereby has become a val-ued director of the Massachusetts Audubon Society. His enthusiastic attention to or-nithology dates back to his earliest years when his interest in natural science was encouraged by the Boy Scout program. And his skill and knowledge has grown until today Mr. Mazzeo's place in orni-thological circles far surpasses that of a casual amateur "birder". A keen eye for exciting experiences has added some amazing bird stories to his repertoire. There was the chance spotting of three northern phalaropes in the Boston Public Garden from the vantage point of a swan boat. Then his travels have led to more distant realms, including the New Mexi-co-Colorado region, where he lived for a month at an altitude of 13,000 feet. There was the exciting voyage on a fish-ing vessel working off Cape Sable, Nova Scotia. Other natural science expeditions have found Mr. Mazzeo in Newfound-land, Labrador, California, Wales and the Artic island of Bylot.

"Say," said Mr. Mazzeo, cocking his head, "are you by any chance recommend-ing yourself?"

I said yes, I was, and how about it? It wouldn't cost the expedition a cent because The Herald had been looking for a correspondent in Bylot for years and would eagerly snatch up the whole tab for my transportation and keep. Be-sides, I could write magazine articles about it and probably even a book to im-mortalize the expedition.

Master of Egg

"Now about cooking," said Mr. Mazzeo, unimpressed by the chance for im-mortality. "What have you ever cooked?"

"Well," I said, "everybody speaks very highly of my cheese rabbit, and I am a master of the egg in all its culinary forms."

"Fine," said Mr. Mazzeo, "only we won't be taking either cheese or eggs on the trip. What else can you do?"

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In the meantime the personnel of the expedition became known. Going along, I learned, were Dr. William Drury, Jr., Dr. Josselyn Van Tyne, Dr. Richard Miller, Dr. Benjamin Ferris, M.D., Edward Ames, Axel and Katherine Rosen, and Mrs. Wil-liam Drury, Jr., amateur ornithologist. The name of Dr. Rudolph Elie, cookolo-gist, however, was conspicuously missing. And when Mr. Mazzeo returned from his reconnaissance, deeply tanned from the glare of the ice and snow of Bylot, I caught up with him one night as, with bass clarinet in hand, he was preparing to take his place with the Pops orchestra.

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Center
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10—The Berkshire Evening Eagle, Thursday, July 1, 1954

The Lively Arts

By Milton R. Bass

TYPICALLY whenever columnist [illegible] Ruark opines that something is white, I immediately take for granted that it is black. It is one thing we have learned in the past, see eye to eye now and will always agree on in the future is that Joe Bushkin is one of the great pianists of our time.

Up to now when my craving for Joe Bushkin could not be satisfied, it was necessary to journey down to the Embers in New York and spend much loot for such things as whisky and food. But things are going to be different this summer. The Bushkin has come here to Massachusetts.

The Joe Bushkin, his lovely wife and three-year-old daughter have moved to the Berkshires for the summer and now all I have to do to get the savage breast soothed is walk down to Richmond and drink HIS whisky. Verily, Mahomet is in Nirvana.

* * *

WITH ONE EXCEPTION, everybody who has heard Mr. Bushkin is convinced that his stuff cannot be improved upon. He is known as a musician's musician and all the top names in show business can be found clustered around the stand in whatever club he's playing after their own evening's stints are finished.

The one exception to the rule is Mr. Bushkin himself who is up here to do something about it. He is going to study composition under Lukas Foss at Tanglewood this summer, and take in the concerts and walk in the woods and go swimming with his little girl and assess everything he has accomplished and everything he wants to accomplish. "I'm trying to get grounded," says Joe, "and this seems a fine place to do it."

* * *

HE CAME to the Berkshires on the recommendation of his good friend Leonard Bernstein who has successfully combined a career of classical, popular and jazz music. Joe wants to start writing down his music, create songs that will last for himself and for the public.

"It isn't enough just to play music," says Joe, "because the pleasure it gives you lasts for a short time. If you get one or two good sets a night, it's enough to send you home feeling happy. But the next day it's gone and you may not hit it right for quite a while. I want to write it down so I can look at it and feel it's good and know that other people feel it's right. That kind of happiness is always there when you need it."

So the slim, intense-looking musician decided to forego the offers he had for the summer and come here with his piano, wife, daughter, and three white Maltese dogs. These dogs are related to ones owned by Tallulah Bankhead and Rosemary Clooney and they are named Reginald (after good friend Jackie Gleason's pet character), Scampy and Butch. Butch was tagged because of the incongruity between the tough name and the cute little button of a dog.

* * *

RIGHT NOW Mr. Bushkin is more concerned with working his barbecue than with working on his music. This electrically driven contraption was purchased at Hammacher Schlemmer's (I repeat this name at every available opportunity in New York and it has everything on it including power steering. A plump chicken was whirling gaily on the spit during most of the evening and its fragrance blended exotically with the night air and the soft music. Mr. Bushkin handles a chicken on a spit as dexterously as any of his musical phrases.

Joe Bushkin started playing the piano at the age of 10 in his native city of New York, but he dropped it at 12 in favor of the trumpet. He wanted to play in the school band and a piano was too big to lug around a field. At 15 he returned to the piano and in 1935 was good enough to tour the country with Bunny Berigan's band. He was also good enough on the trumpet to engage in trumpet battles with Berigan and when he went with Tommy Dorsey in 1940, he and Tommy would play the horn at each other just for kicks.

* * *

IN 1942 HE enlisted in the Air Force and headed bands at various bases before he was assigned as an orchestra leader with the touring company of "Winged Victory." He took this as long as he could, but finally went "pit happy" as they say in the business and upon pleading insanity to his commanding officer, was shipped to the Pacific where he played trumpet on a long island tour. In 1940 he had written the hit "Oh Look at Me Now" and while in service he wrote "There'll be a Hot Time in the Town of Berlin." His old buddy Bing Crosby happened to see a copy of it, recorded it with the Andrews sisters and the rest is history.

Joe was discharged in 1946 and after a stint with NBC, he joined Benny Goodman for a year. Then in 1947 he went down to Rio with Bud Freeman and they toured South America for four months. It was while he was down there that he telephoned his girl in Chicago and suggested she come down. When she asked why, he said, "Maybe we'll get married or something." She went and they were.

* * *

UPON HIS return north he studied composition with Stefan Wolpe, a teacher of the French neo-classic school, and then in 1949 he opened in Garson Kanin's "Rat Race" on Broadway. This had a nice run and then there were a couple of cross country tours with string and jazz quartets, Jackie Gleason and a large band. Last year he went over to Europe with his friend Jose Ferrer to look for plays that might be made into musicals and while over there he wrote 22 songs with Garson Kanin which they hope to incorporate into a Broadway musical of their own.

He sat down and played a few of the songs and it was a lovely moment as his gentle voice combined with the fabulous piano technique and feeling. He may think he has something to learn about French neo-classic technique but in his own field the man has few equals. Try listening to his LP records titled "After Hours," "I Love a Piano" and "Piano Moods" and you'll find out why they call this man a musician's musician. Or drive around Richmond some night and maybe just beyond the breeze you will hear magic sounds and whisperings. It won't be elves or sprites; it'll be Joe Bushkin, feeling pretty good and expressing it in the best way he knows.

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in "Sea Birds" by James
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The musician is Rosar
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DAVOL
To Celebrate
NATIONAL BABY WEEK
DRUG STORES

DRUG STORES

"First Chair"

ROSARIO MAZZEO
Bass Clarinet

Sometimes questions asked about the Boston Symphony by laymen remind staff members of the question raised by a city child visiting a farm, and the manner in which she was answered.

"The reason why that there cow hasn't got horns," the farmer said, "is because that there cow is a horse."

As a case in point it may be stated that the reason "that saxophone" is played in certain symphonic works is that really it is a bass clarinet. And it is played with impeccable symphonic musicianship by Rosario Mazzeo. And besides the resemblance of his clarinet to the jazz instrument, it has been noted that Mr. Mazzeo is the player who resembles Einstein. That latter coincidence is accompanied by the remarkable fact that the Mazzeo mind has a strong scientific aptitude.

When Koussevitzky planned to perform Shostakovitch's Seventh Symphony, the irksome discovery was made by Mr. Mazzeo that the part for bass clarinet dived deeper than his lowest available note. Making a careful survey of the situation, Mr. Mazzeo turned up some interesting facts. First, no instrument could be had in America that would go so low. Second, Shostakovitch had written the

(Continued on Next Page)

FREE ATTOUR
half from the apartment where

MUSIC

BERKSHIRE MUSIC FESTIVAL (TANGLEWOOD). Tuesdays (except July 6 and 13): Opera. Wednesdays: Chamber Music. Thursdays: Orchestra. Fridays: Chamber music. Saturdays (morn.) BSO rehearsal; (eve.) Boston Symphony Orchestra. Sundays (morn.) Chamber music; (aft.) Boston Symphony Orchestra; (eve.) Composers' forum.

gle, Thursday, July 1, 1954

BERKSHIRE EVENING EAGLE

Manos

TANGLEWOOD VISITOR, St. Adrian Boult, left, eminent British orchestral conductor, looks over the Festival property during his visit this week, with Thomas D. Perry Jr., center, manager-elect of the Boston Symphony Orchestra, and Ralph Berkowitz, dean of the Berkshire Music Center.

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THE ROVING EYE

Boston Herald 7/1/54

By RUDOLPH ELIE

Tuk-Tuk Sans Onions? Not for Us!

The boys are up on Bylot now, I suppose, studying the ecology of the horned lark in the Arctic habitat, and I am down here slaving away at the old typewriter, and I hope they choke on those tuk-tuks.

I hate to take this peevish attitude, but if everything had gone well in my cooking test I'd have been up there with them rustling up delicious boiled eggs a la Newbury street, fried eggs Rudolph, omelettes en brochette and scrambled eggs Park Street Under. But it didn't; I flopped miserably, and was ignominiously scratched from the roster of the expedition.

First word of the expedition came to me via Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony orchestra, ornithologist, photographer, explorer and gourmet, who thought up the idea and organized the expedition to this remote arctic island. (That word "gourmet," as you will see, is the key word to my fiasco).

Bylot, it seems, is a large, mountainous island half as big as Massachusetts located off the upper right hand corner of Baffinland, which in turn is located off the upper edge of Labrador. It is still pretty much of a mystery so far as its birds and bees are concerned, too, and the expedition, supported by grants from the Arctic Institute and the New York Zoological Society, is particularly interested in seeing if Bylot is the nesting colony of such birds as Brunnich murres, blue geese, dovekies and so forth.

Advice Sought

It will also check up on the narwhals and whatever else turns up during its five or six weeks in the field, and climb a few mountains as well.

In telling me of the proposed expedition, Mr. Mazzeo asked me if I knew of a good cook who could go along with the party, which was to be flown in sometime in June. I instantly replied that I did know of a good cook, a very good cook indeed. One of the best.

"But can he shoot a shotgun?" inquired Mr. Mazzeo. "Could he bring down a puffin at 100 yards, for study purposes?"

"He certainly could," I said. "After all, I didn't get my marksman's medal as a boy camper for nothing."

"Say," said Mr. Mazzeo, cocking his head, "are you by any chance recommending yourself?"

I said yes, I was, and how about it? It wouldn't cost the expedition a cent because The Herald had been looking for a correspondent in Bylot for years and would eagerly snatch up the whole tab for my transportation and keep. Besides, I could write magazine articles about it and probably even a book to immortalize the expedition.

Master of Egg

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"Well," I said, "everybody speaks very highly of my cheese rabbit, and I am a master of the egg in all its culinary forms."

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Dr. Munch Plans Busy First Week at Berkshire Festival

Springfield Union 7/11/54

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Dr. Munch will address opening exercises of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood Sunday at 3.30 p. m., and will have his first rehearsal with the Boston Symphony Orchestra on Wednesday afternoon. The Saturday morning rehearsal at 10 a. m., July 10, preceding the first Music Shed concert, for the benefit of the Boston Symphony Orchestra's pension fund, will be open to the public for $1, a pattern for succeeding Saturday mornings during the Berkshire Festival.

N.Y. Times 7/2/54

Munch Is Arriving Today

Charles Munch, music director of the Boston Symphony Orchestra, will arrive today by plane from France and will drive to Lenox, Mass., tomorrow for his season at the Berkshire Musical Festival. He will make his first appearance of the summer next Friday evening, conducting a chamber orchestra of Boston Symphony players in an all-Bach program.

Music Margin Notes

Boris Goldovsky, who is on leave from Tanglewood's Opera Dept. is a champion of English texts. Almost 9 years ago he wrote to some not impoverished music lovers and claimed that with $10,000 and 24 months' time he could prove that good opera in English had a business and artistic future in Boston. Goldovsky got the dough and opened in 1946 at Jordan Hall with "The Marriage of Figaro". The enterprise clicked and in 1947 the New England Opera Theatre moved to the larger Boston Opera House. From then on the NEOT was a sure thing.

Recommended

The following RCA Victor discs are highly recommended: Gladys Swarthout's recording of Chausson's "Poeme de l'amour at de la mer" with Pierre Monteux and the RCA Victor Symphony; a reissue of Virgil Thomson's "Four Saints in Three Acts", for first time on long play; Cellist Piatigorsky's recording made in the New Red Barn at Tanglewood of the Bach Sonata No. 2 in D and the Prokofieff Sonata Op. 119 with Ralph Berkowitz at the piano; Charles Munch and the Boston Symphony provide superb support for violinist Nathan Millstein in a recording of the Tchaikovsky Violin Concerto with new orthophonic high fidelity technique.

Pittsfield Pianist To Tour South America

Warren Rich, son of Mr. and Mrs. Harry Rich of Pittsfield, will tour South America this fall.

A Julliard graduate and Tanglewood student, the young and talented pianist has appeared the past season in Italy and Austria.

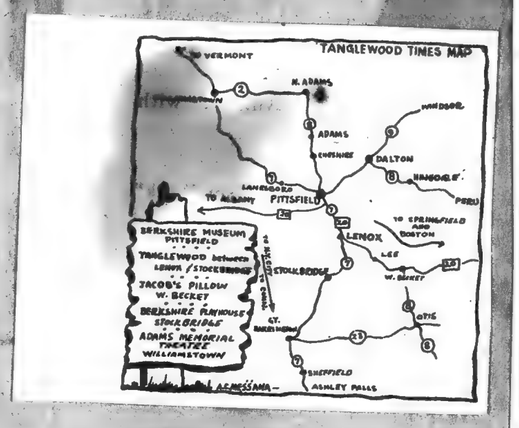
Tanglewood On Parade - Friday, August 13

DON'T MISS IT!

The Tanglewood Times

15c IN WESTERN MASS.

Vol. 9 - No. 1 MUSIC ◆ DANCE ◆ THEATRE ◆ RECREATION Summer, 1954



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Dallapiccola, who taught composition at Tanglewood, has a new piece named "Goethelieder" . . . very interesting.

Munch Arrives in Tanglewood Tomorrow

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Mr. Munch w[illegible] prepare for his su[illegible] conductor of the [illegible] Festival, his fou[illegible] permanent conduc[illegible] ton Symphony an[illegible] the Berkshire Mu[illegible]

Mr. Munch will [illegible] concert a week fro[illegible] chamber orche[illegible]

Symphony players, in the Theater-Concert Hall at Tanglewood.

Student Concerts

About 25 concerts by students of the Berkshire Music Center (of which there are about 400 from the U.S. and foreign countries) will be given during the Tanglewood Festival. The concerts are open to Friends of the Berkshire Music Center. A voluntary contribution constitutes membership. Saturday morning rehearsals of the BSO may be attended, admission $1. Proceeds are for the Orchestra's pension fund.

* * *

The Church-on-the-Hill, Lenox, will celebrate its 150th anniversary in Oct. 1955. Serge Koussevitzky is buried in the church cemetery.

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VIVA CLAUDIO ARRAU

STAR SHINES OVER BRONX TANGLEWOOD PROGRAM

THE STRATFORD LIFE WORD ABOUT KEATS

PIANIST DEFIES NAZIS

HUNT FOR CARMEN PILLOW, PLAYHOUSE BILLS

BSO OVER NBC

SPORTS IN BERKSHIRES

NEW YORK POST THURSDAY, JULY 1, 1954

WORDS and MUSIC

By Harriett Johnson

Chamber Music at Tanglewood

The enlarged Berkshire Festival, due to run six weeks this season, beginning Wednesday night and closing Sunday afternoon, Aug. 15, is featuring among its special attractions six concerts of chamber music.

Any music-hungry New Yorker who can spare a week night away from the city will be able to enjoy one or more of these events on Wednesday evenings in Theater-Concert Hall at Tanglewood, Lenox, Mass., at a cost of $2 or $3 per ticket.

The series opens Wednesday with an all-Beethoven concert featuring Claudio Arrau, pianist, and the Bel Arte Trio. In addition to the String Trio in G Major, to be performed by Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoberman, 'cellist, Arrau will play three sonatas by the composer.

Ensembles and soloists for the remaining events are as follows: July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 28, the Griller String Quartet; Aug. 4, the Kroll String Quartet; Aug. 11, Zino Francescatti, violinist, and Artur Balsam, pianist, in a Sonata Recital.

Pons-Kostelanetz Saturday

Lily Pons and Andre Kostelan-

Berkshire Fete Changes Announced

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, have been announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed. On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

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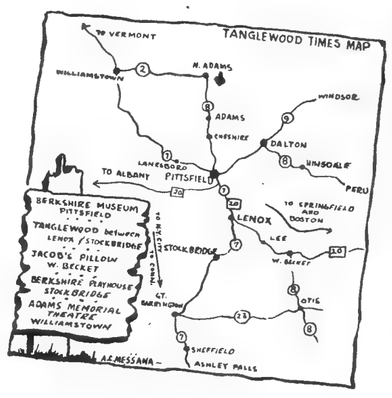

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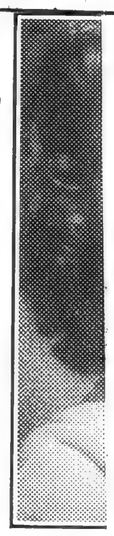

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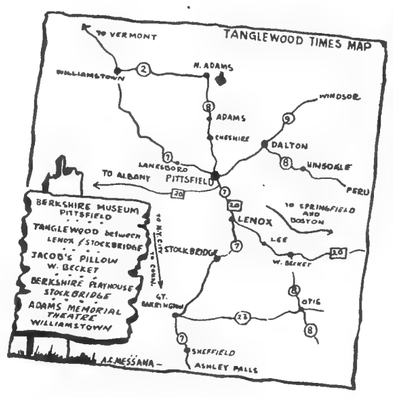

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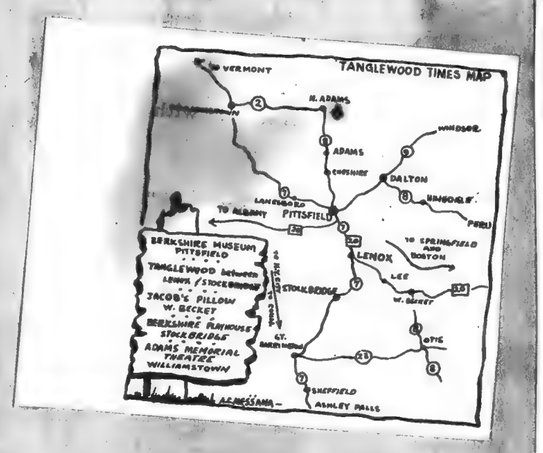

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THE TANGLEWOOD TIMES

Nicole Henriot Defied Gestapo

NICOLE HENRIOT
At Tanglewood, Aug. 14

Hailed as the Frail Thunderer by Time, Paris-born pianist Nicole Henriot, who plays at Tanglewood Aug. 14, made her U. S. debut with the N. Y. Philharmonic playing the Schubert Concerto under Charles Munch. She has already played three seasons with the Boston Symphony. She's been acclaimed in Holland, Belgium, Portugal, Czechoslovakia, Austria, Switzerland, Scandinavia, Egypt, Algeria, Israel and Turkey.

Before and after the Fall of France in World War Two she was an innocent cover for dangerous work in the Underground. Mademoiselle Henriot still bears scars from the morning after D-Day, June 7, 1944, when the diabolic Gestapo knocked her unconscious in a raid on her home, but not before she disposed of hidden papers to her brother, an active member of the Resistance. She was decorated with the Badge of the Commandos d'Afrique, given to less than 40 civilians . . .

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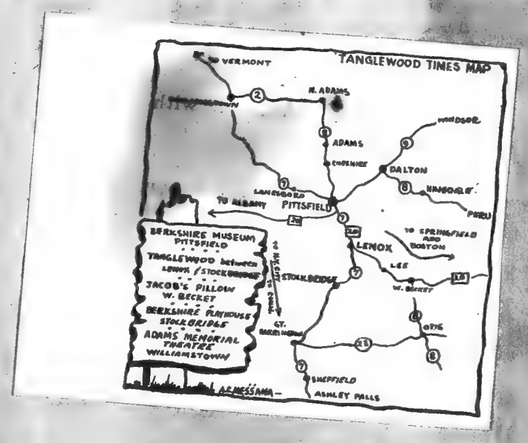

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Folk Music Workshop At Lenox Library

The Berkshire Folk-Music Workshop will present five concerts at the Lenox Library beginning July 13, according to Dr. Charles and Irmgard Carle, directors. The all Tuesday concerts begin at 8:30 P. M.

July 13, Fred Hellerman, folksinger and guitarist.

July 20, Irwin Burgess, calypso singer.

July 27, Suzy Sam, continental singer, and Irmgard Carle, guitarist.

August 3, Richard Dyer-Bennett, singer-guitarist.

Aug. 10, Betty MacDonald, soprano, and Jerry Silverman, singer-guitarist.

Notes

July 11-15 at Colgate University the 6th annual conference on American Foreign Policy diplomats from 35 nations will be represented including 16 ambassadors.

Orchids to Nobel Prize winner Dr. Albert Schwitzer who used his $33,200 prize money to put a galvanized iron roof on the Leper colony building near his hospital in Equatorial Africa.

Want To Read A Good Story?

Read "The Death of Kings" by Charles Wertenbaker (Random House). This is the story of Louis Baron, publisher of a weekly news magazine labeled Beacon, and the principal members of his staff. As the Beacon grew it became the chief organ of Baron's power complex and it also became the sounding board for the conflicting ideologies and aspirations of his editors, who represented everything from Left to Right.

Pro Musica At Lenox Town Hall in Lenox

Six concerts by Pro Musica An-

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Mr. Munch will give his first concert a week from tonight with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood, at 8:30 p.m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. The following night he inaugurates the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

NEW YORK POST, THURSDAY, JULY 1, 1954 30

WORDS and MUSIC

By Harriett Johnson

Chamber Music at Tanglewood

The enlarged Berkshire Festival, due to run six weeks this season, beginning Wednesday night and closing Sunday afternoon, Aug. 15, is featuring among its special attractions six concerts of chamber music.

Any music-hungry New Yorker who can spare a week night away from the city will be able to enjoy one or more of these events on Wednesday evenings in Theater-Concert Hall at Tanglewood, Lenox, Mass., at a cost of $2 or $3 per ticket.

The series opens Wednesday with an all-Beethoven concert featuring Claudio Arrau, pianist, and the Bel Arte Trio. In addition to the String Trio in G Major, to be performed by Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoberman, 'cellist, Arrau will play three sonatas by the composer.

Ensembles and soloists for the remaining events are as follows: July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 28, the Griller String Quartet; Aug. 4, the Kroll String Quartet; Aug. 11, Zino Francescatti, violinist, and Artur Balsam, pianist, in a Sonata Recital.

Pons-Kostelanetz Saturday

Lily Pons and Andre Kostelan-

Berkshire Fete Changes Announced

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, have been announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed. On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

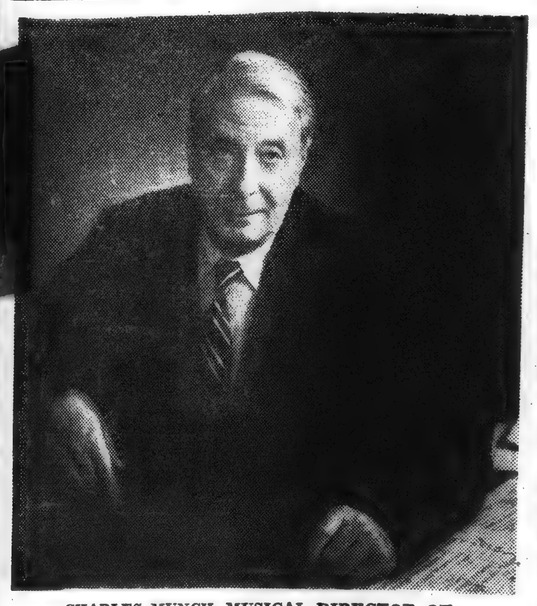
[117]

The Westchester Papers

THE DAILY TIMES, MAMARONECK, N. Y., MONDAY, MARCH 8, 1954

at the NEW YORK THEATRES

by Charles K. Freeman



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This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 24 1954

...lac Morgan ...o Sing at ...ops Concert

...tockbridge Baritone ...ill Be Guest Artist ...or Program June 18

...ac Morgan of Stockbridge, bari... and member of the New Eng... Opera The... will be a...

Mac Morgan

...est artist on the Little Sym... ...ony's Pops Concert program ...iday, June 18.

Mr. Morgan, born in Texas and ...ucated in Florida, is a graduate ... the Eastman School of Music, ...chester, N.Y.

During the Bach-Mozart series of ...e Boston Symphony at the Berk... ...ire Fe... Mr. Morgan has ...ng in a Bach Cantata for the past ...ree summers. He also has ap...eared in leading roles at opera ...erformances during the Festival. ...e will be remembered as Ford in ...e opera "Falstaff"; as Gianni ...chicci; and in "Pique Dame," ...Adriadne," "The Merry Masquer...de" and "Comedy on the Bridge."

...sang With BSO

Some of his most recent appear...ces include a performance of ...rlioz' "L'Enfance du Christ" ...h the Boston Symphony Orches... in Boston; Beethoven's Ninth ...mphony in Boston with the Bos... Symphony Orchestra under ...arles Munch; an eight-week tour ... the New England Opera Thea... ...'s production of Mozart's "The ...ry Masquerade," under the di...ection of Boris Goldovsky; and two performances of "Pagliacci" with the Kansas City Philharmonic. His recent concert tours during January, February and March were in the southwest, Michigan and Ohio. For 2½ years he was baritone soloist for the Cities Service radio program, "Highways in Melody." He also has appeared with the New York Philharmonic, the NBC Symphony, the Rochester Philharmonic, the Cleveland Symphony and the Toronto Symphony.

In August Mr. Morgan will give recitals in West Virginia and the South, and with the Buffalo Symphony in July. He will then begin the 1954-55 season with a nine-week tour with the New England Opera Theater in Rossini's "The Barber of Seville."

His wife, Helen Morgan, who is his accompanist, will play for him at the pops concert.

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BOSTON, MASS.
POST
MAY 22 1954

The Observant Citizen

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This is the anniversary of Wagner's birth in 1813. His wedding march from "Lohengrin" will be a top tune next month—as it is every June.

Speaking of music, let anyone who doesn't believe that music hath charm to draw crowds read the following released by Boston's Symphony: In the enlarged Berkshire Festival, which attracted a record-breaking total attendance of 117,950 music lovers to Tanglewood last summer, an average of 4360 in its chamber concerts in the theatre-concert hall and an average of 10,200 in each of its huge music shed concerts, 24 concerts will be held in 1954, during the six weeks, July 7 to Aug. 15.

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NEWS
MAY 23 1954

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The Copland opera, which had its world premiere by the New York Opera Company, will be given two performances—on the evenings of Aug. 2 and 3. The other two will be a double bill, on July 27.

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New York's summer open-air concerts in the Lewishohn Stadium of the College of the City of New York, will have an "All-American night" this year, featuring contemporary American music, with Virgil Thomson conducting.

Catholic Daughters Arrive; Tanglewood Mass Tomorrow

State Convention Opens Here Tonight—Public Invited to Pontifical Solemn High Mass Starting at 10 A.M.

Delegates to the biannual state convention of the Catholic Daughters of America started arriving in Pittsfield this noon as plans were completed for the Pontifial Solemn High Mass Bishop Christopher J. Weldon of Springfield will celebrate at Tanglewood as part of the three-day meeting.

Full Tanglewood facilities that have accommodated crowds as large as 14,000 will be available for the public Mass tomorrow morning at 10, according to the Rev. Robert L. Ahern, pastor of St. Charles' Church, Pittsfield.

The Airport Weather Bureau today forecast favorable weather tomorrow. The rain is scheduled to end tonight. Tomorrow will be continued cool with partial clearing.

Father Ahern again urged all persons interested to attend the Mass, whether or not they are Catholics.

Plenty of Parking Room

He said the regular Tanglewood parking facilities used for the Boston Symphony Orchestra's Berkshire Music Festival will be in use to handle the expected crowd of several thousand tomorrow. The state Highway Department will have the regular directional signs in place showing the way to Tanglewood.

State police, the regular Tanglewood force and policemen from Lenox and Stockbridge will direct the expected heavy flow of traffic. Catholic Boy Scouts from this area will assist in directing parking cars. Yesterday afternoon the 100-voice choir of seminarians and priests from six Berkshire County religious communities that will be one of two choirs at the Mass rehearsed in the Tanglewood Music Shed.

The religious choir will be seated on tiers of bleachers tomorrow in rear of the special 20-foot altar that has been constructed for the Mass. The 250-voice choir from Cathedral High School, Springfield, will be in the left front portion of the spacious Shed.

Bishop To Lead Procession

Bishop Weldon, officers of the Mass and delegates to the convention will take part in a procession from the Tanglewood administration building to the Music Shed prior to the start of the Mass.

The Bishop Conaty Assembly, fourth degree Knights of Columbus, of Berkshire County will serve as honor guard. Priests of Berkshire County and the religious from various communities in the county will participate in the procession.

Father Ahern said the Red Cross building on the grounds will be staffed by nurses from St. Luke's Hospital. The Lenox ambulance will also be on hand.

The 62 voting delegates from Catholic Daughters courts throughout the state and more than 300 additional representatives from those courts and junior courts startd registering for the convention this noon at the Hotel Sheraton.

Convention Opens Tonight

Miss Catherine A. Dwyer of Boston, state grand regent, is scheduled to officiate at the opening session of the convention at 8 tonight in the Sheraton ballroom.

The convention will be the 19th biannual for the state Catholic Daughters. The organization has 10,000 members in 62 senior courts and 2,500 members in 38 junior courts.

The Mass will be rebroadcast over WBRK at 8 tomorrow night. The Rev. Paul A. Riedl of St. Joseph's Church will be commentator for the broadcast.

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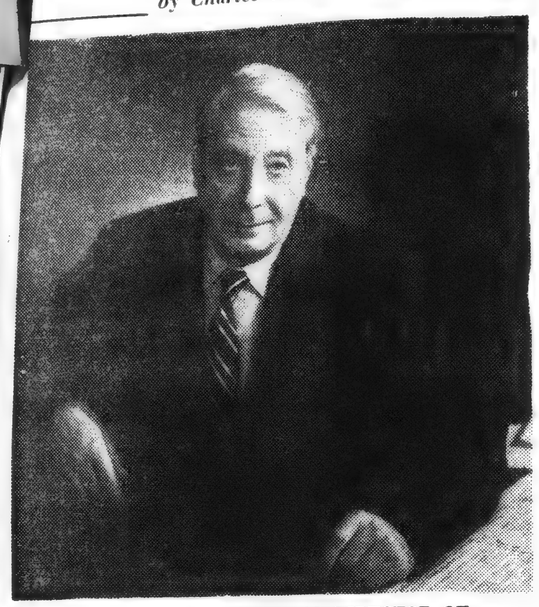
MAY 2 3 1954

ENGLEWOOD TIMES
August 13

at the NEW YORK THEATRES

by Charles K. Freeman



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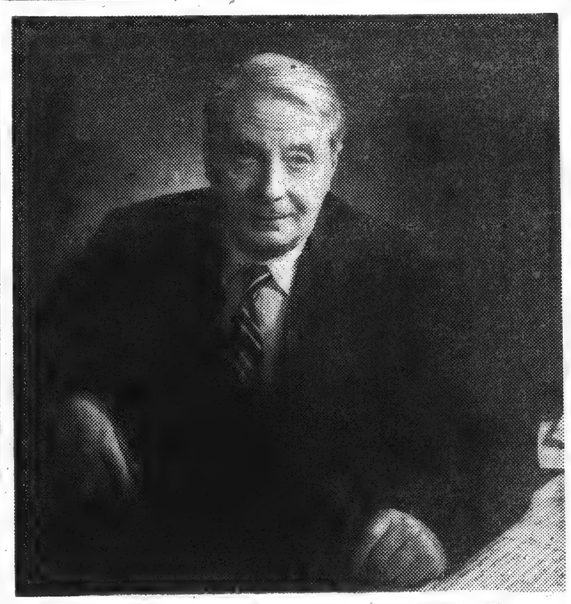

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Bishop To Lead Procession

Bishop Weldon, officers of the

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POST
MAY 22 1954

The Observant Citizen

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This is the anniversary of

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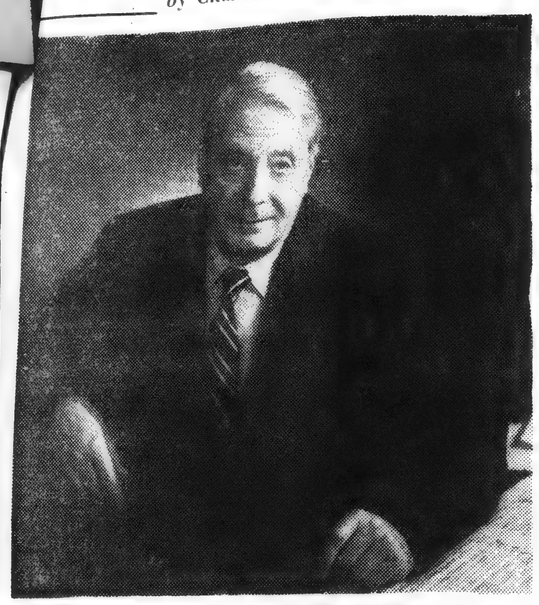
...GLEWOOD TIMES
...gust 13

at the NEW YORK THEATRES

by Charles K. Freeman



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at the Peekskill, N.Y. Evening Star 3-854
NEW YORK THEATRES
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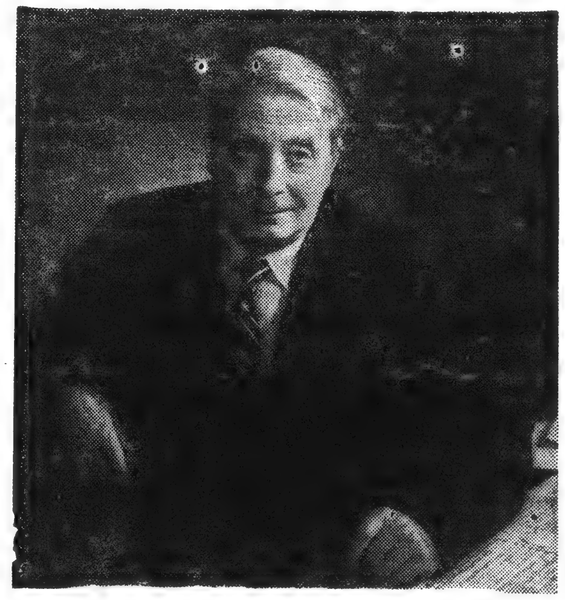

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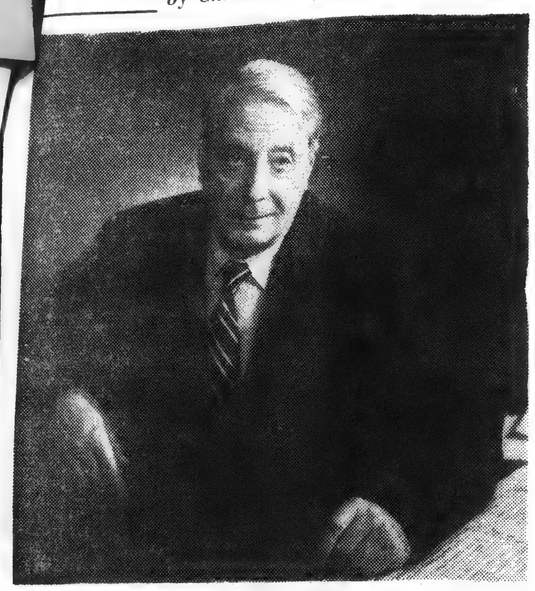
[112]

ILY ITEM, PORT CHESTER, N. Y., MONDAY, MAR

GLEWOOD TIMES
gust 13

at the
NEW YORK THEATRES
by Charles K. Freeman



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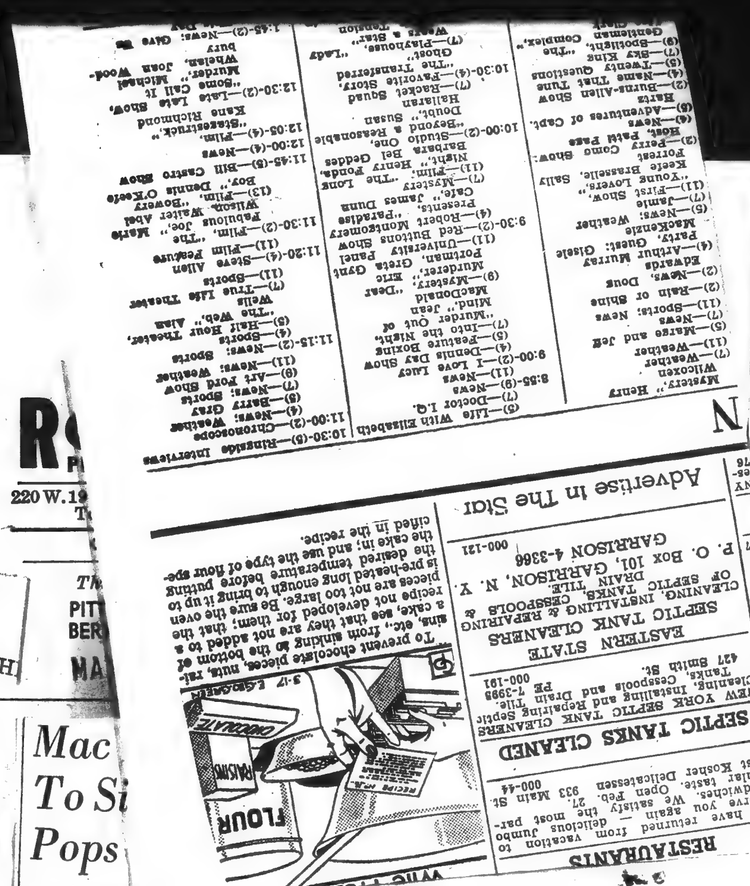

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Daily News
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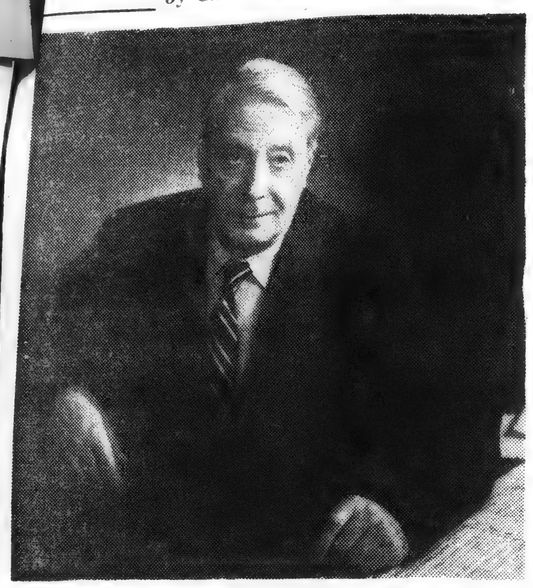
by Charles K. Freeman



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Catholic Daughters Arrive; Tanglewood Mass Tomorrow

State Convention Opens Here Tonight—Public Invited to Pontifical Solemn High Mass Starting at 10 A.M.

Delegates to the biannual state convention of the Catholic Daughters of America started arriving in Pittsfield this noon as plans were completed for the Pontifial Solemn High Mass Bishop Christopher J. Weldon of Springfield will celebrate at Tanglewood as part of the three-day meeting.

Full Tanglewood facilities that have accommodated crowds as large as 14,000 will be available for the public Mass tomorrow morning at 10, according to the Rev. Robert L. Ahern, pastor of St. Charles' Church, Pittsfield.

The Airport Weather Bureau today forecast favorable weather tomorrow. The rain is scheduled to end tonight. Tomorrow will be continued cool with partial clearing.

Father Ahern again urged all persons interested to attend the Mass, whether or not they are Catholics.

Plenty of Parking Room

He said the regular Tanglewood parking facilities used for the Boston Symphony Orchestra's Berkshire Music Festival will be in use to handle the expected crowd of several thousand tomorrow. The state Highway Department will have the regular directional signs in place showing the way to Tanglewood.

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Bishop To Lead Procession

Bishop Weldon, officers of the Mass and delegates to the convention will take part in a procession from the Tanglewood administration building to the Music Shed prior to the start of the Mass.

The Bishop Conaty Assembly, fourth degree Knights of Columbus, of Berkshire County will serve as honor guard. Priests of Berkshire County and the religious from various communities in the county will participate in the procession.

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Citizen Register Issing, N.Y. 3-9-54

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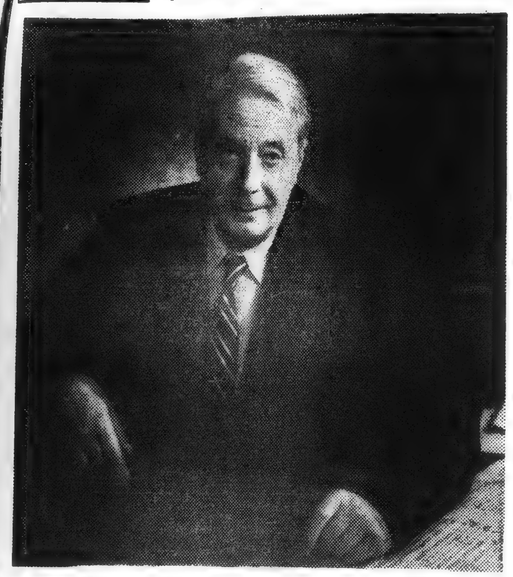

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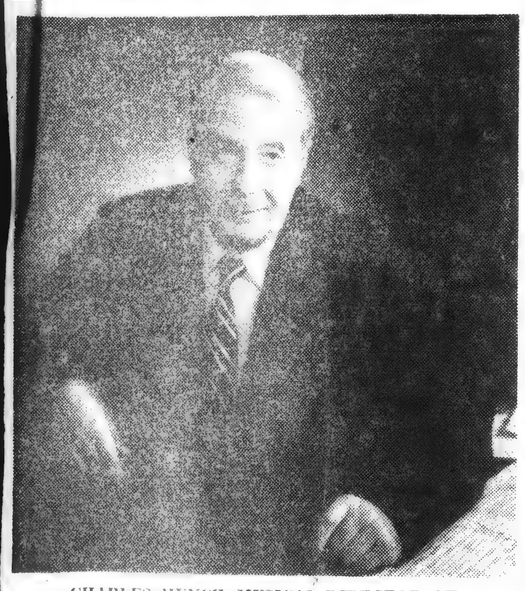
, MARCH 8, 1954. TELEPHONE WHITE PLAINS

The Reporter Dispatch
White Plains, N.Y.

at the NEW YORK THEATRES

by Charles K. Freeman



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NEW YORK THEATRES

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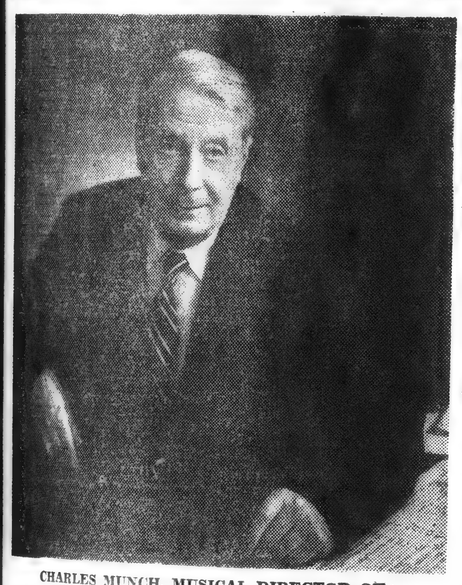

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The constantly growing popularity of these concerts, which drew a record number to Lenox, Massachusetts last Summer, has indicated an increase in the number of musical treats and to that end an enlarged program has been set down on paper which will be realized in the environs of the Berkshire hills for the six weeks from July 7th to August 15th.

* * *

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* * *

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The breakdown includes six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and Six Sunday afternoons.

* * *

On July 10th Berlioz' "Damnation of Faust" with the Harvard Glee Club and Radcliffe Choral Society will be presented. And on Sunday afternoon, July 11th, Mr. Monteux will present Beethoven program with Claudio Arrau as soloist. Bach and Mozart also will be featured in the Theatre-Concert Hall. A full complement of soloists will appear through the season.

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Summer - 1954

ELEANOR STEBER

DAVID POLERI

Koussevitzky Memorial

Soloists at Tanglewood this season include: David Poleri, the Met's Nicola Moscona, John McCollum, Martial Singher and David Gramm. (See program page for other soloists). Baritone Singher, Tenor Poleri, Bass Baritone Gramm and Soprano Eleanor Steber will be the soloists July 10th in Berlioz' "Damnation of Faust" with the full 104-piece BSO conducted by Munch, assisted by the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth.

Poleri sings the solo part in Berlioz' Requiem with which Munch will close the Festival on August 15 as a Memorial to Serge Koussevitzky, who for 25 years headed the BSO and pioneered Tanglewood.

Aaron Copland, eminent American composer, whose opera "The Tender Land" will be performed Aug. 2 and 3.

Pictures of Copland and Ross by Whitestone Photo of New York City and Lenox.

Viva Claudio Arrau, Fabulous Pianist

By R. LIBRIZZI

Claudio Arrau, world famous pianist is the only living pianist ever to have played all the keyboard works of Bach in a series of

CLAUDIO ARRAU

See program page

12 recitals and all the piano works of Mozart, Weber, Beethoven and Schubert.

Last year in London he was the first pianist to give all the Beethoven Sonatas since Schnabel in the 30's and recently he repeated the feat in seven New York recitals.

In the recent film "Rhapsody" with Elizabeth Taylor, Gassman and Erickson, there's a sound track of 12 glorious minutes of piano playing by Arrau including the Rachmanninoff Concerto No. 2 and shorter pieces of Liszt, Chopin, Scriabin and Weber in 3-d stereophonic sound.

Who is this handsome artist? Where did he come from and how did he get that way?

Neo-Liszt

Known as the "Neo-Liszt from the Tropic of Capricorn", 50-year old Arrau gave his first recital at 5 in Santiago, Chile, near which he was born. Two years later (correct, age 7) he was sent with his entire family at the expense of the Chilean Government to study in Germany.

As a teenager he won the homage of what were then snobbish German audiences by his supreme power over the keyboards.

He is the first major pianist of his generation to be acclaimed on five continents and the only pianist in history to achieve that renown before age 50, winning the admiration of both audiences and musicians everywhere.

Starred As Liszt

Claudio first came to play in this country when he was 20 years old, and that was an appearance with the Boston Symphony Orchestra.

He once starred in a Mexican film on the life of Liszt. In the film he acted Liszt as both a young and an old man. Arrau is not ashamed to admit that tears rolled down his cheeks as Liszt died a movieland death; he was simply overcome by the acting of the part.

Truly, he's a fabulous pianist, and Chile has profited from its smart investment for wherever he performs, and that's just about around the world, his fame has brought renown to Chile. In his own lifetime Chile has named a street in Santiago after him, and gladly allows him to travel about with a Chilean passport. Why not? He's a great cultural ambassador.

He's a "Hijo Predilecto", Mexico's highest decoration of the arts.

About street naming, Arrau says that's wonderful recognition and, being an admirer of Mississippi writer William Faulkner and California architect Frank Lloyd Wright, he recommends that the U.S. name streets after them.

His style-mastery is all embracing and his repertoire and memory is considered to be without equal in his field. With what he plays, he could give a different recital program for 76 straight evenings, and he could present 63 orchestral works in addition.

Greatest of the Greatest

And the women. They go crazy over Arrau, (pronounced A-row, by the way). The fair sex swoon in the aisles from Moscow to Tel Aviv. There was such a demand for tickets for his recitals in Israel that like eggs and milk they had to be rationed.

What an artist! He gets top billing from both Columbia and RCA Victor, which is no surprise because his recordings are prized items.

No wonder the famed Manchester Guardian calls him the "greatest of the greatest pianists."

New Tanglewood Tales

The $300, 1953 Harvey Gaul composition prize went to Ramiro Cortes of Los Angeles for his piano and string quintet. The $100 harp prize was won by Isadore Freed of NYC for his Trio for Harp, Flute and Viola.

Guest conductor Jean Morel heads the orchestra of the Julliard School, and has conducted the Opera Comique and the Orchestre Symphonique of Paris, Opera Rio de Janeiro and N.Y. Center Opera. He is replacing Leonard Bernstein, who is on leave of absence, in the B.M. Center's Conducting Dept.

Charles Munch completed five years as Music Director of the Boston Symphony Orchestra. It has been a period of great activity and growth, including among other things a triumphant tour of Europe. This season at Tanglewood Monsieur Munch will conduct eight of the 12 shed concerts.

The Shed concerts will be inaugurated July 10 by Munch, and will be in honor of the 150th anniversary of Hector Berlioz. Complete versions of the composer's principal works will be performed. Guest conductors in the Shed are: Pierre Monteux; Jean Morel; and Richard Burgin, concertmaster of the BSO. (See program page).

September 12 in Venice a violin concerto by Leonard Bernstein will be introduced by Isaac Stern at the Biennale International Festival of Contemporary Music. Mr. Bernstein will conduct a complete program that will include the concerto. His JEREMIAH was played there 8 years ago.

Orchids to the new traveling opera Co., the Lyric Theatre of Pittsburg which is located on the campus of Pennsylvania College for Women. Dr. Richard Karp, its director, says the Theatre grew from a demand in the area for the opportunity to hear opera performed in English . . .

Cristine Cardillo of North Adams, who won one of the top four awards in the Metropolitan Opera auditions of the air in April is singing 2 roles in 12 performances at the Central City (Col.) Festival this July and August. She has role of Nyade in Strauss' "Aridane Auf Naxos" and Marguerite in Gounod's "Faust".

An exciting masterpiece the past season: Kurt Weils' "The Threepenny Opera" with English adaptation and lyrics by Marc Blitzstein.

Ralph Vaughan, England's greatest composer, will be teaching at Cornell University this fall as a visiting prof.

Arturo Toscanini's RCA recording of "Otello" was rated the No. 1 classical recording of 1953 in the Saturday Review's annual national poll . . . 35 of the 66 critics gave it 1st, 7 placed it 2nd.

The Boston Symphony was awarded the annual Grand Prix for vocal ensemble with orchestra for its recording of Berlioz "Romeo and Juliet" by the Academie Charles Cros of France.

MUNCH

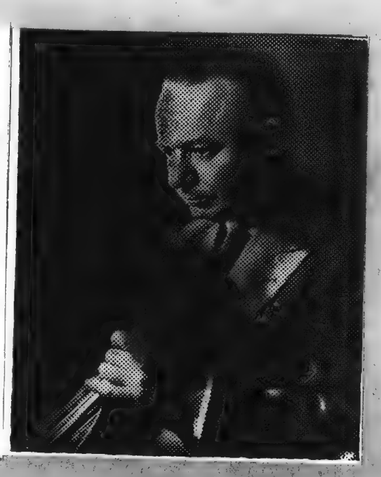
MONTEUX

WILLIAM PRIMROSE

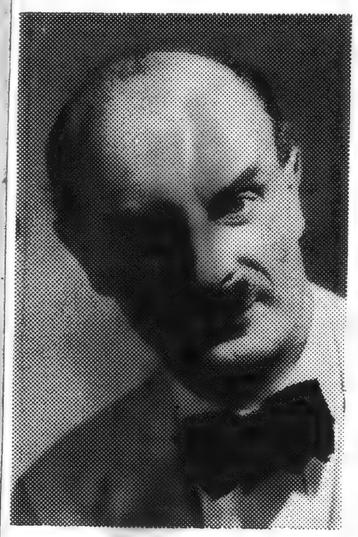
Newsweek Magazine says, "critics, on the subject of violists, are in solid agreement: William Primrose is the world's finest viola player". He is known as the man who popularized the viola as a solo instrument. He was with the London String Quartet from 1930 to 1935, touring Europe, South and North America. After the Quartet disbanded he returned to London for his debut as a soloist under Sir Thomas Beecham. From 1937 to 1942 he played with the NBC Symphony under the baton of Toscanini. He left the orchestra to devote full time to solo performances.

ZINO FRANCESCATTI

Francescatti called worthy of the mantle of Paganini is the violin soloist at Tanglewood, Aug .8 and 11. He has toured the world in concert. As a child in France he played for the soldiers. His technique is overwhelming: In the Paganini "Perpetuum Mobile," for example, he plays 2800 notes in less than four minutes. He's a great chess player and plays a series of games with William Primrose via correspondence when they are on tour.



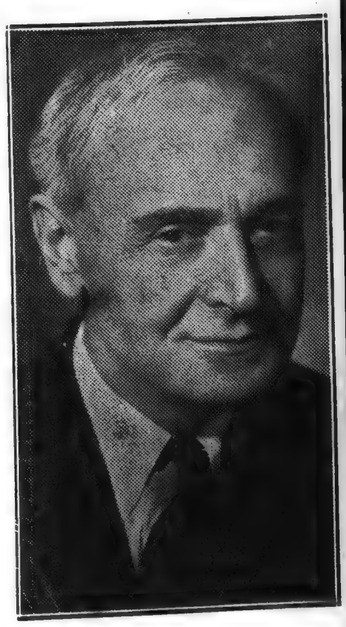
THE TANGLEWOOD TIMES



Hugh Ross, Choral director of Berkshire Music Center. See program page.

MOREL

Picture of Munch by WHITESTONE PHOTO, 124 West 72nd St., New York, and Main St., Lenox, Mass. Dates these three conductors will perform on next page.



Koussevitzky Memorial
August 15th

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THE TANGLEWOOD PROGRAM - 1954

THEATRE-CONCERT HALL
6 Wednesday Evenings at 8:30
Chamber Music

Wednesday Evening, July 7
CLAUDIO ARRAU, Piano
The BEL ARTE TRIO
Beethoven: String Trio in G, Op. 9 No. 1 — Piano Sonatas, Op. 79, 110, 57

Wednesday Evening, July 14
The ALBENERI TRIO
Brahms: Trio in B, Op. 8
Martinu: Trio in D minor
Beethoven: Trio in B flat, Op. 97

Wednesday Evening, July 21
The ZIMBLER SINFONIETTA
Vivaldi: "The Four Seasons" (String Orchestra)
Stravinsky: "Apollon Musagete" (String Orchestra)
Rossini: "Baroque Concerto"

Wednesday Evening, July 28
The GRILLER STRING QUARTET
Mozart: Quartet in E flat, K. 428
Bloch: Quartet No. 4 (First performance)
Beethoven: Quartet in G major, Op. 18, No. 2

Wednesday Evening, August 4
The KROLL STRING QUARTET
Haydn: Quartet in D, Op. 64, No. 5
Hindemith: Quartet No. 3, Op. 22
Ravel: Quartet in F

Wednesday Evening, August 11
ZINO FRANCESCATTI, Violin
Artur Balsam, Piano
Brahms: Violin Sonata in A major
Bach: Suite in C (Violin unaccompanied)
Brahms: Violin Sonata in D minor

THEATRE-CONCERT HALL
Friday Evenings at 8:30
Chamber Orchestra
("Bach-Mozart" Concerts)

Friday Evening, July 9
Bach: Brandenburg Concertos, Nos. 1, 2, 3, 5, 6
Piano Solo: LUKAS FOSS
Conductor: CHARLES MUNCH

Friday Evening, July 16
Bach: Cantata No. 93 "Wer nur den lieben Gott"
(HUGH ROSS Conducting
Suites Nos. 1 and 4
Conductor: CHARLES MUNCH

Friday Evening, July 23
Handel: Concerto Grosso for Strings, Op. 6, No. 4
Haydn: Symphony No. 100, "Military"
Haydn: "Nelson" Mass
(HUGH ROSS Conducting)
Conductor: CHARLES MUNCH

Friday Evening, July 30
Roussel: "The Spider's Feast"
Ibert: Flute Concerto
Soloist: DORIOT ANTHONY
Mozart: Serenade for Eight Winds K. 388
Mozart: "Paris" Symphony K. 297
Conductor: CHARLES MUNCH

Friday Evening, August 6
Stravinsky: "Pulcinella" (Complete)
Mozart: Piano Concerto in B flat, K. 450
Soloist: SEYMOUR LIPKIN
Mozart: "Idomeneo" (Excerpts with Chorus and Soloists
Conductor: LUKAS FOSS

Thursday Evening, August 12
Rossini: Overture to "Scala di Seta"
Mozart: Symphony in B flat K. 319
Ravel: "Mother Goose" Suite
Strauss: "Der Burger als Edelmann"
Conductor: JEAN MOREL

MUSIC SHED
6 Saturday Evenings at 8:30
Boston Symphony Orchestra
Saturday Evening, July 10
Berlioz: "THE DAMNATION OF FAUST" with Harvard Glee Club, Radcliffe Choral Society
Conductor: CHARLES MUNCH and Soloists

Saturday Evening, July 17
Debussy: Excerpts, "St. Sebastian"
Debussy: "La Mer"
Franck: "Les Djinns," for Piano and Orchestra
Soloist: VERA FRANCESCHI
Franck: Symphony in D Minor
Conductor: PIERRE MONTEUX

Saturday Evening, July 24
Weber: Overture to "Der Freischutz"
Prokofieff: Symphony No. 6
Strauss: "Don Juan"
Elgar: "Enigma" Variations
Conductor: JEAN MOREL

Saturday Evening, July 31
Berlioz: "ROMEO and JULIET" Dramatic Symphony with Festival Chorus and Soloists
Conductor: CHARLES MUNCH

Saturday Evening, August 7
Berlioz: Overture to "Benvenuto Cellini," Royal Hunt and Storm" from "The Trojans," "Summer Nights," for Soprano and Orchestra
Soloist: ELEANOR STEBER
"Te Deum" with Festival Chorus and Soloist
Conductor: CHARLES MUNCH

Saturday Evening, August 14
Brahms: "Tragic Overture"
Piston: Symphony No. 4
Ravel: Piano Concerto
Soloist: NICOLE HENRIOT
Saint-Saens: Symphony No. 3, (With Organ)
Conductor: CHARLES MUNCH

MUSIC SHED
6 Sunday Afternoons at 2:30
Boston Symphony Orchestra

Sunday Afternoon, July 11
Beethoven: Overture to "Lenore," No. 3 — Piano Concerto No. 5 ("Emperor")
Soloist: CLAUDIO ARRAU
Symphony No. 5
Conductor: PIERRE MONTEUX

Sunday Afternoon, July 18
Debussy: "Iberia"
Copland: Piano Concerto
Soloist: LEO SMIT
Berlioz: "Fantastic Symphony"
Conductor: CHARLES MUNCH

Sunday Afternoon, July 25
Berlioz: Overture to "Beatrice and Benedick," "Harold in Italy," Symphony (with Viola Solo)
Soloist: WILLIAM PRIMROSE
Toch: Symphony No. 2
Conductor: CHARLES MUNCH

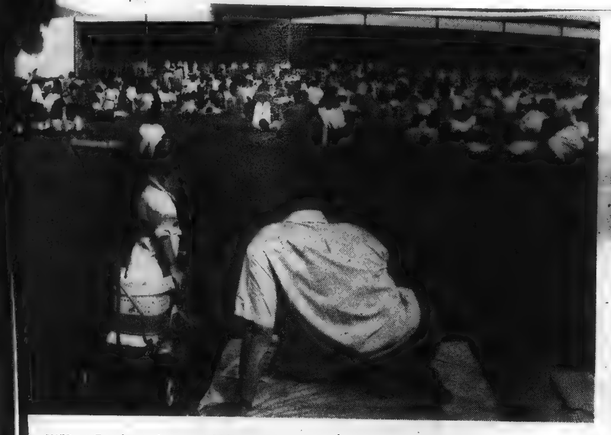
Sunday Afternoon, August 1
Prokofieff: "Chout," Ballet Suite
Dvorak: Violin Concerto
Soloist: RUTH POSSELT
Sibelius: Symphony No. 2
Conductor: RICHARD BURGIN

Sunday Afternoon, August 8
Gluck: Overture to "Alceste"
Beethoven: Violin Concerto
Soloist: ZINO FRANCESCATTI
Brahms: Symphony No. 2
Conductor: CHARLES MUNCH

Sunday Afternoon, August 15
Berlioz: "REQUIEM" with Festival Chorus and Soloist
In Memory of Serge Koussevitzky
Conductor: CHARLES MUNCH

...glewood

...ept. while Boris Goldovsky ...ave of absence, says "The ...Land" will be a different ...on than the New York ...ter premiere of April 1st. ... one-act opera "The Prin... the Pea" will be presented ... and on the same date the ...emiere of Orazio Vecchi's ...ntury madrigal, "L'Amfi... will be presented.



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CULTURE is dispensed in informal manner at festival. 'Cellist Piatogorsky (left) shows an inquiring visitor some pointers

'CUE' July 3, 1954

Mountains of Music

THE BERKSHIRES ARE MECCA FOR MUSIC LOVERS, OFFERING EVERYTHING FROM BACH TO BECHET

by Emory Lewis

ONCE upon a time, cultivated Americans regularly journeyed abroad to attend the summer music festivals. Now the process is being reversed. A large quota of Europeans each summer make a pilgrimage to Massachusetts' Berkshire mountains to attend the Tanglewood Music Festival. Today, the Tanglewood festival is... to the pioneering efforts of the late ... Koussevitsky, one of the most ...sive assemblies of musical talent ...here in the world.

For music in the moun... ...e New Yorker need only turn ... ...obile radiator northward and ... four hours—to the gently ro... Berkshires. Here the traffic-bewilder... ...-bothered city dweller will disco... ...et, tree-shaded villages like ... ...ington, Lenox and Stockbridg... ... in an earlier age vacationist ... Melville wrote "Moby Dick" and ... ...ead Nathaniel Hawthorne co... ... "The House of Seven Gab...s."

The concerts at Tangle... a lovely old New England estate ... hill and overlooking a lake, begin July 7th, end August 15th. Accent this season will be on the works of 19th-century French composer Hector Berlioz. This is fitting, for within the past decade, Berlioz has come in for a sweeping reappraisal. An earlier judgment that his works were merely the empty rhetoric of a 19th-century romantic has been discarded, and he now looms as one of the authentic music masters of the past century.

Highlight of the Tanglewood season will be the presentation July 10th of Berlioz' "The Damnation of Faust," never before attempted at the festival. Baritone Martial Singher, tenor David Poleri, bass-baritone Donald Gramm and soprano Eleanor Steber will be the soloists. This enormous master-work, which calls for a large chorus, will have Charles Munch conducting the full, 104-piece Boston Symphony, assisted by the Harvard Glee Club and the Radcliffe Choral Society, recently returned from their first transcontinental tour. Other Berlioz events include the "Romeo and Juliet" July 31st; the Overture to "Benevenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights" for Soprano (Eleanor Steber) and the "Te Deum"—all on August 7th. The above are all part of the Saturday night series in the Shed.

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This year, Tanglewood has added another innovation to its crowded music schedule. A series of Wednesday chamber music concerts will be open to the public, along with the usual Friday evening chamber orchestra sessions in the Theatre-Concert Hall. The distinguished programs include pianist Claudio Arrau and violinist Zino Francescatti, as well as the Griller and the Kroll String Quartets. The opera department will include a presentation of Aaron Copland's "The Tender Land" (which had its premiere at the City Center during the past season) and "L'Amfiparnaso," a madrigal opera composed in the 16th-century by Orazio Veechi. The opera will be given its first staged performance in America.

Tanglewood is, of course, also a summer school, with some 400 students, selected from 2,000 applicants from all over the world. The graduates, who include Leonard Bernstein and Lukas Foss, hold down jobs with every major orchestra in the nation. Numerous instrumental, choral and operatic performances of the school are open by invitation to members of the Society of Friends of the Center. A contribution to the support of the Center constitutes membership, and by such a contribution, the Tanglewood visitor can attend concerts daily. Another little-known fact: you can attend rehearsals of the Boston Symphony for $1.

You may take a picnic lunch onto the grounds. Many people picnic on the lawns surrounding the Shed. You can either bring or buy your lunch there.

Not all the music in the Berkshires is at Tanglewood. The mountains reverber-

(*Continued on page* 34)

MOUNTAINS OF MUSIC

(*Continued from page* 13)

ate with other diverse music. At the close of the Tanglewood season, the New York Pro Musica Antiqua, from August 18th to August 29th, will present a six-concert festival of Renaissance music at the Town Hall in Lenox.

Just 30 miles from Tanglewood, near Falls Village, Connecticut, is Music Mountain. The chamber music concerts here, on a grassy hilltop surrounded by 115 acres of forest, have retained some of the intimate character reminiscent of the early days of Tanglewood. Season after season, in a long clapboard shed whose soft wood panelling has the resonance of a fine stringed instrument, the Berkshire String Quartet plays Mozart, Shubert and Brahms, as well as a spate of contemporary composers. Tab for the Sunday afternoon concerts is $2 per person. If you wish, you can listen on the lawn in the Tanglewood manner.

A half-hour's walk from Tanglewood is Music Inn, where from August 15th through September 7th the tone poems and concerti get blue and gutty. A Round-table of Jazz is conducted by Professor Marshall Stearns, includes such teachers as composer Henry Cowell (who employs the jazz idiom in his longhair music) and blues singer "Ma" Yancey. Aaron Copland, who conducts the Tanglewood Music School, is a frequent student here.

For those who want to make their own music, there's the Folk Music Workshop at the Birchwood Barn in Lenox. Sponsored by the New York Folk-Guitar Club, this group teaches the folk guitar, the classic guitar and the recorder in one-week sessions beginning July 5th. And they hold concerts by students at Sedgwick Hall in Lenox.

How to get to the Berkshires? Follow the American Automobile Association recommendations: take the Taconic State Parkway to the Millbrook turnoff, then follow Route 44 to Canaan. Route 7 in Canaan will take you to Lenox or wherever your particular inn may be.

There's a hotel around every bend, so we can only mention a few here. Call CUE's Information Department for further details. Elm Court, a luxurious former estate, is a monument of what happened when a Vanderbilt (Emily) married a Sloane (W. & J.). It's elegant and somewhat expensive. For the young and frenetic, Eastover in Lenox is more appropriate. Once a banker's estate, it is now an athletic factory equipped with swimming pool, golf range, tennis court, archery range, ball diamond. The Berkshire Inn in Great Barrington and the Red Lion Inn are a bit more staid, and they offer excellent accommodations.

For good old mountain music—whether it be do-si-do or Bessie Smith or Berlioz—the Berkshires are the place to go.

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Opera At Tanglewood

Aaron Copland, head of the opera dept. while Boris Goldovsky Composition Dept. at Tanglewood's is on leave of absence, says "The Berkshire Music Center, will be assisted this season by Ernest Toch, Austrian composer.

Copland's opera "The Tender Land," with libretto by the young California painter and poet Horace Everett, will have 2 performances, Aug. 2 and 3.

Frederic Cohen, who heads the Tender Land" will be a different production than the New York City Center premiere of April 1st.

Toch's one-act opera "The Princess and the Pea" will be presented July 27, and on the same date the U. S. premiere of Orazio Vecchi's 16th century madrigal, "L'Amfiparnaso" will be presented.

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For music in the mountains, New Yorker need only turn his automobile radiator northward and drive for hours—to the gently rolling Berkshires. Here the traffic-bewildered, hearing-deafened city dweller will discover tree-shaded villages like Great Barrington, Lenox and Stockbridge, where an earlier age vacationist Herman Melville wrote "Moby Dick" and his friend Nathaniel Hawthorne completed "The House of Seven Gables."

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For good old mountain music—whether it be do-si-do or Bessie Smith or Berlioz—the Berkshires are the place to go.

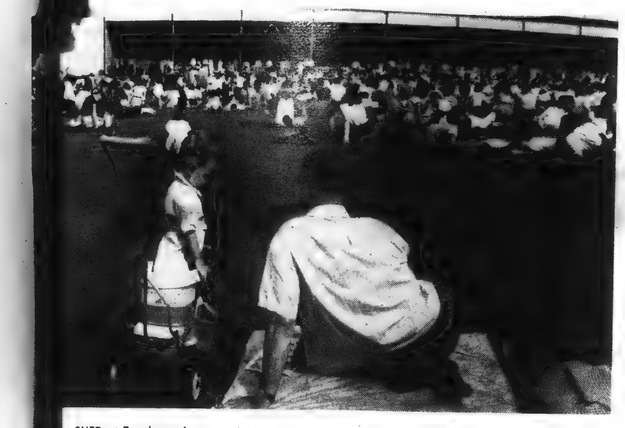
Opera At Tanglewood

Aaron Copland, head of the Composition Dept. at Tanglewood's Berkshire Music Center, will be assisted this season by Ernest Toch, Austrian composer.

Copland's opera "The Tender Land," with libretto by the young California painter and poet Horace Everett, will have 2 performances, Aug. 2 and 3.

Frederic Cohen, who heads the opera dept. while Boris Goldovsky is on leave of absence, says "The Tender Land" will be a different production than the New York City Center premiere of April 1st.

Toch's one-act opera "The Princess and the Pea" will be presented July 27, and on the same date the U. S. premiere of Orazio Vecchi's 16th century madrigal, "L'Amfiparnaso" will be presented.



SHED at Tanglewood seats 6,000 music lovers, but another 3,000 sit on the beautiful hill-top lawn and listen to the Boston Symphony orchestra in outdoor comfort

CULTURE is dispensed in informal manner at festival. 'Cellist Piatogorsky (left) shows an inquiring visitor some pointers

"CUE" July 3, 1954

Mountains of Music

THE BERKSHIRES ARE MECCA FOR MUSIC LOVERS, OFFERING EVERYTHING FROM BACH TO BECHET

by Emory Lewis

ONCE upon a time, cultivated Americans regularly journeyed abroad to attend the summer music festivals. Now the process is reversed. A large quota of Europeans each summer make a pilgrimage to Massachusetts' Berkshire mountains and the Tanglewood Music Festival. Tanglewood festival is, the pioneering efforts of the late Serge Koussevitsky, one of the most distinguished assemblies of musical talent in the world.

For music in the mountains New Yorker need only turn his radiator northward and, in hours—to the gently rolling hills. Here the traffic-bewildered city dweller will discover red-shaded villages like Great Barrington, Lenox and Stockbridge. An earlier age vacationist Herman Melville wrote "Moby Dick" and Nathaniel Hawthorne completed the House of Seven Gables."

The concerts at Tanglewood, at the old New England estate atop Lenox Mountain overlooking a lake, begin July 9th and end August 15th. Accent this season will be on the works of 19th-century French composer Hector Berlioz. This is fitting, for within the past decade, Berlioz has come in for a sweeping reappraisal. An earlier judgment that his works were merely the empty rhetoric of a 19th-century romantic has been discarded, and he now looms as one of the authentic music masters of the past century.

Highlight of the Tanglewood season will be the presentation July 10th of Berlioz' "The Damnation of Faust," never before attempted at the festival. Baritone Martial Singher, tenor David Poleri, bass-baritone Donald Gramm and soprano Eleanor Steber will be the soloists. This enormous master-work, which calls for a large chorus, will have Charles Munch conducting the full, 104-piece Boston Symphony, assisted by the Harvard Glee Club and the Radcliffe Choral Society, recently returned from their first transcontinental tour. Other Berlioz events include the "Romeo and Juliet" July 31st; the Overture to "Benevenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights" for Soprano (Eleanor Steber) and the "Te Deum"—all on August 7th. The above are all part of the Saturday night series in the Shed.

On the Sunday afternoon series at 2:30, the festival has scheduled Berlioz' "Fantastic Symphony" July 18th; the Overture to "Beatrice and Benedick" and the "Harold in Italy Symphony" July 25th. "Harold in Italy," one of Berlioz' masterpieces, will employ William Primrose in the viola solo. Once you have heard Mr. Primrose perform this moving work, it is difficult to imagine any other interpretation. August 15th, conductor Munch and the Boston Symphony will present Berlioz' "Requiem."

This year, Tanglewood has added another innovation to its crowded music schedule. A series of Wednesday chamber music concerts will be open to the public, along with the usual Friday evening chamber orchestra sessions in the Theatre-Concert Hall. The distinguished programs include pianist Claudio Arrau and violinist Zino Francescatti, as well as the Griller and the Kroll String Quartets. The opera department will include a presentation of Aaron Copland's "The Tender Land" (which had its premiere at the City Center during the past season) and "L'Amfiparnaso," a madrigal opera composed in the 16th-century by Orazio Veechi. The opera will be given its first staged performance in America.

Tanglewood is, of course, also a summer school, with some 400 students, selected from 2,000 applicants from all over the world. The graduates, who include Leonard Bernstein and Lukas Foss, hold down jobs with every major orchestra in the nation. Numerous instrumental, choral and operatic performances of the school are open by invitation to members of the Society of Friends of the Center. A contribution to the support of the Center constitutes membership, and by such a contribution, the Tanglewood visitor can attend concerts daily. Another little-known fact: you can attend rehearsals of the Boston Symphony for $1.

You may take a picnic lunch onto the grounds. Many people picnic on the lawns surrounding the Shed. You can either bring or buy your lunch there.

Not all the music in the Berkshires is at Tanglewood. The mountains reverberate with other diverse music. At the close of the Tanglewood season, the New York Pro Musica Antiqua, from August 18th to August 29th, will present a six-concert festival of Renaissance music at the Town Hall in Lenox.

(*Continued on page* 34)

MOUNTAINS OF MUSIC

(*Continued from page* 13)

Just 30 miles from Tanglewood, near Falls Village, Connecticut, is Music Mountain. The chamber music concerts here, on a grassy hilltop surrounded by 115 acres of forest, have retained some of the intimate character reminiscent of the early days of Tanglewood. Season after season, in a long clapboard shed whose soft wood panelling has the resonance of a fine stringed instrument, the Berkshire String Quartet plays Mozart, Shubert and Brahms, as well as a spate of contemporary composers. Tab for the Sunday afternoon concerts is $2 per person. If you wish, you can listen on the lawn in the Tanglewood manner.

A half-hour's walk from Tanglewood is Music Inn, where from August 15th through September 7th the tone poems and concerti get blue and gutty. A Round-table of Jazz is conducted by Professor Marshall Stearns, includes such teachers as composer Henry Cowell (who employs the jazz idiom in his longhair music) and blues singer "Ma" Yancey. Aaron Copland, who conducts the Tanglewood Music School, is a frequent student here.

For those who want to make their own music, there's the Folk Music Workshop at the Birchwood Barn in Lenox. Sponsored by the New York Folk-Guitar Club, this group teaches the folk guitar, the classic guitar and the recorder in one-week sessions beginning July 5th. And they hold concerts by students at Sedgwick Hall in Lenox.

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Berkshire Music Center Plans Opera Auditions

Auditions for admission to the opera department of the Berkshire Music Center, Tanglewood, will be held at Symphony Hall, Boston, May 13, from 2:30 to 4:30. An accompanist will be present.

The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival and will have its twelfth session from July 5 to Aug. 15.

Applicants should notify the school office of their intention to attend these auditions. Address —The Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts. Catalogue and application forms may be obtained at the time of audition or by writing to the above address.

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Berkshire Festival July 7 - Aug. 15

This is the final week for patrons of the Berkshire Music Festival, the 17th to be held in the hills of Western Massachusetts and the 15th in which the Boston Symphony Orchestra, Charles Munch, music director, has participated, to effect a savings and secure preferential locations by obtaining series subscriptions.

In the enlarged Berkshire festival, which attracted a record-breaking total attendance of 117,950 music lovers to Tanglewood last summer, an average of 4,360 in its chamber concerts in the Theatre-Concert hall and an average of 10,200 in each of its huge Music Shed concerts, twenty-four concerts will be held in 1954, during the six weeks, July 7-Aug. 15.

The Berkshire Festival—1954

Tanglewood Ready For Another Banner Season; Director Munch Returning

The Boston Symphony Orchestra is preparing these days for its huge annual Operation Tanglewood. For the 15th summer in which the Boston Symphony has participated, music will be given under the elm and tall pines in the hills of Western Massachusetts where Nathaniel Hawthorne walked a century ago, on the plateau-like estate where the American author was a guest and to which he gave its name with his "Tanglewood Tales."

Since 1938 when the huge pie-shaped Music Shed was erected on the lawns of the Tanglewood grounds, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars or over their Sunday picnic lunches, the Berkshire Festival has attracted crowds from all over eastern United States and Canada.

Last year — Music Director Charles Munch's fourth summer with the 104-man Boston Symphony at Tanglewood — all attendance records were broken. In the six weeks from early July to mid-August the Festival concert attendance totaled 117,950, total paid admissions were $311,600. Average attendance at three preliminary week ends of intimate music by the chamber section of the Symphony in the 1,152-seat capacity theater-concert hall was 4,360. Average attendance for the nine Shed concerts by the full orchestra—the Shed seats 6,000—was 10,200.

Opens July 7

The Berkshire Festival 1954 has been enlarged in scope, within its six-week period, to commence Wednesday evening, July 7, with a chamber music program in the Theater-Concert Hall when Claudio Arrau, who will mark the occasion as a 30th anniversary of his first engagement with the orchestra as a piano soloist, and the Bel Arte Trio (Ruth Posselt, Joseph de Pasquale, Martin Hoherman) will give an all-Beethoven recital. It will wind up on Sunday afternoon, Aug. 15, when Charles Munch will conduct Berlioz' massive "Requiem" with David Poleri, tenor, and other soloists and chorus from the choral and opera departments of the Music Center.

In 1954 the Festival will comprise six Wednesday evening concerts of chamber music, by The Albeneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Kroll String Quartet and Zino Francescatti donating their services, these concerts benefiting the Music Center. The six concerts by the chamber section of the Boston Symphony known popularly as "the Bach-Mozart series," formerly given during the first three week ends of the Festival, this season will be strung over each Friday night (except Aug. 13, the day of the gala "Tanglewood on Parade"), when the concert will be given Thursday, Aug. 12. Mr. Munch, with the assistance of Lukas Foss, Jean Morel and Hugh Ross conducts these concerts, and soloists include Lukas Foss, Seymour Lipkin, pianists; Doriot Anthony, flute.

The Shed concerts this year total 12, as against last year's nine, six on Saturday evenings, six on Sunday afternoons. Charles Munch will conduct, with two concerts led by Pierre Monteux, one by Jean Morel (who heads the orchestra department of the Berkshire Music Center), one by Richard Burgin (concertmaster of the Boston Symphony). The Shed concerts will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. These include "The Damnation of Faust" which Mr. Munch conducts Saturday evening, July 10, with Eleanor Steber, soprano of the Metropolitan Opera, David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass-baritone, and the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodward; the "Fantastic Symphony," which Mr. Munch conducts Sunday afternoon, July 18; the Overture to "Beatrice and Benedick" and the Symphony, "Harold in Italy" which Mr. Munch conducts Sunday afternoon, July 25, with William Primrose as viola soloist; a repeat of last summer's Dramatic Symphony, "Romeo and Juliet," which Charles Munch performs Saturday evening, July 31, with John McCollum, tenor; Nicola Moscona, bass, of the Metropolitan Opera, and an alto soloist to be chosen from the Berkshire Music Center's pupils, and the Festival chorus; the Saturday evening, Aug. 7, performance of Mr. Munch including Berlioz' Overture to "Benvenuto Cellini," the "Royal Hunt and Storm" from "The Trojans," "Summer Nights," with Eleanor Steber, and the "Te Deum" with David Poleri and other soloists and Festival and Chorus; and the Festival's concluding "Requiem," Aug. 15 afternoon. Other noted soloists on the Festival's Shed programs are Claudio Arrau, Vera Franceschi, Nicole Henriot and Leo Smit, pianists; Zino Francescatti and Ruth Posselt, violinists.

Dividends for Festival patrons are two Saturday afternoon organ recitals by E. Power Biggs in August; and six Saturday morning rehearsals by the full Symphony Orchestra.

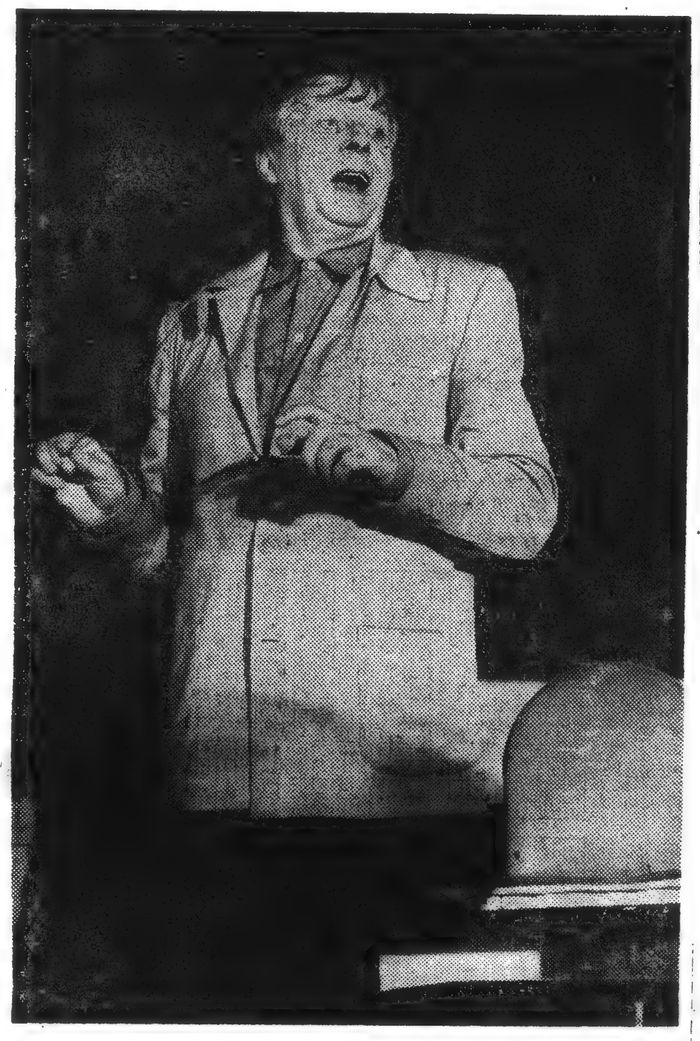
Twelfth Season

The Berkshire Music Center, established by the late Serge Koussevitzky in 1940 is in its 12th season. Annually a student body of 400 is chosen from some 1,500 applicants. Last year the student enrollment was composed of 292 full-time students from 41 states and seven foreign countries, 86 of whom were former students returning. The Tanglewood Study Group (Department V), which permits those who are not professionals of music but who wish to spend their vacations in an atmosphere of music, enrolled 105 students last year, including housewives, social workers, foremen, clerks, teachers of kindergarten, attorneys, architects, bookkeepers, chemists, stenographers, and such varied occupations as bookstore manager, organ builder, photo finisher, public health nurse, animated cartoon artist, research engineer.

Edmund Wilson described the workings of the Berkshire Music Center in The New Yorker magazine (Sept. 4, 1948): "No student of evident ability is refused because he cannot pay; if necessary, lodging and food are provided free of charge. The music that is played and sung is derived from a great variety of nationalities and schools and periods: European and North and South American. The teaching of composition is conducted by the American Aaron Copland, with whom is associated every year some other distinguished composer. The visiting instructors have included Hindemith, Samuel Barber, Honegger, Milhaud, Dallpiccola, Carlos Chavez (this year noted Austro - American composer Ernst Toch will be present) . . . . Here is an American musical center of national and international importance. It is not merely that the various departments of the student activity at Tanglewood have been kept up, like the Boston Symphony, to a high standard of discipline and quality, that conducting is taught (this year by Jean Morel, of the Juilliard School of Music) and the instruments by men of the orchestra (with Gregor Piatigorsky giving instruction in chamber music), that composing is taught by Copland, that the choruses are trained by Hugh Ross, and that the opera is directed (this year by Frederic Cohen, of Juilliard). But one feels, on the part of these teachers as well as on that of the students, pervading the whole place, a spirit of excited enthusiasm and a sense of satisfactory accomplishment.

"A contribution of any sum, however little, to the organization known as the Friends of the Berkshire Festival admits you to all the student concerts, which take place almost every day and are hardly inferior in interest to the advertised professional concerts, for the students play their own compositions, which are sometimes quite remarkable, as well as a variety of classics, and the student chamber orchestra affords an opportunity to hear chamber music from Mozart to Schoenberg always competently, often admirably played."

In 1953 at Tanglewood 54 such concerts were provided, with membership in the Friends jumping to 5,472, and attendance at student concerts totaling 43,825, contributions from this source to the Berkshire Music Center totaling $27,637.



MUSIC DIRECTOR CHARLES MUNCH will be back for his fifth summer with the Boston Symphony.

Little Symphony Will Present Pops Concert

Mrs. Koussevitzky Named Chairman of Sponsored Tables

Mrs. Serge Koussevitzky, wife of the late conductor of the Boston Symphony Orchestra and founder and director of the Berkshire Music Center at Tanglewood, has accepted the chairmanship of sponsored tables for the pops concert to be presented Friday June 18 by the Pittsfield Little Symphony, it was announced today.

Mahan
Mrs. Serge Koussevitzky

Mrs. Koussevitzky presently is carrying on the work of her late husband in encouraging young music students and composers.

Other chairmen of this committee will be: Mrs. Willem Willeke, Mrs. Paul K. Fodder and Mrs. Frank Williams, all of Pittsfield; and Mrs. Cynthia Woolverton of Richmond.

Headed Publicity

The musical director of South Mountain, and a member of the board of directors of the Pittsfield Community Music School, Mrs. Willeke served as publicity chairman for the 1953 pops concert, and was a judge for the 1954 Musical Talent in Our Schools contest.

Mrs. Fodder was a patron of the 1952 pops concert. Her husband is the treasurer and member of the board of directors of the music school.

Mrs. Williams is active in the Friends of the Pittsfield Community Music School. She was a hostess at the open house last fall, served on the ticket committee for last year's pop concert, and on the ticket committee of the Little Symphony's 1954 midwinter concert.

A member of the board of directors of the Music School, Mrs. Woolverton was a hostess at the fall open house at the school. She is on the board of directors of Pittsfield General Hospital, and chairman of the Richmond-West Stockbridge Community Health Assn.

[115]

TIGHT BINDING

JUDGESHIP
Little Force to Arguments For a Berkshire Appointee (Michelson)—Page 14

The Berkshire Evening Eagle

Volume 63—No. 18 Pittsfield, Massachusetts, Saturday, May 22, 1954.

SOLEMN PONTIFICAL MASS AT TANGLEWOOD, celebrated this morning by Most Rev. Christopher J. Weldon, bishop of Springfield, Mahan highlighted the 19th biennial convention of the Catholic Daughters of America, as 4,000 persons attended the colorful ceremony in the Music Shed, used for the first time for a public event other than the regular concerts of the Boston Symphony Orchestra. The procession was cancelled due to inclement weather.

Marian Year Mass Draws 4,000 to Shed

Bishop Weldon Celebrant at Colorful CDA Event

TANGLEWOOD — In a misting rain that fell from low, rolling clouds, over 4,000 of the faithful turned out at the Music Shed here this morning for the Pontifical Solemn High Mass, highlighting the biennial state convention of the Catholic Daughters of America.

Feast of Extra-Solemnity

Celebrated by the Most Rev. Christopher J. Weldon, bishop of Springfield, the Holy Sacrifice was the Solemn Votive Mass of the Immaculate Conception, said in observance of the Marian Year. Instead of the white vestments prescribed for this Mass, however, Bishop Weldon and his assistants wore golden vestments for a feast of extra-solemnity.

Tanglewood personnel estimated a crowd of from 4,000 to 4,500 people. They filled about two-thirds of the Shed.

Due to the rain, the procession planned from the administration building to the Shed was cancelled. The units which would have marched in the procession, entered the Shed individually. Bishop Weldon and his assisting priests entered from the rear.

The purple-clad grand regents of the 62 courts of Catholic Daughters represented were led into the Shed by state Grand Regent Miss Catherine Dwyer of Boston, who wore a gold cape. Junior daughters were dressed in green.

Dressed in black with red capes and swords were the Bishop Conaty Assembly of Berkshire County, fourth degree Knights of Columbus. Two pages from St. Michael's Cathedral, Springfield, were in purple.

Seminarians in Choir

The music of the Ordinary of the Mass, that part which never changes, was sung by the Cathedral High School Choir of Springfield under the direction of the Rev. James P. Sears. Organist was George Hart of St. Michael's Cathedral.

The Gregorian chants of the Proper of the Mass, that part written specifically for a Mass of the Immaculate Conception, were sung by the combined seminary choirs of six Berkshire County religious communities. The seminarians were directed by the Rev. William A. Carroll, S.J. and their organist was the Rev. Norman A. Pepin, S.J.

In addition to the Introit, Alleluia, Offertory and Communion, the seminarians also sang the Ecce Sacredos, Ave Coelorum, Lauda Sion, Sicut Cervus and Magnificat.

Bishop Weldon based his sermon on the first and second verses of the 110th Psalm: "Unless the Lord build the house, they labor in vain who build it. Unless the Lord guard the city, they watch in vain who guard it."

Convert Russia by Love

In the world today, we guard our nation in vain unless we follow the guidance of Almighty God, he said. We must place our hands with simple confidence in the hands of God. Atheistic Russia, the source of communism, he said, will not be converted by force but by love.

Msgr. Eugene F. Marshall of St. Mary's Church, Pittsfield, was assistant priest. The Rev. David F. Daley of St. Patrick's Church, Williamstown, and the Rev. James A. Lahey of St. Thomas' Church, Adams, were deacons of honor.

The Rev. John T. MacPherson, rector of St. Michael's Cathedral, Springfield, was deacon of the Mass. The Rev. Bernard L. Dohoney, curator of St. Michael's, was subdeacon. Master of ceremonies for the Mass was the Rev. George A. Berthiaume of Springfield, diocesan master of ceremonies. He was assisted by the Rev. Edward J. Kroyak of St. Mary's Church, Lee.

Acolytes were the Rev. John J. Ayers of St. Agnes' Church, Dalton and the Rev. Raymond M. Lepire of St. Mark's Church, Pittsfield. The Rev. Daniel G. Shea of St. Joseph's Church, Stockbridge was cross-bearer and the Rev. Leonard B. Burke of St. Francis' Church, North Adams, was thurifer.

The Rev. William F. Mahoney of Sacred Heart Church, Pittsfield, was in charge of arrangements in the sanctuary and the Rev. F. E. Hilbert of St. Teresa's Church, Pittsfield, directed the procession preceding the Mass.

100 Voice Choir

The 100-voice religious choir consisted of seminarians and priests from the Jesuit Novitiate at Shadowbrook, Lenox; the Carmelite Seminary, Williamstown; the Marian Seminary, Stockbridge; the Fathers of Mercy Seminary, Lenox; the Franciscan Novitiate, Becket; and the Fathers of the Sacred Heart at Dehon Seminary, Great Barrington.

The 200 altar boys from area parishes were under the direction of the Rev. John J. Murphy, curate of St. Mary's Church, Pittsfield.

The Bishop Conaty Assembly of Berkshire County, fourth degree Knights of Columbus, served as honor guard. Priests and the religious from Berkshire communities also participated.

Catholic Boy Scouts from the area, under the direction of the Rev. Thomas W. Courtney of Sacred Heart Church, Pittsfield, assisted in traffic direction and parking.

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Tanglewood Chosen For Pontifical Mass

PITTSFIELD, Mass. — A Pontifical High Mass will be celebrated for the first time from the Tanglewood Music Shed in nearby Lenox May 22 during a state convention of the Catholic Daughters of America.

Nearly 10,000 persons are expected at the Boston Symphony Orchestra's summer music shed for the mass. It will be celebrated by the Most Rev. Christopher J. Weldon, bishop of Springfield.

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In Brief . . .

A welcome to the Catholic Daughters of America, whose visit to the Berkshires makes history in marking the first time the Shed at Tanglewood has been used by any group except the Boston Symphony . . .

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here.

Tanglewood, Mass. To Be Officiated By Bishop Weldon

Bishop Chistopher J. Weldon will officiate at a pontifical high mass at Tanglewood in Lenox on Sunday morning, May 22, in a history making premier in the huge music shed which has only been used for Boston Symphony concerts.

The pontifical Mass, open to the public, will be a highlight of the biannual state convention of the Catholic Daughters of America. The shed accommodates 9,000 and the event is expected to be the largest attended Mass in the history of the diocese.

A large all-male choir will sing the Gregorian Mass.

Some 62 courts of the Catholic Daughters of America and an additional number of junior courts will be in the Berkshires for this convention and will be in attendance. Outside of the Berkshire Living Rosary held in Pittsfield a few years ago, this will be the largest religious service ever held in the county. And it will perhaps have the largest congregation ever to attend Mass in the history of the Diocese of Springfield.

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CDA Mass at Tanglewood

Tanglewood Music Shed, scene of the Boston Symphony Orchestra's annual Summer concerts, will be used for the first time tomorrow as the setting for a religious ceremony that is expected to draw more than 10,000 persons.

The Most Rev. Christopher J. Weldon, bishop of the Springfield, Mass., Catholic diocese, will celebrate a Pontifical Solemn High Mass there at 10 a.m., as part of the bi-annual state convention of the Catholic Daughters of America. The three-day convention opened today at the Hotel Sheraton in Pittsfield.

Programs for the six Wednesday night chamber music concerts during the Tanglewood season have been announced:

July 7 — Claudio Arrau, piano and the Bel Arte Trio in an all Beethoven program.

July 14 — The Albeneri Trio in Brahms, B Major; Martinu, D Minor; and Beethoven, B flat.

July 21—The Zimbler Sinfonietta playing works by Vivaldi, Stravinsky and Rossini.

July 28 — The Griller String Quartet playing Mozart, Bloch and Beethoven.

Aug. 4—The Kroll String Quartet in Haydn, Hindemith and Ravel.

Aug. 11—Zino Francescatti, violin, and Arthur Balsam, piano, playing works by Brahms and Bach.

Tickets for these concerts are available from the Berkshire Festival office for $3 and $2.

The Tanglewood office also announces that there will be twenty-five concerts by students of the Music Center during the season. Admission to these concerts is by membership in the Friends of the Berkshire Music Center.

Don't forget the Saturday morning rehearsals of the full orchestra from 10 a.m. to about 1 p.m. Admission is only $1 and this is an excellent way to introduce young people to an orchestra. Much less formal than a regular concert.

GREENE COUNTY "RECORDER-EXAMINER" June 17, 1954

[116]

TIGHT BINDING

The Berkshire Evening Eagle

Volume 63—No. 18 — Pittsfield, Massachusetts, Saturday, May 22, 1954.

JUDGESHIP
Little Force to Arguments For a Berkshire Appointee (Michelson)—Page 14

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Marian Year Mass Draws 4,000 to Shed

Bishop Weldon Celebrant at Colorful CDA Event

TANGLEWOOD — In a misting rain that fell from low, rolling clouds, over 4,000 of the faithful turned out at the Music Shed here this morning for the Pontifical Solemn High Mass, highlighting the biennial state convention of the Catholic Daughters of America.

Feast of Extra-Solemnity

Celebrated by the Most Rev. Christopher J. Weldon, bishop of Springfield, the Holy Sacrifice was the Solemn Votive Mass of the Immaculate Conception, said in observance of the Marian Year. Instead of the white vestments prescribed for this Mass, however, Bishop Weldon and his assistants wore golden vestments for a feast of extra-solemnity.

Tanglewood personnel estimated a crowd of from 4,000 to 4,500 people. They filled about two-thirds of the Shed.

Due to the rain, the procession planned from the administration building to the Shed was cancelled. The units which would have marched in the procession, entered the Shed individually. Bishop Weldon and his assisting priests entered from the rear.

The purple-clad grand regents of the 62 courts of Catholic Daughters represented were led into the Shed by state Grand Regent Miss Catherine Dwyer of Boston, who wore a gold cape. Junior daughters were dressed in green.

Dressed in black with red capes and swords were the Bishop Conaty Assembly of Berkshire County, fourth degree Knights of Columbus. Two pages from St. Michael's Cathedral, Springfield, were in purple.

Seminarians in Choir

The music of the Ordinary of the Mass, that part which never changes, was sung by the Cathedral High School Choir of Springfield under the direction of the Rev. James P. Sears. Organist was George Hart of St. Michael's Cathedral.

The Gregorian chants of the Proper of the Mass, that part written specifically for a Mass of the Immaculate Conception, were sung by the combined seminary choirs of six Berkshire County religious communities. The seminarians were directed by the Rev. William A. Carroll, S.J. and their organist was the Rev. Norman A. Pepin, S.J.

In addition to the Introit, Alleluia, Offertory and Communion, the seminarians also sang the Ecce Sacredos, Ave Coelorum, Lauda Sion, Sicut Cervus and Magnificat.

Bishop Weldon based his sermon on the first and second verses of the 110th Psalm: "Unless the Lord build the house, they labor in vain who build it. Unless the Lord guard the city, they watch in vain who guard it."

Convert Russia by Love

In the world today, we guard our nation in vain unless we follow the guidance of Almighty God, he said. We must place our hands with simple confidence in the hands of God. Atheistic Russia, the source of communism, he said, will not be converted by force but by love.

Msgr. Eugene F. Marshall of St. Mary's Church, Pittsfield, was assistant priest. The Rev. David F. Daley of St. Patrick's Church, Williamstown, and the Rev. James A. Lahey of St. Thomas' Church, Adams, were deacons of honor.

The Rev. John T. MacPherson, rector of St. Michael's Cathedral, Springfield, was deacon of the Mass. The Rev. Bernard L. Dohoney, curator of St. Michael's, was subdeacon. Master of ceremonies for the Mass was the Rev. George A. Berthiaume of Springfield, diocesan master of ceremonies. He was assisted by the Rev. Edward J. Kroyak of St. Mary's Church, Lee.

Acolytes were the Rev. John J. Ayers of St. Agnes' Church, Dalton and the Rev. Raymond M. Lepire of St. Mark's Church, Pittsfield. The Rev. Daniel G. Shea of St. Joseph's Church, Stockbridge, was cross-bearer and the Rev. Leonard B. Burke of St. Francis' Church, North Adams, was thurifer.

The Rev. William F. Mahoney of Sacred Heart Church, Pittsfield, was in charge of arrangements in the sanctuary and the Rev. F. E. Hilbert of St. Teresa's Church, Pittsfield, directed the procession preceding the Mass.

100 Voice Choir

The 100-voice religious choir consisted of seminarians and priests from the Jesuit Novitiate at Shadowbrook, Lenox; the Carmelite Seminary, Williamstown; the Marian Seminary, Stockbridge; the Fathers of Mercy Seminary, Lenox; the Franciscan Novitiate, Becket; and the Fathers of the Sacred Heart at Dehon Seminary, Great Barrington.

The 200 altar boys from area parishes were under the direction of the Rev. John J. Murphy, curate of St. Mary's Church, Pittsfield.

The Bishop Conaty Assembly of Berkshire County, fourth degree Knights of Columbus, served as honor guard. Priests and the religious from Berkshire communities also participated.

Catholic Boy Scouts from the area, under the direction of the Rev. Thomas W. Courtney of Sacred Heart Church, Pittsfield, assisted in traffic direction and parking.

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HARTFORD, CONN. COURANT
MAY 15 1954

Tanglewood Chosen For Pontifical Mass

PITTSFIELD, Mass. — A Pontifical High Mass will be celebrated for the first time from the Tanglewood Music Shed in nearby Lenox May 22 during a state convention of the Catholic Daughters of America.

Nearly 10,000 persons are expected at the Boston Symphony Orchestra's summer music shed for the mass. It will be celebrated by the Most Rev. Christopher J. Weldon, bishop of Springfield.

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PITTSFIELD, MASS. BERKSHIRE EAGLE
MAY 22 1954

In Brief . . .

A welcome to the Catholic Daughters of America, whose visit to the Berkshires makes history in marking the first time the Shed at Tanglewood has been used by any group except the Boston Symphony . . .

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HOLYOKE, MASS. TRANSCRIPT-TELEGRAM
APR 27 1954

Tanglewood, Mass. To Be Officiated By Bishop Weldon

Bishop Chistopher J. Weldon will officiate at a pontifical high mass at Tanglewood in Lenox on Sunday morning, May 22, in a history making premier in the huge music shed which has only been used for Boston Symphony concerts.

The pontifical Mass, open to the public, will be a highlight of the biannual state convention of the Catholic Daughters of America. The shed accommodates 9,000 and the event is expected to be the largest attended Mass in the history of the diocese.

A large all-male choir will sing the Gregorian Mass.

Some 62 courts of the Catholic Daughters of America and an additional number of junior courts will be in the Berkshires for this convention and will be in attendance. Outside of the Berkshire Living Rosary held in Pittsfield a few years ago, this will be the largest religious service ever held in the county. And it will perhaps have the largest congregation ever to attend Mass in the history of the Diocese of Springfield.

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ALBANY, N. Y. TIMES-UNION
MAY 21 1954

CDA Mass at Tanglewood

Tanglewood Music Shed, scene of the Boston Symphony Orchestra's annual Summer concerts, will be used for the first time tomorrow as the setting for a religious ceremony that is expected to draw more than 10,000 persons.

The Most Rev. Christopher J. Weldon, bishop of the Springfield, Mass., Catholic diocese, will celebrate a Pontifical Solemn High Mass there at 10 a.m., as part of the bi-annual state convention of the Catholic Daughters of America. The three-day convention opened today at the Hotel Sheraton in Pittsfield.

GREENE COUNTY "RECORDER-EXAMINER" June 17, 1954 [116]

Programs for the six Wednesday night chamber music concerts during the Tanglewood season have been announced:

July 7 — Claudio Arrau, piano and the Bel Arte Trio in an all Beethoven program.

July 14 — The Albeneri Trio in Brahms, B Major; Martinu, D Minor; and Beethoven, B flat.

July 21—The Zimbler Sinfonietta playing works by Vivaldi, Stravinsky and Rossini.

July 28 — The Griller String Quartet playing Mozart, Bloch and Beethoven.

Aug. 4—The Kroll String Quartet in Haydn, Hindemith and Ravel.

Aug. 11—Zino Francescatti, violin, and Arthur Balsam, piano, playing works by Brahms and Bach.

Tickets for these concerts are available from the Berkshire Festival office for $3 and $2.

The Tanglewood office also announces that there will be twenty-five concerts by students of the Music Center during the season. Admission to these concerts is by membership in the Friends of the Berkshire Music Center.

Don't forget the Saturday morning rehearsals of the full orchestra from 10 a.m. to about 1 p.m. Admission is only $1 and this is an excellent way to introduce young people to an orchestra. Much less formal than a regular concert.

Cir. (D 26,991)
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BERKSHIRE EAGLE
MAY 8 - 1954

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Admission to Tanglewood for the opera performances is by invitation to the Friends of the Berkshire Music Center, who support its activities with contributions. Membership in the Friends results also in an invitation to some 40 additional concerts by students during the Tanglewood season, July 5 to Aug. 15.

In announcing "The Tender Land," Frederic Cohen, who will head the Berkshire Music Center opera department this summer, while its head, Boris Goldovsky, is on leave of absence, stresses that the planned production by the students at Tanglewood will be different in conception from the opera's premiere by the New York City Opera Company at New York City Center on April 1.

Aaron Copland, composer of many symphonies, concert selections, ballets, chamber music and theater and film music, explored the opera medium only once before, when he wrote "The Second Hurricane," a children's piece more than 15 years ago.

"The Tender Land," finished in March of this year, was written on a commission from the League of Composers from a grant by Richard Rodgers and Oscar Hammerstein II. The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Edward Weston in a book about Southern tenant farmers in the '30s. "Let Us Now Praise Famous Men," by James Agee. In two acts, lasting an hour and a half, it tells the story of Laurie, eldest of two daughters of a farmer's wife, and her decision on the eve of her graduation to strike out for happiness beyond the horizon of the farm.

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BERKSHIRE EAGLE
APR 28 1954

Lenox Wants BSO Benefit To Ease Expenses for Town

President Henry Cabot, However, Declines Request Citing Other Communities and Orchestra's Own Financial Problems

LENOX—Town authorities here today released a letter to the Boston Symphony Orchestra suggesting that a benefit performance be given annually at Tanglewood, the proceeds to go to the town treasury, and a reply from the orchestra declining to give the concert this summer.

The letter to the orchestra was addressed to Henry B. Cabot, president of the trustees of the BSO, and was signed by R. Harry Barnes, chairman of the Board of Selectmen, and John D. Kennedy, chairman of the Planning Board. The reply was signed by Mr. Cabot.

In their letter, the town officials point out that the season of the Berkshire Festival has been extended this summer.

Town Expenses Increased

"The Festival has in past years," the letter states, "added directly and indirectly to the expense of town government. The services rendered by the Fire Department, Police Department, Library, etc., have of necessity been increased, and with a fuller program in prospect, these services will have to be further extended . . .

"As Lenox is almost entirely a residential community with no industries," the town officials point out, "and with business confined to local merchants and seasonal inns and motels, the expense of local government is borne preponderantly by the home-owner."

The letter also mentions the extra expense to the town of the proposal to take over the local community center. This was approved at the last annual meeting though "a portion of the population was reluctant . . . in view of a pressing need for water and sewer mains, and sidewalks."

Suggest Annual Event

"It has occurred to the Lenox Board of Selectmen and Planning Board," the letter continues, "that the festival might help the town by giving an annual benefit performance by the Boston Symphony Orchestra during the Tanglewood season, the proceeds . . . to be turned over to the town as a contribution to the welfare of the Community Center, Fire Department, Police Department and Library.

"The Boston Symphony Orchestra has been appealing to the general public for support which has not been denied them, and we, the public of a small community, are in turn appealing to the Boston Symphony Orchestra for support which we hope will not be denied us."

'Sentiments . . . Are Mutual'

In his reply, Mr. Cabot stated that "the trustees and management of the orchestra have been most appreciative of the good will and cooperation which the festival has enjoyed from the officials and residents of Lenox. . . . Certainly the sentiments which you express are mutual . . .

"However, we are still in the process of making an experiment and apart from any other considerations it is my feeling that we have obligated ourselves concertwise to as great an extent as it would be wise to do this summer.

"What we could do in the future to meet your suggestion I am not sure," Mr. Cabot continues, "but I think I should mention that if and when your suggestion is acted upon, it would be necessary to take into account similar feelings on the part of other communities, particularly Stockbridge, and probably other neighboring towns, all of whom assist in our community effort and in some measure share in resulting responsibilities.

Orchestra Needs $250,000

"You may have noticed that this year the trustees (of the orchestra) undertook to secure contributions principally for current needs in the amount of $250,000. We are still substantially short of this goal. By this you will see that the trustees . . . are also faced with financial problems.

"I expect," Mr. Cabot's letter concludes, "as usual, to attend several of the concerts this summer and shall be very happy to meet with you gentlemen, which I am sure would result in our each understanding the other's point of view."

MUSIC

Munch Conducts Berlioz' "Damnation of Faust"

Sixteenth pair of concerts by the Boston Symphony Orchestra in the Friday afternoon-Saturday evening series, at Symphony Hall, Charles Munch conducted "The Damnation of Faust," by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists: Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander. The baritone solo in the epilogue was sung by McHenry Boatwright.

By CYRUS DURGIN

Not the least of Charles Munch's distinctions during his years in Boston has been his devotion to the music of Hector Berlioz. That already has given us the Requiem, the complete "Romeo and Juliet" Symphony, the "Fantastic" Symphony, and "L'Enfance du Christ." Now it brings us, this week, the first local performances in nearly 20 years of "The Damnation of Faust." I think, when the record comes to be examined in times future, this performance of "The Damnation of Faust" will prove to have been one of the great achievements of Mr. Munch's sojourn here.

In the first place it was the whole score—except for the 55-measure introduction, on the bugle calls of the returning soldiers, which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This, Mr. Munch was justified in omitting. In the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be; a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

Cir. (D 26,991)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 17 1954

BSO Meeting Is Sought In June

Town Officials Want Session Before Concerts

LENOX — The Selectmen and Planning Board here have sent another letter to Henry B. Cabot of Boston, president of the Boston Symphony Orchestra, requesting a meeting with BSO representatives in June.

In response to a letter mailed last month, suggesting a special concert to raise money to help meet expenses to the town resulting from the Tanglewood season, Mr. Cabot said he would be glad to meet with Selectmen during the 1954 Berkshire Festival season.

"We feel it would be unwise to wait until the concert season begins as there are several pressing matters that ought to receive prompt attention," the new letter from town officials states.

"We wish to thank you for your letter of April 22," the town officials begin. "We welcome the opportunity to meet with you to discuss problems that have arisen in connection with the expansion of the festival season . . ."

The letter suggests that a meeting be arranged early in June between officials of the town and representatives of the orchestra. The signers of the letter are R. Harry Barnes, chairman of the Selectmen, and John D. Kennedy, chairman of the Planning Board, who also signed the previous letter.

BOSTON, MASS.
HERALD
MAY 16 1954

Additional Berkshire Festival Soloists

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, bass-baritone of the Metropolitan Opera; and E. Power Biggs, organist, have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. this summer. The six weekends of summer concerts in the hills of Western Massachusetts commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, 'cello) in an all-Beethoven program in the Theater-Concert Hall on Wednesday evening, July 7. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburg Concertos, with Lukas Foss as solist, in the Theater-Concert Hall on Friday, July 9. The Festival continues through Sunday afternoon, August 15.

Mr. Singher, Mr. Poleri, Mr. Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust," to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood, by the full 104-piece Boston Symphony conducted by Mr. Munch, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
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Mr. Poleri will also be the soloist in Berlioz' "Te Deum" which Mr. Munch will conduct at the Shed concert of Saturday evening, Aug. 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center. Mr. Poleri will sing the single solo part in Berlioz' "Requiem," with which Mr. Munch will close the Festival on Sunday afternoon, Aug. 15, this program a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony.

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 Festival performance of Berlioz' dramatic symphony "Romeo and Juliet," will repeat their roles in the performance of July 31.

Mr. Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire Festival.

Other of the summer soloists previously announced, are Miss Steber in Berlioz' "Summer Nights," on Saturday evening, Aug. 7; Lukas Foss in the Bach Brandenburg Concerto No. 5 (Friday evening, July 9) Claudio Arrau, in Beethoven's "Emperor" Concerto (Sunday afternoon, July 11) in an all-Beethoven program which Pierre Monteux will conduct; Vera Franceschi, pianist, in Franck's "Les Djinns," which Mr. Monteux wil conduct (Saturday evening, July 17); Leon Smit, pianist, in Aaron Copland's Piano Concerto (Sunday afternoon, July 18); William Primrose, violist, in Berlioz's "Harold in Italy" Symphony (Sunday afternoon, July 25); Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto (Friday evening, July 30); Ruth Posselt, violinist, in Dvorak's Violin Concerto (Sunday afternoon, Aug. 1); Seymour Lipkin, pianist, in a Mozart Piano Concerto (Friday evenign, Aug. 6); Zina Francescatti in Beethoven's Violin Concerto (Sunday afternoon, Aug. 8); and Nicole Henriot, pianist, in Ravel's Piano Concerto (Saturday evening, Aug. 14).

Music News: Tanglewood To Hear 'Tender Land'

N.Y. Herald Trib., 5/16/54

By FRANCIS D. PERKINS

Had Brandeis University been able to carry out its plans for its third festival, Aaron Copland's "The Tender Land" would have been staged in Waltham this June. But on-and-off campus construction has made a 1954 Brandeis festival unfeasible, and the event has been put off to next year. "The Tender Land," however, will not have to wait that long for its first New England production, which will be given by the Berkshire Music Center's opera department Monday and Tuesday nights, Aug. 2 and 3, at Tanglewood, Lenox, Mass.

[117]

Clr. (D 26,991)
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BERKSHIRE EAGLE
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Sixteenth pair of concerts by the Boston Symphony Orchestra in the Friday afternoon–Saturday evening series, at Symphony Hall, Charles Munch conducted "The Damnation of Faust," by Hector Berlioz. The choruses were the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth. The soloists: Suzanne Danco, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander. The baritone solo in the epilogue was sung by McHenry Boatwright.

By CYRUS DURGIN

Not the least of Charles Munch's distinctions during his years in Boston has been his devotion to the music of Hector Berlioz. That already has given us the Requiem, the complete "Romeo and Juliet" Symphony, the "Fantastic" Symphony, and "L'Enfance du Christ." Now it brings us, this week, the first local performances in nearly 20 years of "The Damnation of Faust." I think, when the record comes to be examined in times future, this performance of "The Damnation of Faust" will prove to have been one of the great achievements of Mr. Munch's sojourn here.

In the first place it was the whole score—except for the 55-measure introduction, on the bugle calls of the returning soldiers, which opens the third part but makes a jarring effect just before the scene in Marguerite's chamber. This, Mr. Munch was justified in omitting. In the second place it was a performance absolutely gorgeous in terms of orchestral virtuosity, and very superior, indeed, for the singing by chorus and soloists. Just for pure richness of tone, sweet, transparent and unforced, this performance was memorable.

It takes a real Berlioz conductor to re-create this work as the splendid and imposing work it can be; a conductor who understands and sustains the passion that filled most of the music that Berlioz ever wrote, and yet who does not dwell upon spectacular effects for their own sake.

"The Damnation of Faust," analyzed literarily, philosophically or poetically, is no more the "Faust" of Goethe than is Gounod's well-known opera. But like the opera it is a musical expression, peculiarly personal to the composer, of elements of "Faust". So far as each composer chose to go, his "Faust" is a masterpiece. Even, with Berlioz, the fiery, interpolated "Rakoczy" March yesterday won a special round of applause.

Though "The Damnation of Faust" ranges from the martial magnificence of the "Rakoczy" through the brilliant trivialities of the songs in Auerbach's cellar, to the amorous beauties of the lovers' songs, to the three-ring circus of the "Pandemonium" and the pious assurance of the epilogue, it must all be treated seriously and on the same level of worth. That Mr. Munch did, and thereby performed the score with irresistible eloquence.

The soloists were well suited to their parts, although the clean and finely styled singing of Mme. Danco was cucumber-cool for her part. David Poleri, as Faust, sang with ringing tones, real passion and admirable enunciation. Perhaps his style might have been a little more Italian than French, but the total result was glorious. Mr. Singher, unfailingly excellent in whatever he does, was resonant and expressive, and in every note the artist. The short role of Brander was commendably done by Mr. Gramm.

Mr. Woodworth prepared his Harvard and Radcliffe choruses well. As usual with young singers, their tone was light, but their vigor and precision were sufficient to compensate. If they got foul of the beat now and again, they need not feel badly, for Berlioz, when he goes fast, is the devil himself for tricky rhythms.

Mr. Boatwright, a promising young artist, did well the short solo of the epilogue which suffered not at all in being transferred to a single voice from the six basses originally prescribed. There was no boys' chorus for this section and it did not matter. The performance took just 2½ hours, with a single intermission.

Clr. (D 26,991)
This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 17 1954

BSO Meeting Is Sought In June

Town Officials Want Session Before Concerts

LENOX — The Selectmen and Planning Board here have sent another letter to Henry B. Cabot of Boston, president of the Boston Symphony Orchestra, requesting a meeting with BSO representatives in June.

In response to a letter mailed last month, suggesting a special concert to raise money to help meet expenses to the town resulting from the Tanglewood season, Mr. Cabot said he would be glad to meet with Selectmen during the 1954 Berkshire Festival season.

"We feel it would be unwise to wait until the concert season begins as there are several pressing matters that ought to receive prompt attention," the new letter from town officials states.

"We wish to thank you for your letter of April 22," the town officials begin. "We welcome the opportunity to meet with you to discuss problems that have arisen in connection with the expansion of the festival season . . ."

The letter suggests that a meeting be arranged early in June between officials of the town and representatives of the orchestra. The signers of the letter are R. Harry Barnes, chairman of the Selectmen, and John D. Kennedy, chairman of the Planning Board, who also signed the previous letter.

BOSTON, MASS.
HERALD
MAY 16 1954

Additional Berkshire Festival Soloists

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, bass-baritone of the Metropolitan Opera; and E. Power Biggs, organist, have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. this summer. The six weekends of summer concerts in the hills of Western Massachusetts commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, 'cello) in an all-Beethoven program in the Theater-Concert Hall on Wednesday evening, July 7. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburg Concertos, with Lukas Foss as solist, in the Theater-Concert Hall on Friday, July 9. The Festival continues through Sunday afternoon, August 15.

Mr. Singher, Mr. Poleri, Mr. Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust," to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood, by the full 104-piece Boston Symphony conducted by Mr. Munch, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
Apr 3 1954

Soloists Announced For Tanglewood

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Mr. Poleri will also be the soloist in Berlioz' "Te Deum," which Mr. Munch will conduct at the Shed concert of Saturday evening, Aug. 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center. Mr. Poleri will sing the single solo part in Berlioz' "Requiem," with which Mr. Munch will close the Festival on Sunday afternoon, Aug. 15, this program a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony.

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 Festival performance of Berlioz' dramatic symphony "Romeo and Juliet," will repeat their roles in the performance of July 31.

Mr. Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire Festival.

Other of the summer soloists previously announced, are Miss Steber in Berlioz' "Summer Nights," on Saturday evening, Aug. 7; Lukas Foss in the Bach Brandenburg Concerto No. 5 (Friday evening, July 9) Claudio Arrau, in Beethoven's "Emperor" Concerto (Sunday afternoon, July 11) in an all-Beethoven program which Pierre Monteux will conduct; Vera Franceschi, pianist, in Franck's "Les Djinns," which Mr. Monteux wil conduct (Saturday evening, July 17); Leo Smit, pianist, in Aaron Copland's Piano Concerto (Sunday afternoon, July 18); William Primrose, violist, in Berlioz's "Harold in Italy" Symphony (Sunday afternoon, July 25); Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto (Friday evening, July 30); Ruth Posselt, violinist, in Dvorak's Violin Concerto (Sunday afternoon, Aug. 1); Seymour Lipkin, pianist, in a Mozart Piano Concerto (Friday evenign, Aug. 6); Zina Francescatti in Beethoven's Violin Concerto (Sunday afternoon, Aug. 8); and Nicole Henriot, pianist, in Ravel's Piano Concerto (Saturday evening, Aug. 14).

Music News: Tanglewood To Hear 'Tender Land'

N.Y. Herald Trib., 5/16/54

By FRANCIS D. PERKINS

Had Brandeis University been able to carry out its plans for its third festival, Aaron Copland's "The Tender Land" would have been staged in Waltham this June. But on-and-off campus construction has made a 1954 Brandeis festival unfeasible, and the event has been put off to next year. "The Tender Land," however, will not have to wait that long for its first New England production, which will be given by the Berkshire Music Center's opera department Monday and Tuesday nights, Aug. 2 and 3, at Tanglewood, Lenox, Mass.

C173

TIGHT BINDING

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

MAY 15 1954

Soloists Announced For Tanglewood

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, bass-bartone of the Metropolitan Opera; and E. Power Biggs, organist, have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood this summer.

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Cir. (D 26,042)

This Clipping From
HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

Tanglewood Has New Schedule Of Concert Programs Outlined

A new schedule of concert programs will go into effect at the Berkshire Festival at Tanglewood this summer. This year there will be six Saturday evening and six Sunday afternoon concerts by the Boston Symphony Orchestra in the big Music Shed, six chamber music concerts on Wednesday evenings in the Theatre-Concert Hall, and six Friday night concerts in the Theatre-Concert Hall by the chamber orchestra.

Most of the orchestral concerts, both the chamber orchestra, and the full orchestra will be conducted by Charles Munch, Boston Symphony director. Guest conductors will include Pierre Monteux, Jean Morel, and Lukas Foss. A good many compositions by Hector Berlioz will be played this year in honor of the French composer's 150th anniversary.

Tickets are available for all these concerts. For the student concerts, which include the opera or choral presentations on Tuesday nights and the student orchestra concerts on Thursday nights as well as a number of other concerts, admission is open to those who have become members through voluntary contribution to the Society of Friends of the Berkshire Music Center.

The Festival programs as now planned are as follows:

Theatre-Concert Hall: six Wednesday evenings: Chamber Music: Claudio Arrau, piano, The Bel Arte Trio, Beethoven program.

July 14, The Albeneri Trio.

July 21, The Zimbler Sinfonietta. Vivaldi-Stravinsky-Rossini.

July 28, The Griller String Quartet.

Aug. 4, The Kroll String Quartet.

Aug. 11, Zino Francescatti, violin, Sonata Program.

Friday evenings at Chamber orchestra:

July 9, Bach, Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, Piano solo: Lukas Foss, conductor: Charles Munch.

July 16, Bach, Cantata No. 93 "Wer nur den lieben Gott", (Hugh Ross conducting), Suites Nos. 1 and 4, conductor Charles Munch.

July 23, Handel Concerto Grosso for Strings, Op. 6, No. 4, Haydn Symphony No. 100, "Military", Haydn "Nelson" Mass, (Hugh Ross conducting) conductor: Charles Munch.

Charles Munch

chorus and soloists, conductor: Lukas Foss.

Thursday evening, Aug. 12, Rossini, overture to "Scala di Seta", Mozart, symphony in B flat K.319, Ravel, "Mother Goose" Suite, Strauss "Der Burger als Edelmann", conductor: Jean Morel.

The annual Tanglewood on Parade program will take place on Friday, Aug. 13.

Music Shed: Six Saturday evenings, Boston Symphony orchestra.

July 10, Berlioz, "The Damnation of Faust", with Harvard Glee club, Radcliffe Choral Society and Soloists, conductor: Charles Munch.

July 17, Franck, "Le Chasseur Maudit", "Les Eolides", "Les Djinns", for piano and orchestra, soloist: Vera Franceschi, symphony in D Minor, conductor: Pierre Monteux.

July 24, Weber Overture to "Der Freischutz", Prokofieff Symphony No. 6, Strauss "Don Juan", Elgar "Enigma" variations, conductor: Jean Morel.

July 31, Berlioz, "Romeo and Juliet", Dramatic Symphony, with Festival Chorus and soloists, conductor: Charles Munch.

Aug. 7, Berlioz, Overture to "Benvenuto Cellini", "Royal Hun and Storm" from "The Trojans" "Summer Nights", for soprani and orchestra, soloist: Eleano Steberr, "Te Deum" with Festiva Chorus and soloists, conductor Charles Munch.

Aug. 14, Wagner "A Faus Overture", Piston Symphony No 4, Ravel, Piano Concerto, soloist Nicole Henriot, Saint-Saens sym phony No. 3, (With organ), con ductor: Charles Munch.

Six Sunday afternoons, Bostor Symphony orchestra:

July 11, Beethoven, Overture to "Leonore", No. 3, Piano Concerto No. 5 ("Emperor"), soloist: Claudio Arrau, Symphony No. 5 conductor: Pierre Monteux.

July 18, Debussy "Iberia", Copland, Piano Concerto, soloist: Leo Smit, Berlioz "Fantastic Symphony", conductor: Charles Munch.

July 25, Berlioz, Overture to "Beatrice and Benedick", "Harold in Italy", Symphony, (with Viola Solo), soloist: William Primrose, Toch Symphony No. 2, conductor: Charles Munch.

Aug. 1, Prokofieff "Chout", Ballet Suite, Dvorak Violin Concerto, Soloist: Ruth Posselt, Sibelius Symphony No. 2, conductor: Richard Burgin.

Aug. 8, Gluck Overture to "Alceste", Beethoven violin concerto, Soloist: Zino Francescatti Brahms Symhphony No. 2, conductor: Charles Munch.

Aug. 15, Berlioz, "Requiem" with Festival chorus and soloists, conductor: Charles Munch.

Before June 1, inquiries should be addressed to the Berkshire Festival Office, Symphony Hall, Boston, and after June 1, to the Berkshire Festival, Tanglewood, Lenox, Mass.

THE ORIGINAL
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PRESS CLIPPINGS
220 W. 19th St., NEW YORK 11, N.Y.
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Cir. (D 99,838)

This Clipping From
WORCESTER, MASS.
GAZETTE

MAY 13 1954

BOSTON, MASS.
MORNING GLOBE

MAY 16 1954

Berkshire Festival Announces Soloists for Great Variety of Summer Concerts

...baritone; David Poleri will sing the single solo ... tenor; Donald Gramm part in Berlioz' "Requiem," with ... John McCollum which Mr. Munch will close the ... Festival on Sunday afternoon, Aug. ... this program a memorial to ... Koussevitsky, for 25 years ... director of the Boston Symphony, pioneer of the Tanglewood ... development.

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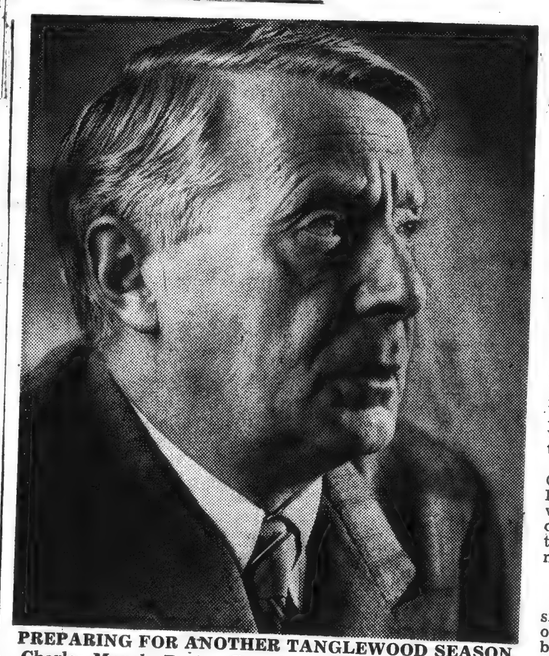

PREPARING FOR ANOTHER TANGLEWOOD SEASON
Charles Munch, Boston Symphony Orchestra Conductor

Tanglewood Season Will Open July 7

Special to The Gazette

LENOX, May 13—Operation Tanglewood is under way in this pine-shaded community in the Berkshires as the Boston Symphony Orchestra prepares for its 15th Summer season.

Since 1938 when the huge pie-shaped Music Shed was erected, the Berkshire Music Festival has attracted music lovers from all over the eastern United States and Canada.

This year's program has been eplarged. It will open for six weeks on July 7 with a chamber music concert featuring Claudio Arrau marking his 30th anniversary as a piano soloist with the orchestra.

It will conclude Aug. 15 when Charles Munch will conduct Berlioz's massive "Requiem" with David Poleri, tenor, and other soloists and chorus from the choral and opera departments of the Music Center.

Evening Concerts

The Festival will comprise six Wednesday evening concerts of chamber music by The Alberneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Kroll String Quartet and Zino Francescatti donating their services, these concerts benefiting the Music Center. The six concerts by the chamber section of the Boston Symphony, known popularly as "the Bach-Mozart series" formerly given during the first three weekends of the Festival will be strung over each Friday night (except Aug. 13, the day of the gala "Tanglewood on Parade"), when the concert will be given Aug. 12. Mr. Munch, with the assistance of Lukas Foss, Jean Morel and Hugh Ross conducts these concerts, and soloists include Lukas Foss, Seymour Lipkin, pianists; Doriot Anthony, flute.

The Shed concerts this year total 12, as against last year's nine, six on Saturday evenings, six on Sunday afternoons. Charles Munch will conduct, with two concerts led by Pierre Monteux, one by Jean Morel, who heads the orchestra department of the Berkshire Music Center, one by Richard Burgin, concertmaster of the Boston Symphony.

Will Honor Composer

The Shed concerts will honor the 150th anniversary of the birth of Hector Berlioz by performing complete versions of this composer's principal works. These include "The Damnation of Faust" which Mr. Munch conducts July 10, with Eleanor Steber, soprano of the Metropolitan Opera, David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass-baritone, and the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodward; the "Fantastic Symphony," which Mr. Munch conducts July 18; the Overture to "Benvenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights," with Eleanor Steber, and the "Te Deum" with David Poleri and other soloists and Festival and Chorus; and the Festival's concluding "Requiem," Aug. 15 afternoon. Other noted soloists on the Festival's Shed programs are Claudio Arrau, Vera Franceschi, Nicole Henriot and Leo Smit, pianists; Zino Francescatti and Ruth Posselt, violinists.

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SYRACUSE, N. Y.
HERALD-AMERICAN

MAY 16 1954

'54 Tanglewood Soloists; Season in Chautauqua; Lyric Tent Raising

This date in music: 1904, on the 60th anniversary of his first appearance in England, Violinist Joseph Joachim plays the Beethoven Concerto in Queens Hall, London and is presented with Sargent's portrait of him by A. J. Balfour, British statesman.

By E. V. W.

SIX WEEKENDS of summer concerts in "Tanglewood," Lenox, Mass., summer home of the Boston Symphony Orchestra, start in July with members of the Metropolitan Opera among soloists in the huge Music Shed, the orchestra conducted by Charles Munch, music director of the orchestra and the Berkshire Music Festival.

AMONG NOTED soloists during the Tanglewood season: Eleanor Steber, soprano; David Poleri and John McCollum, tenors Martial Singher, baritone; Nicola Moscona, bass-baritone; E. Power Biggs, organist; Claudio Arrau, pianist; Zino Francescatti, violinist. When the Berlioz' "Damnation of Faust" is sung on July 10, the Harvard Glee Club and the Radcliffe Choral Society under direction of G. Wallace Woodworth, will assist, these choruses from Cambridge, Mass., returning from a first transcontinental tour will make their first visit to Tanglewood. The full 104-piece orchestra will play.

THE FIRST Piano Quartet has been engaged for a concert in Chautauqua the night of Aug. 28, according to Dr. Ralph McCallister, Chautauqua program director, formerly of the faculty of Syracuse University. The Quartet goes to Chautauqua in a Special Music Event. Edwin Fadiman organized the musicians: Adam Garner, glauco D'Atili, Frank Mittler and Edward Edson, each a concert pianist in his own right.

The center will also give a double bill, Orazio Vecchi's sixteenth-century madrigal opera, "L'Amfiparnasso," and Ernst Toch's "The Princess and the Pea," on Tuesday, July 27. According to Frederic Cohen, who heads the opera department this summer, the Tanglewood production of "The Tender Land" will differ in conception from the one first staged here by the City Opera on April 1.

"The Princess and the Pea," first performed in 1927 at Baden Baden in Germany, was introduced to America by a W. P. A. opera company in New York in June, 1936. The Vecchi work, which has been heard here in concert form, will have its first American stage performance.

WORCESTER, MASS.
TELEGRAM
MAY 16 1954

Music

New Copland Opera Slated for Tanglewood

By RAYMOND MORIN, Telegram Music Critic

It may well be that the greatest of the Berkshire Music Center will provide the most important musical event at Tanglewood this Summer.

On Aug. 2 and 3 they will present the second performance anywhere and the New England premiere of Aaron Copland's opera, "The Tender Land," finished in March of this year.

In announcing the new Copland drama, Frederic Cohen, who will head the Center's opera department this Summer while Boris Goldovsky is on leave of absence, stresses that the planned production by the students at Tanglewood will be different in conception from the opera's premiere by the N. Y. City Opera Company at City Center on April [illegible].

Knowing the [illegible] and ingenuity that lies behind these students' efforts, I can well believe it.

Several Surprises

This [illegible] no means the first time that the Berkshire students have hit the jackpot. In 1942, they gave the first Western Hemisphere Concert performance of Shostakovitch's Seventh Symphony. That was the one about which so many of the critics raved [illegible]ly and changed their minds after hearing it a few times.

The Berkshire operatic department was responsible also for stunning productions of "Peter Grimes," "Albert Herring" (one critic inadvertently called it "Albert's Herring" throughout a review), and Jacques Ibert's "Le Roi d'Yvetot."

Perhaps the Copland opera announcement will help soothe Geoffrey O'Hara just a little. He's associated with the American Composer-Authors Guild and is a composer in his own right.

Wrote a Letter

Mr. O'Hara wrote a letter to the editor of Musical Courier and it's in the current issue. It says that he read in the March issue of the magazine, "Complete Berkshire Festival Program"—and it left him speechless.

The letter continues: "The Boston Symphony Orchestra has its hat out asking us American money barons to contribute about half a million dollars of American money or the orchestra will have to fold up.

"So, in the light of this fantastic request, let us take a peek at the programs this orchestra announces, to find out what they proposed to play in the way of American music in return for a half million dollars of American money. And here it is. Hold your seats everybody. The orchestra is giving us two items, one Copland (Piano Concerto) the other Piston (Symphony No. 4). More than 30 hours of music, and maybe (I said maybe) one of these hours given to promote native composers."

Record Stands Up

In the first place, the Boston Symphony has not requested a half million dollars to be earmarked for the performance of American music. Secondly, we reported in this column two weeks ago that the record shows that during the past five seasons, one out of every 11 works conducted by Charles Munch was by an American composer by birth or long residence.

That record stands up well against those of most major symphony orchestras in this country.

Award Winner

I doubt if much of America had ever heard of John Browning until this month. The Juilliard School of Music student, working toward his bachelor of science degree, has now had a taste of fame by winning first prize in the Steinway Centennial Award. The prize is $2000 and the publicity value is worth many times that amount.

The 20-year-old pianist from Los Angeles is a student of Mme. Rosina Lhevinne, widow of Joseph Lhevinne, who played many times in Worcester.

Like the late Olga Samaroff, Mme. Lhevinne has had great success in teaching. The ladies may not reach the highest plateau as composers, but they certainly can turn out pianists.

Heads Recital

Something a little different in the nature of an organ recital will be given at Memorial Hall, Webster, Wednesday evening, May 19, at 8 o'clock.

Porter Heaps will [illegible] max[illegible] day of master cl[illegible] with a program on the H[illegible] and concert organ models, which will include such full-toned works as the "Allegro vivace" from Widor's Fifth Symphony, de Falla's "Ritual Fire Dance," and the "Ride of the Valkyries" by Wagner.

It's expected that about 10 church organists and teachers from the vicinity will attend the sessions at 10 a. m., 2 p. m. and the evening program.

The seminar is sponsored by M. Steinert & Sons Co.

Good Music

Herewith are the complete programs of classical and concert music to be heard this week on the Raymond Morin programs over WTAG and WTAG-FM.

TODAY, 10.30-11 p. m.

KLENKA: Russian and Ludmilla Overture — Philadelphia Orchestra, Eugene Ormandy, conductor.

SIBELIUS: Symphony No. 7 in C major, Opus 105—New York Philharmonic, Sir Thomas Beecham.

Monday, 10.30-11 p. m.

KHACHATURIAN: Lezghinka, from "Gayne Ballet Suite No. 1"—New York Philharmonic, Efrem Kurtz.

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GERMAN: Henry VIII Dances (Morris Dance; Shepherd's Dance; a Three Dance)—City of Birmingham Orchestra, George Weldon.

KINGSTON, N.Y
FREE
5/20/54

Players and Pipers

By John and Betty Bagley

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NEW CANAAN, CONN
ADVERTISER
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New Copland Opera In Berkshire Bow

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There will be a single performance on July 27 of a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the 16th century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will have its first staged performance in the U. S.

Admission to Tanglewood for the opera performances is by invitation to the Friends of the Berkshire Music Center, who support its activities with contributions.

SPRINGFIELD, MASS.
REPUBLICAN
MAY 16 1954

Six More Soloists Added To Roster for Tanglewood

Martial Singher, David Poleri, Donald Gramm, John McCollum, Nicola Mascona and E. Power Biggs Engaged for Feature Roles

Boston, May 15—Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, bass-baritone of the Metropolitan Opera; and E. Power Biggs, organist, have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, this summer.

The six weed ends of summer concerts in the hills of Western Massachusetts commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, 'cello) in an all-Beethoven program in the Theater-Concert Hall on Wednesday evening, July 7.

College Choruses

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburg Concertos, with Lukas Foss as soloist, in the Theater-Concert Hall on Friday, July 9. The Festival continues through Sunday afternoon, Aug. 15.

Singher, Poleri, Gramm and Eleanor Steber, soprano of the Metropolitan Opera, will be soloists in Berlioz' "The Damnation of Faust," to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood, by the full 104-piece Boston Symphony conducted by Mr. Munch, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

Poleri will also be the soloist in Berlioz' "Te Deum," which Mr. Munch will conduct at the Shed concert of Saturday evening, Aug. 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center, the summer school of music maintained by the orchestra. Poleri will sing the single solo part in Berlioz' "Requiem," which will close the festival on Sunday afternoon, Aug. 15, this program a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symhony, pioneer of the Tanglewood development.

Biggs in Shed

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 festival performance of Berlioz' dramatic symphony "Romeo and Juliet," will repeat their roles in the performance of Saturday evening, July 31. Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire festival.

Other of the summer soloists, previously announced, are Miss Steber in Berlioz' "Summer Nights," on Saturday evening, Aug. 7; Lukas Foss in the Bach Brandenburg Concerto No. 5 (Fri. eve., July 9) Claudio Arrau, in Beethoven's "Emperor" Concerto (Sun. aft., July 11) in an all-Beethoven program which Pierre Monteux will conduct; Vera Franceschi, pianist, in Franck's "Les Djinns," which Mr. Monteux will conduct (Sat. eve., July 17); Leo Smit, pianist, in Aaron Copland's piano concerto (Sun. aft., July 18).

Other Soloists

Also William Primrose, violist, in Berlioz' "Harold in Italy" Symphony (Sun. aft., July 25); Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's flute concerto (Fri. eve., July 30); Ruth Posselt, violinist, in Dvorak's violin concerto (Sun. aft., Aug. 1); Seymour Lipkin, pianist, in a Mozart piano concerto (Fri. eve., Aug. 6); Zino Francescatti in Beethoven's violin concerto (Sun. aft., Aug. 8); and Nicole Henriot, pianist, in Ravel's piano concerto (Sat. eve., Aug. 14).

Soloists in six choral works which the Berkshire Festival will offer will be chosen from among choral and opera students of the Berkshire Music Center, and will be announced later. These are: the Bach Cantata No. 93 ("Wer nur den lieben Gott") (Fri. eve., July 16); Haydn's "Nelson" Mass, which Hugh Ross conducts (Fri. eve., July 23); the alto role in "Romeo and Juliet" (Sat. eve., July 31); excerpts from Mozart's Berlioz "Te Deum" (Sat. eve., "Idomeneo," which Lukas Foss conducts (Fri. eve., Aug. 6); the Aug. 7) and "Requiem," (Sun. aft., Aug. 15).

PORTLAND, ME.
SUNDAY TELEGRAM
MAY 23 1954

"Aaron Copland's new opera, "The Tender Land," will have its second production and the New England premiere as major project of the summer at the Berkshire Music Center Opera Department, according to an announcement by the Boston Symphony [illegible] These will be two performances of "The Tender Land" at Tanglewood, Lenox, Theater-Concert Hall Aug. 2 and 3. [illegible] to the festival is announced for the Berkshire Festival, it is an impressive list, as is the list of works [illegible] for performance. A trip to the festival offers many delights to the music-minded during the season.

WORCESTER, MASS.
TELEGRAM
MAY 16 1954

Music

New Copland Opera Slated for Tanglewood

By RAYMOND MORIN, Telegram Music Critic

It may well be that the student of the Berkshire Music Center will provide the most important musical event at Tanglewood this Summer.

On Aug. 2 and 3 they will present the second performance anywhere and the New England premiere of Aaron Copland's opera, "The Tender Land," finished in March of this year.

In announcing the new Copland drama, Frederic Cohen, who will head the Center's opera department this Summer while Boris Goldovsky is on leave of absence, stresses that the planned production by the students at Tanglewood will be different in conception from the opera's premiere, by the N. Y. City Opera Company at City Center, on April [illegible].

Knowing the enthusiasm and ingenuity that lies behind these students' efforts, I can well believe it.

Seventh Symphony

This is by no means the first time that the Berkshire students have "hit the jackpot." In 1942, they gave the first Western Hemisphere Concert performance of Shostakovich's Seventh Symphony. That was the one about which so many of the critics raved so rhapsodically and changed their minds after hearing it a few times.

The Berkshire operatic department was responsible also for stunning productions of "Peter Grimes," Albert Herring" (one critic inadvertently called it "Albert's Herring" throughout a review), and Jacques Ibert's "Le Roi d'Yvetot."

Perhaps the Copland opera announcement will help soothe Geoffrey O'Hara just a little. He's associated with the American Composer-Authors Guild and is a composer in his own right.

Wrote a Letter

Mr. O'Hara wrote a letter to the editor of Musical Courier and it's in the current issue. It says that he read in the March issue of the magazine, "Complete Berkshire Festival Program"—and it left him speechless.

The letter continues: "The Boston Symphony Orchestra has its hat out asking us American money barons to contribute about half a million dollars of American money, or the orchestra will have to fold up.

"So, in the light of this fantastic request, let us take a peek at the programs this orchestra announces, to find out what they proposed to play in the way of American music in return for a half million dollars of American money. And here it is. Hold your seats everybody. The orchestra is giving us two items, one Copland (Piano Concerto) the other Piston (Symphony No. 4). More than 30 hours of music, and maybe (I said maybe) one of these hours given to promote native composers."

Record Stands Up

In the first place, the Boston Symphony has not requested a half million dollars to be earmarked for the performance of American music. Secondly, we reported in this column two weeks ago that the record shows that during the past five seasons, one out of every 11 works conducted by Charles Munch was by an American composer by birth or long residence.

That record stands up well against those of most major symphony orchestras in this country.

Award Winner

I doubt if much of America had ever heard of John Browning until this month. The Juilliard School of Music student, working toward his bachelor of science degree, has now had a taste of fame by winning first prize in the Steinway Centennial Award. The prize is $2000 and the publicity value is worth many times that amount.

The 20-year-old pianist from Los Angeles is a student of Mme. Rosina Lhevinne, widow of Joseph Lhevinne, who played many times in Worcester.

Like the late Olga Samaroff, Mme. Lhevinne has had great success in teaching. The ladies may not reach the highest plateaus as composers, but they certainly can turn out pianists.

Heaps Recital

Something a little different in the nature of an organ recital will be given at Memorial Hall YWCA, Wednesday evening May 26, at 8 o'clock.

Porter Heaps will [illegible] day of master classes with a program on the Hall and concert organ model, which will include such full-toned works as the "Allegro vivace" from Widor's Fifth Symphony, de Falla's "Ritual Fire Dance," and the "Ride of the Valkyries" by Wagner.

It's expected that about 10 church organists and teachers from the vicinity will attend the sessions at 10 a. m., 2 p. m. and the evening program.

The seminar is sponsored by M. Steinert & Sons Co.

Good Music

Herewith are the complete programs of classical and concert music to be heard this week on the Raymond Morin programs over WTAG and WTAG-FM.

TODAY, 10.30-11 p. m.

KLENKA: Russian and Ludmilla Overture — Philadelphia Orchestra, Eugene Ormandy, conductor.

SIBELIUS: Symphony No. 7 in C major, Opus 105—New York Philharmonic, Sir Thomas Beecham.

Monday, 10.30-11 p. m.

KHACHATURIAN: Lezghinka, from "Gayne Ballet Suite No. 1"—New York Philharmonic, Efrem Kurtz.

IPPOLITOV-IVANOV: Caucasian Sketches, Opus 10 [illegible] mountain pass; In the village; The Procession of the Sardar) — New York Philharmonic, [illegible] Mitropoulos.

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WEBER: Invitation to the Dance, Opus 65—Philadelphia Orchestra, Eugene Ormandy.

GRIEG: Norwegian Dances, Opus 35—City of Birmingham Orchestra, George Weldon.

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SPRINGFIELD, MASS.
EVE. NEWS
MAY 22 1954

Series Subscription Drive Goes Into Its Final Week

Patrons Desiring Preferential Locations for Berkshire Music Festival Notified of Deadline by Boston Symphony Officials

Boston, May 22—This is the final week for patrons of the Berkshire Music Festival, the 17th to be held in the hills of Western Massachusetts and the 15th in which the Boston Symphony Orchestra, Charles Munch, music director, has participated, to effect a savings and secure preferential locations by obtaining series subscriptions.

ELEANOR STEBER

In the enlarged Berkshire Festival, which attracted a record-breaking total attendance of 117,950 music lovers to Tanglewood last summer, an average of 4360 in its chamber concerts in the Theater-Concert Hall and an average of 10,200 in each of its huge Music Shed concerts, 24 concerts will be held in 1954, during the six weeks, July 7-August 15.

Until June 1, subscriptions may be purchased by writing to the Festival Office, Symphony Hall, Boston 15 for the following pairs of Shed concerts: Saturday evening July 10 and Sunday afternoon July 11; July 17 and 18; July 24 and 25; July 31 and Aug. 1; Aug. 7 and 8; Aug. 14 and 15. Applications for single concert ticket sale are received by mail or telephone to the box office, Tanglewood, Lenox, phone: Lenox 600.

Berlioz Memorial

The Shed concerts, which Mr. Munch will inaugurate on July 10 with the full 104-piece Boston Symphony Orchestra, will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. Guest conductors in the Shed series will be Pierre Monteux (two concerts), Jean Morel (one concert), Richard Burgin (one concert). Among the soloists, will be Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone. Piano soloists will be Claudio Arrau, Vera Franceschi, Nicole Henriot, and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other guest artists are William Primrose, violist, and the Harvard Glee Club and the Radcliffe Choral Society.

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The Festival offers also six Friday evening chamber concerts, known popularly as "the Bach-Mozart series," in the Theatre-Concert Hall on July 9, 16, 23, 30, Aug. 6 and 12 (Thursday), performed by Charles Munch and the chamber section of the Boston Symphony Orchestra, with Lukas Foss, Jean Morel and Hugh Ross as guest conductors, and with Lukas Foss and Seymour Lipkin, pianists, and Doriot Anthony, flutist, as soloists. Tickets for each concert are available now to subscribers to one or more of the Shed series.

An innovation this summer is the Wednesday evening chamber music concerts in the Theatre-Concert Hall, on July 7, 14, 21, 28, Aug. 4, 11. These feature such noted artists as Claudio Arrau, the Bel Arte Trio, the Albeneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Kroll String Quartet, and Zino Francescatti.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAY 21 1954

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NORTH ADAMS, MASS.
TRANSCRIPT
MAY 29 1954

Berkshire Residents Get 10 Days More For Tanglewood Tickets

Berkshire county residents have been given an extra 10 days to subscribe for series tickets to the Berkshire Symphonic festival concerts at Tanglewood, Lenox, this summer.

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BOSTON, MASS.
MORNING GLOBE
MAY 30 1954

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The recording of Berlioz' "Romeo and Juliet," as made by the Boston Symphony Orchestra under the direction of Charles Munch for R. C. A. Victor, has been awarded the "Grand Prix for vocal ensemble with orchestra" by the Academie Charles Cros of France. Assisting the orchestra were the Harvard and Radcliffe choruses. The soloists were Margaret Roggiero, contralto; Leslie Chabay, tenor, and Yi Kwei-Sze, bass.

This recording and likewise the performances of the work by Boston's Orchestra have been a feature of the past season, celebrating the 150th anniversary of the composer's birth. These performances were given in New York, Washington, D. C., and Lenox (Tanglewood), as well as Boston.

Berlioz' "Damnation of Faust," another feature of the past season, has likewise been recorded by this orchestra. Both scores will be featured in a Berlioz anniversary season at the Berkshire Festival next July and August.

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MORNING GLOBE
MAY 23 1954

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SPRINGFIELD, MASS.
REPUBLICAN
MAY 23 1954

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 28 1954

Tanglewood Box Office Opens June 3

TANGLEWOOD—The series subscription sale for the Berkshire Festival concerts by the Boston Symphony Orchestra at Tanglewood ends this weekend. The sale of tickets for single concerts commences Thursday, June 3, when the Tanglewood box office opens for the season. However, Berkshire County residents will be given an extension to June 10, orchestra manager George E. Judd announces, to take advantage of preferential locations and the saving involved in securing series subscriptions.

Under the direction of Charles Munch, music director, the Boston Symphony Orchestra will give 24 concerts at the 1954 Berkshire Festival, between July 7 and Aug. 15, including six Wednesday evening chamber concerts, six Friday evening "Bach-Mozart" concerts by the chamber section of the orchestra, six Saturday evening and six Sunday afternoon concerts by the full 104-man symphony in the Music Shed.

In announcing the extension of series sale to Berkshire County residents, a popular innovation this year, Mr. Judd feels Tanglewood's neighbors will have an advantage of securing seats if they act promptly over those who have not made similar provision and must find accommodation on the grounds of Tanglewood. Last year the Berkshire Festival shattered all attendance records, with an average of 4,360 at its chamber concerts in the Theater-Concert Hall (capacity 1,152) and an average of 10,200 for each of its concerts in the Music Shed (capacity 6,000).

BALTIMORE, MD.
NEWS-POST
MAY 26 1954

Berkshire Music Fete July 7

This is the final week for patrons of the Berkshire Music Festival to obtain subscription tickets for the various series of concerts, to be held at Tanglewood during the six weeks from July 7 to August 15.

The enlarged Festival will be the seventeenth in the series, and the fifteenth in which the Boston Symphony Orchestra has participated. It is expected this season's attendance will surpass the record-breaking figure of nearly 118-000 in 1953.

Twenty-four Shed concerts will be given, on Saturday evenings and Sunday afternoons, beginning July 10-11, and there is a large saving to be made by subscribing, for which address Symphony Hall, Boston 15. For single seats, write to the Box Office, Tanglewood, Lenox, Mass.

* * *

CHARLES MUNCH, who has just completed his fifth year as conductor of the Boston Symphony, will lead that ensemble of 104 in complete versions of the works of Berlioz, commemorating the 150th anniversary of the composer's birth.

The Bach-Mozart series of Chamber Music concerts will also be held, on Friday evenings, and the newly-arranged Wednesday evening Chamber music series, both in the Theater-Concert Hall.

H. A. F. P.

WEST HARTFORD, CONN
NEWS
5/27/54

BERKSHIRE

Monday, June 1st is the deadline for mailing subscriptions in for the Berkshire Festival if you want preferential locations and at the same time save a buck. Send your checks to the Festival Office, Symphony Hall. Applications for single concert ticket may be sent by mail or telephone to the box office at Tanglewood, Lenox, Mass.

The 16th annual festival last year broke all attendance records with over 117,000 music lovers. This year's concerts have doubled up in both Shed and Concert-Theater Hall. Marking the 150th anniversary of the birth of Hector Berlioz, complete versions of his principal works will be given by the 104 piece Boston Symphony with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors. Among noted Metropolitan Opera stars will be Eleanor Steber, Nicola Moscona, David Poleri, John McCollum, Martial Singher, and Donald Gramm. Other guest artists will include William Primrose, Vera Franceschi, Zino Francescatti, Ruth Posselt, Claudio Arrau, Nicole Henriot, the Harvard Glee Club and the Radcliffe Choral Society. Another big season seems to be in the making.

NEW YORK, N. Y.
TIMES
MAR 14 1954

GUESTS

Each summer the Berkshire Music Center has a famous composer as guest instructor. This year the guest at Tanglewood will be Ernst Toch. He will join Aaron Copland in teaching composition during the six-week session.

Because Leonard Bernstein and Boris Goldovsky will be on leaves of absence, their posts as heads of the orchestra and opera departments will be taken by Jean Morel and Frederic Cohen. Lukas Foss will be head of the Tanglewood study group in place of Ingolf Dahl, another faculty member on leave.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 23 1954

Tanglewood Tickets

BOSTON, May 22.—The subscription ticket sale at reduced rates for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., closes June 1. Until that date, subscriptions for the pairs of concerts by the full orchestra in Tanglewood's Music Shed, Saturday nights and Sunday afternoons, July 10-11 through Aug. 14-15, can be purchased by writing to the Festival Ofice, Symphony Hall, Boston 15 Mass. Applications for single concert tickets may be made by mail or telephone to the box ofice at Tanglewood (Lenox 600). Subscribers to the Shed series are also entitled to tickets at reduced rates in Tanglewood's Theater-Concert Hall on Friday nights, July 6 through Aug. 4, and Thursday, Aug. 12.

[120]

TIGHT BINDING

...FIELD, CONN.
...54

...sic In The Hills . . .

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...Added ...anglewood

...nald Gramm, John ...nd E. Power Biggs

...f the Boston Symhony, ... the Tanglewood de...

...Biggs in Shed

...Collum and Nicola Mos... were two of the three ... the 1953 festival per... of Berlioz' dramatic "Romeo and Juliet," ... their roles in the per... of Saturday evening, Biggs will give two ...fternoon organ recitals ...sic Shed during the lat... ...f the Berkshire festival. ... the summer soloists, ... announced, are Miss ... Berlioz' "Summer ...on, Saturday evening, ...ukas Foss in the Bach ...rg Concerto No. 5 (Fri. 9) Claudio Arrau, in ...s "Emperor" Concerto July 11) in an all- program which Pierre ...ill conduct; Vera Fran... ...nist, in Franck's "Les ...hich Mr. Monteux will ...at. eve., July 17); Leo ...ist, in Aaron Copland's ...certo (Sun. aft., July

...Other Soloists

...liam Primrose, violist, "Harold in Italy" (Sun. aft., July 25); ...hony, first flutist of the ...mphony, in Jacques ...e concerto (Fri. eve., Ruth Posselt, violinist, ...s violin concerto (Sun. 1) ; Seymour Lipkin, a Mozart piano con... eve., Aug. 6); Zino ...i in Beethoven's violin Sun. aft., Aug. 8); and ...riot, pianist, in Ravel's ...certo (Sat. eve., Aug.

...in six choral works Berkshire Festival will ...e chosen from among opera students of the Music Center, and will ...ed later. These are: Cantata No. 93 ("Wer ...ben Gott") (Fri. eve., ...aydn's "Nelson" Mass, ...h Ross conducts (Fri. 23); the alto role in ...d Juliet" (Sat. eve., excerpts from Mozart's ...e Deum" (Sat. eve., ... which Lukas Foss ...ri. eve., Aug. 6); the ...nd "Requiem" (Sun. ...5).

SPRINGFIELD, MASS.
EVE. NEWS
MAY 2...

Series Subscription Drive Goes Into Its Final Week

Patrons Desiring Preferential Locations for Berkshire Music Festival Notified of Deadline by Boston Symphony Officials

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAY 21 1954

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TRANSCRIPT
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MORNING GLOBE
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H. A. F. P.

WEST HARTFORD, CONN
NEWS
5/27/54

BERKSHIRE

Monday, June 1st is the deadline for mailing subscriptions in for the Berkshire Festival if you want preferential locations and at the same time save a buck. Send your checks to the Festival Office, Symphony Hall. Applications for single concert ticket may be sent by mail or telephone to the box office at Tanglewood, Lennox, Mass.

The 16th annual festival last year broke all attendance records with over 117,000 music lovers. This year's concerts have doubled up in both Shed and Concert-Theater Hall. Marking the 150th anniversary of the birth of Hector Berlioz, complete versions of his principal works will be given by the 104 piece Boston Symphony with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors. Among noted Metropolitan Opera stars will be Eleanor Steber, Nicola Moscona, David Poleri, John McCollum, Martial Singher, and Donald Gramm. Other guest artists will include William Primrose, Vera Franceschi, Zino Francescatti, Ruth Posselt, Claudio Arrau, Nicole Henriot, the Harvard Glee Club and the Radcliffe Choral Society. Another big season seems to be in the making.

NEW YORK, N. Y.
TIMES
MAR 14 1954

GUESTS

Each summer the Berkshire Music Center has a famous composer as guest instructor. This year the guest at Tanglewood will be Ernst Toch. He will join Aaron Copland in teaching composition during the six-week session.

Because Leonard Bernstein and Boris Goldovsky will be on leaves of absence, their posts as heads of the orchestra and opera departments will be taken by Jean Morel and Frederic Cohen. Lukas Foss will be head of the Tanglewood study group in place of Ingolf Dahl, another faculty member on leave.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 23 1954

Tanglewood Tickets

BOSTON, May 22.—The subscription ticket sale at reduced rates for the Boston Symphony Orchestra's Berkshire Festival at Tanglewood, Lenox, Mass., closes June 1. Until that date, subscriptions for the pairs of concerts by the full orchestra in Tanglewood's Music Shed, Saturday nights and Sunday afternoons, July 10-11 through Aug. 14-15, can be purchased by writing to the Festival Ofice, Symphony Hall, Boston 15 Mass. Applications for single concert tickets may be made by mail or telephone to the box ofice at Tanglewood (Lenox 600). Subscribers to the Shed series are also entitled to tickets at reduced rates in Tanglewood's Theater-Concert Hall on Friday nights, July 6 through Aug. 4, and Thursday, Aug. 12.

[130]

SPRINGFIELD, MASS.
REPUBLICAN

MAY 30 1954

Scholarships, Tuition Aids Available at Tanglewood

Many Special Grants for Students Offered by Berkshire Music Center; Revolving Scholarship Fund Awards Totaled 210 Last Year

Boston, May 29—More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5—Aug. 15, in connection with its annual Berkshire Festival at Tanglewood Lenox. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

Tuition For 210

The principal aid to the 400 students selected annually from applicants all over the United States, Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers, and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

Berkshire Music Center students will work during the six summer weeks at Tanglewood Study Group, a special section available to amateurs.

Special Scholaships

In addition, special scholarships available in 1954 to Tanglewood students include the following:

The Jascha Heifetz Prize, $250, established in 1949 by the eminent violinist, awarded to the outstanding student violinist of the summer;

The Gregor Piatigorsky Prize, $250 established in 1950, awarded by the noted cellist to the year's best student in that field,

A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work writen at Tanglewood by a student composer;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of compostion;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

The Koussevitzky Memorial Scholarship, for an outstanding student of conducting;

The Selly A. Eiseman Scholarship, a tuition award;

The Carlotta M. Dreyfus Scholarship, a tuition award established in 1953.

In many other ways the Berkshire Music Center is assisted in its scholarship projects. For the third year, the Koussevitzky Music Foundation has granted $1,000 to help students take advantage of their tuition scholarships. The Anne M. Gannett Fund of the National Federation of Music Clubs annually provides a $400 scholarship to a student. The Music Study Club of Newark and the Oranges, N. J., contributes $225 each year to a like purpose.

Students Help Out

The Louisville Philharmonic Chorus annually raises money to send a student to Tanglewood, as in the past have Grinnell College, Grinnell, Ia., and Adelphi College, Long Island City. The women's committee of the St. Louis Symphony Orchestra since 1950 has contributed $300 to the expenses of a string player for the student orchestra; in 1954, Mary Dodge, violinist, has won the competition. Through the Wyomissing Institute of Fine Arts, Pa., Mrs. Bruce Harden of Honolulu, a Tanglewood student in 1940, annually selects a Berkshire summer student.

Even the Tanglewood students who can afford to do so co-operate through the Student Council Fund to contribute toward the living expenses of needy students.

In 1954's enlarged Berkshire Festival, six Wednesday evening concerts of chamber music will benefit the Tanglewood Revolving Scholarship Fund. Contributing their services to these concerts are such noted artists as Claoudio Arrau, William Kroll, the Bel Arte Trio and Zino Francescatti.

Further information about the school can be secured from the Berkshire Music Center, Tanglewood, Lenox.

This Clipping From
PITTSFIELD, MASS.
BERKSHIRE EAGLE
MAY 29 1954

Scholarships Aid Students At Tanglewood

TANGLEWOOD — More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5-Aug. 15, in connection with its annual Berkshire Festival at Tanglewood in Lenox. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

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This Clipping From
NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
MAY 28 1954

Scholarships Aid Music Students At Berkshire Festival

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5-Aug. 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

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The Koussevitzky Memorial Scholarship, for an outstanding student of conducting;

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BOSTON, MASS.
HERALD
MAY 30 1954

Scholarships to Aid Tanglewood Students

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5-Aug. 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

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A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work written at Tanglewood by a student composer;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

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In many other ways the Berkshire Music Center is assisted in its scholarship projects. For the third year, the Koussevitzky Music Foundation has granted $1,000 to help students take advantage of their tuition scholarships.

Further information about the school can be secured from the Berkshire Music Center, Tanglewood, Lenox, Massachusetts.

SHOW BUSINESS
NEW YORK, N. Y.
MAY 31 1954

Scholarships Offered To All Music Students at Tanglewood

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra July 5-August 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Bunch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the P. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years. Berkshire Music Center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernest Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood Study Group, a special section available to amateurs.

In addition, special scholarships available in 1954 to Tanglewood students include the following:

The Jascha Heifetz Prize, $250, established in 1949 by the eminent violinist, awarded to the outstanding student violinist of the summer;

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted cellist to the year's best student in that field;

A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work written at Tanglewood by a student composer;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

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WATERBURY, CONN.
REPUBLICAN
MAY 30 1954

Tanglewood Fund Helps Many Students

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5—Aug. 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

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In many other ways the Berkshire Music Center is assisted in its scholarship projects. For the third year, the Koussevitzky Music Foundation has granted $1,000 to help students take advantage of their tuition scholarships.

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NEW YORK, N. Y.
TIMES
MAY 29

TANGLEWOOD LISTS SCHOLARSHIP PRIZES

A "revolving scholarship fund" and special scholarships will be available to students at the Berkshire Music Center in Tanglewood, Mass., when the school opens its six-week summer session on July 5.

The scholarship fund was established in 1947 by RCA Victor Records and since augmented by other contributions is drawn upon by students for tuition and living expenses while at Tanglewood. The students reimburse the fund when they are able to do so.

In addition, special scholarships available this summer will include: The Jascha Heifetz Prize, $250, awarded to the outstanding student violinist of the summer; the Gregor Piatigorsky Prize, $250, awarded to the outstanding student cellist; a $250 prize established by the Koussevitsky Music Foundation to be awarded for a work written at Tanglewood by a student composer.

Also two Margaret Lee Crofts Scholarships of $250 each to be awarded to student composers; the Samuel Wechsler Commission, $300, to a Tanglewood composer; the Koussevitsky Memorial Scholarship, to an outstanding student of conducting; the Selly A. Eiseman Scholarship, a tuition award, and the Carlotta M. Dreyfus Scholarship, a tuition award.

[121]

SPRINGFIELD, MASS.
REPUBLICAN

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Many Special Grants for Students Offered by Berkshire Music Center; Revolving Scholarship Fund Awards Totaled 210 Last Year

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Tuition For 210

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Further information about the school can be secured from the Berkshire Music Center, Tanglewood, Lenox.

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This Clipping From
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HAMPSHIRE GAZETTE
MAY 28 1954

Scholarships Aid Music Students At Berkshire Festival

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BOSTON, MASS.
HERALD
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SHOW BUSINESS
NEW YORK, N. Y.
MAY 31 1954

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WATERBURY, CONN.
REPUBLICAN
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NEW YORK, N. Y.
TIMES
MAY 29

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PAWTUCKET, R. I.
TIMES
MAY 29 1954

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More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra from July 5 to Aug. 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox.

Charles Munch, conductor of the Boston Symphony, is the school's director. Composer Aaron Copland is assistant director.

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ERIE, PA.
TIMES
MAY 30 1954

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BOSTON, MASS.
MORNING GLOBE
MAY 30 1954

Scholarships and Special Aids Available for Berkshire Music Center Students

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BOSTON, MASS.
HERALD
MAY 30 1954

Munch's "Juliet" Wins Grand Prix

The recording of Berlioz' "Romeo and Juliet" as made by the Boston Symphony Orchestra under the direction of Charles Munch for RCA Victor has been awarded the "Grand Prix for vocal ensemble with orchestra" by the Academie Charles Cros of France. Assisting the Orchestra were the Harvard and Radcliffe choruses, and the soloists were Margaret Roggiero, contralto, Leslie Chabay, tenor, and Yi Kwei-Sze, bass. This recording and likewise the performances of the work by Boston's Orchestra have been a feature of the past season, celebrating the 150th anniversary of the composer's birth. These performances were given in New York, Washington, D. C., and Lenox (Tanglewood), as well as Boston. Berlioz' "Damnation of Faust," another feature of the past season, has likewise been recorded by this Orchestra. Both scores will be featured in a Berlioz anniversary season at the Berkshire Festival next July and August.

TOLEDO, OHIO
BLADE
MAY 30 1954

NOT ONLY the Tanglewood activity of the Boston Symphony Orchestra but also the winter scene in Symphony Hall and the points visited on tour will be missing a familiar face with the retirement of George Judd, long-time manager of the Boston orchestra.

Mr. Judd, who began his association with the famous ensemble after graduation from Harvard some 40 years ago, had the distinction of serving as secretary to Colonel Higginson, the orchestra's founder, as well as manager during the long tenure of Serge Koussevitzky. His successor will be Thomas Perry, who came to Boston from Philadelphia several years ago.

Jean Morel, a Frenchman who came to this country in the early days of the war from South America with nothing more than his talent to speak for him, has attained a new recognition in being chosen to head the orchestra and conducting departments at the summer school in Tanglewood, Mass. He succeeds Leonard Bernstein.

BUFFALO, N. Y.
NEWS
MAY 29 1954

Berkshire Festival Dra...

By THEODOLINDA C. BORIS

THE Berkshire Music Festival, enlarged in scope for the 1954 season, lists six Wednesday evening chamber music concerts, six Friday evening concerts by a chamber orchestra, and six Saturday evening and six Sunday afternoon concerts by the full Boston Symphony Orchestra.

In addition, there will be approximately 40 concerts by students of the Berkshire Music Center, roughly following this schedule: Tuesday evenings, opera or choral works; Thursday evenings, student orchestra; Sunday mornings, chamber music; Sunday evenings, composers' forums.

Other major events of the festival season on the Tanglewood, Lenox, Mass., grounds will be the Saturday morning rehearsals of the orchestra, Saturday afternoon organ recitals by E. Power Biggs, Saturday afternoon demonstrations by Department V (Tanglewood Study Group); an evening of one-act operas by Department IV, Tuesday, July 27; a full-length opera by Department V on Monday and Tuesday, Aug. 2 and 3; the annual "Tanglewood On Parade" benefit for the center on Aug. 13, and lectures and round-table discussions.

The festival attracts thousands of music-lovers, and each year more Western New Yorkers discover for themselves how wonderfully it combines music and beautiful natural surroundings.

This year's festival will do special honor to the 150th anniversary of the birth of Hector Berlioz.

The Boston Symphony programs will be as follows:

Saturday, July 10, Berlioz's "Damnation of Faust" with Harvard Glee Club, Radcliffe Choral Society and soloists, Charles Munch conducting; **Sunday, July 11**, Beethoven's Leonore No. 3 and Symphony No. 5 and Piano Concerto No. 5 (Claudio Arrau, soloist). Pierre Monteux conducting.

Saturday, July 17, all-Franck program ("Le Chasseur Maudit" and "Les Eolides" and Les Djinns" (Vera Franceschi, soloist) and Symphony in D minor, Monteux conducting; **Sunday, July 18**, Debussy's "Iberia," Copland's Piano Concerto (Leo Smit, soloist), Berlioz's Fantastic Symphony, Munch conducting.

Saturday, July 24, Weber's "Der Freischuetz" Overture, Prokofieff's Sixth Symphony, Strauss' "Don Juan," and Elgar's Enigma Variations, Jean Morel conducting.

Sunday, July 25, Berlioz's Overture to to "Beatrice and Benedict," and his "Harold in Italy" Symphony (William Primrose, viola, soloist), Toch's Second Symphony, Munch conducting.

Saturday, July 31, Berlioz's "Romeo and Juliet," dramatic symphony with festival chorus and soloists, Munch conducting.

Sunday, Aug. 1, Prokofieff's "Chout" ballet, Dvorak's Violin Concerto (Ruth Posselt, soloist), Sibelius' Second Symphony, Richard Burgin conducting.

Saturday, Aug. 7, all-Berlioz program with Overture to "Benevenuto Cellini, "Royal Hunt and Storm" from "The Trojans," "Summer Nights," (Eleanor Steber, soprano, soloist) and "Te Deum," with festival chorus and soloists, Munch conducting.

Saturday, Aug. 14, Wagner's Faust Overture, Piston's Symphony No. 4, Ravel's Piano Concerto (Nicole Henriot, soloist) Saint-Saens' Symphony No. 3 (with organ), Munch conducting.

Sunday, Aug. 15, Berlioz's Requiem with chorus and soloists, Munch conducting.

Music by Bach, Handel, Haydn, Roussel, Ibert, Mozart, Stravinsky, Rossini and Ravel will be heard on the Friday evening programs.

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TIGHT BINDING — INFORMATION OBSCURED

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TIMES

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Berkshire Music Center students will work during the six Summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood Study Group, a special section available to amateurs.

Special Scholarships

In addition, special scholarships available in 1954 to Tanglewood students include the following:

The Jascha Heifetz Prize, $250, established in 1949 by the eminent violinist, awarded to the outstanding student violinist of the Summer.

The Gregor Piatigorsky Prize, $250, established in 1950, awarded by the noted 'cellist to the year's best student in that field.

A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work written at Tanglewood by a student composer.

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition.

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer.

The Koussevitzky Memorial Scholarship, for an outstanding student of conducting.

The Selly A. Eiseman Scholarship, a tuition award.

The Carlotta M. Dreyfus Scholarship, a tuition award established in 1953.

For the third year, the Koussevitzky Music Foundation has granted $1000 to help students take advantage of their tuition scholarships. The Anne M. Gannett Fund of the National Federation of Music Clubs annually provides a $400 scholarship to a student. The Music Study Club of Newark and the Oranges, N. J., contributes $225 each year. The Louisville Philharmonic Chorus annually raises money to send a student to Tanglewood, as in the past have Grinnell College, Grinnell, Ia., and Adelphi College, Long Island City. The Women's Committee of the St. Louis Symphony Orchestra since 1950 has contributed $300 to the expenses of a string player for the student orchestra. Through the Wyomissing Institute of Fine Arts, Pennsylvania, Mrs. Bruce Harden of Honolulu, a Tanglewood student in 1940, annually selects a Berkshire Summer student.

Even the Tanglewood students who can afford to do so cooperate through the Student Council Fund to contribute toward the living expenses of needy students.

Further information about the school can be secured from the Berkshire Music Center, Tanglewood, Lenox, Mass.

TANGLEWOOD LISTS SCHOLARSHIP PRIZES

A "revolving scholarship fund" and special scholarships will be available to students at the Berkshire Music Center, Tanglewood, Mass., when the school opens its six-week summer session on July 5.

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BOSTON, MASS.
HERALD

MAY 30 1954

Munch's "Juliet" Wins Grand Prix

The recording of Berlioz' "Romeo and Juliet" as made by the Boston Symphony Orchestra under the direction of Charles Munch for RCA Victor has been awarded the "Grand Prix for vocal ensemble with orchestra" by the Academie Charles Cros of France. Assisting the Orchestra were the Harvard and Radcliffe choruses, and the soloists were Margart Roggiero, contralto, Leslie Chabay, tenor, and Yi Kwei-Sze, bass. This recording and likewise the performances of the work by Boston's Orchestra have been a feature of the past season, celebrating the 150th anniversary of the composer's birth. These performances were given in New York, Washington, D. C., and Lenox (Tanglewood), as well as Boston. Berlioz' "Damnation of Faust," another feature of the past season, has likewise been recorded by this Orchestra. Both scores will be featured in a Berlioz anniversary season at the Berkshire Festival next July and August.

TOLEDO, OHIO
BLADE

MAY 30 1954

NOT ONLY the Tanglewood activity of the Boston Symphony Orchestra but also the winter scene in Symphony Hall and the points visited on tour will be missing a familiar face with the retirement of George Judd, long-time manager of the Boston orchestra.

Mr. Judd, who began his association with the famous ensemble after graduation from Harvard some 40 years ago, had the distinction of serving as secretary to Colonel Higginson, the orchestra's founder, as well as manager during the long tenure of Serge Koussevitzky. His successor will be Thomas Perry, who came to Boston from Philadelphia several years ago.

Jean Morel, a Frenchman who came to this country in the early days of the war from South America with nothing more than his talent to speak for him, has attained a new recognition in being chosen to head the orchestra and conducting departments at the summer school in Tanglewood, Mass. He succeeds Leonard Bernstein.

BUFFALO, N. Y.
NEWS

MAY 29 1954

Berkshire Festival Dra

By THEODOLINDA C. BORIS

THE Berkshire Music Festival, enlarged in scope for the 1954 season, lists six Wednesday evening chamber music concerts, six Friday evening concerts by a chamber orchestra, and six Saturday evening and six Sunday afternoon concerts by the full Boston Symphony Orchestra.

In addition, there will be approximately 40 concerts by students of the Berkshire Music Center, roughly following this schedule: Tuesday evenings, opera or choral works; Thursday evenings, student orchestra; Sunday mornings, chamber music; Sunday evenings, composers' forums.

Other major events of the festival season on the Tanglewood, Lenox, Mass., grounds will be the Saturday morning rehearsals of the orchestra, Saturday afternoon organ recitals by E. Power Biggs, Saturday afternoon demonstrations by Department V (Tanglewood Study Group); an evening of one-act operas by Department IV, Tuesday, July 27; a full-length opera by Department V on Monday and Tuesday, Aug. 2 and 3; the annual "Tanglewood On Parade" benefit for the center on Aug. 13, and lectures and round-table discussions.

The festival attracts thousands of music-lovers, and each year more Western New Yorkers discover for themselves how wonderfully it combines music and beautiful natural surroundings.

This year's festival will do special honor to the 150th anniversary of the birth of Hector Berlioz.

The Boston Symphony programs will be as follows:

Saturday, July 10, Berlioz's "Damnation of Faust" with Harvard Glee Club, Radcliffe Choral Society and soloists, Charles Munch conducting; **Sunday, July 11,** Beethoven's Leonore No. 3 and Symphony No. 5 and Piano Concerto No. 5 (Claudio Arrau, soloist), Pierre Monteux conducting.

Saturday, July 17, all-Franck program ("Le Chasseur Maudit" and "Les Eolides" and Les Djinns" (Vera Franceschi, soloist) and Symphony in D minor, Monteux conducting; **Sunday, July 18,** Debussy's "Iberia," Copland's Piano Concerto (Leo Smit, soloist), Berlioz's Fantastic Symphony, Munch conducting.

Saturday, July 24, Weber's "Der Freischuetz" Overture, Prokofieff's Sixth Symphony, Strauss' "Don Juan," and Elgar's Enigma Variations, Jean Morel conducting.

Sunday, July 25, Berlioz's Overture to to "Beatrice and Benedict," and his "Harold in Italy" Symphony (William Primrose, viola, soloist), Toch's Second Symphony, Munch conducting.

Saturday, July 31, Berlioz's "Romeo and Juliet," dramatic symphony with festival chorus and soloists, Munch conducting.

Sunday, Aug. 1, Prokofieff's "Chout" ballet, Dvorak's Violin Concerto (Ruth Posselt, soloist), Sibelius' Second Symphony, Richard Burgin conducting.

Saturday, Aug. 7, all-Berlioz program with Overture to "Benevenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights," (Eleanor Steber, soprano, soloist) and "Te Deum," with festival chorus and soloists, Munch conducting.

Saturday, Aug. 14, Wagner's Faust Overture, Piston's Symphony No. 4, Ravel's Piano Concerto (Nicole Henriot, soloist) Saint-Saens' Symphony No. 3 (with organ), Munch conducting.

Sunday, Aug. 15, Berlioz's Requiem with chorus and soloists, Munch conducting.

Music by Bach, Handel, Haydn, Roussel, Ibert, Mozart, Stravinsky, Rossini and Ravel will be heard on the Friday evening programs.

[122]

TIGHT BINDING

Head for the Woods—Festivals Are There

N.Y. Herald Tribune Dec 26, 1954

By JAY S. HARRISON

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TRAVELER: I think you can. Anyway, I hope so.

C: Since you're here I imagine that you're interested in arranging a summer vacation. Are you?

T: Yes, but of a very special kind. You see, I'm an amateur musician. I mean I love it, and I'd like to strike some festivals on my travels. Do you know anything about music festivals in America?

C: Yes, indeedee. Off the record, I'm a great lover of the classics, especially Sousa. But my employer must never know. He's suspicious of the better things. *(Rummages through an austere and overbrimming file.)* Ha! you any special preferences—Bach, Beethoven, Debussy, the moderns?

T: No—they're all music, and that's what I'm interested in.

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C: *(Searches some more.)* Well, let's see. The big event, of course, is Tanglewood, in the Berkshires. Up in Lenox, Mass., they're running a six-week season this summer, beginning July 7. There will be orchestral concerts every Friday and Saturday nights and Sunday afternoons, and on other days all kinds of chamber music.

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T: What's fun. Where else can I go?

C: Let's see—here's a real one. Not far from Lenox there's Indian Hill which will present an opera by Henry Leland Clarke late in July; and there's Falls Village in Connecticut where you can hear string quartets on Sunday afternoons during July and August. By the way, how do you feel about pop concerts?

T: Not strongly. But I might as well pick up some of them while I'm at it. Where?

C: In Boston, up to July 2. And even though they're not really pops, you can hear outdoor music if you find yourself in Philadelphia after June 21. In Chicago there's a double choice—Grant Park after June 23 and Ravinia, on the outskirts of the windy city—that's what they call it in jest, you know—on June 28.

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T: That's quite a list. But suppose I decide to extend my vacation and go West—will I find anything worth while? You know, I don't hear much music in the winter. What with my job during the day and my television set during the night my time is pretty well taken up. How does the West and Midwest look to you?

C: *(Returning to papers.)* Smashing, just smashing. On your way out you might stop at the Cincinnati Zoo Opera, which opens on June 26 with "Lucia di Lammermoor." And when you finally hit Denver you'll be right in the middle of a batch of festivals. In Aspen, there are concerts almost every day—and the Institute, opening on June 28, runs until early September. That ought to be enough music to last a lifetime. And Central City, beginning on June 26, will alternate Goumod's "Faust" and Strauss' "Ariadne auf Naxos" until it closes on July 24. Then there is also Red Rocks Park, where the Denver Symphony gives concerts in August under the direction of Saul Caston.

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SAN FRANCISCO, CALIF.
CHRONICLE
MAR 5

Lively Arts

Berlioz Rediscovered—A New Musical Society

By R. H. HAGAN

AMERICA, as someone once pointed out, is a nation of joiners. And American music lovers, to a certain reality, a bit, are also a very specialized set of joiners. There is a Haydn Society, a Hugo Wolf Society, a MacDowell Society, a Society for the Preservation and Encouragement of Barbershop Quartet Singing in America, Inc.; and—for all I know—an Amalgamated Society for the Preservation of Louis Moreau Gottschalk's "The Last Hope" and E. T. Paull's "Burning of Rome" March (Ltd.).

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The only thing that troubles me about this w fair is that I wonder what was wrong in San Fr several years ago when we were all looking for know to Pierre Monteux's performances of such Berlio the complete "Romeo and Juliet" and the complete nation of Faust," not to mention I-don't-know-ho performances of the Symphonie Fantastique and in Italy"?

In explanation of this local dereliction of duty intend to write an article in the near future wh Case for the Berlioz Society, or How We Discovered in San Francisco Before They Found Out About Boston."

Meanwhile, if you want to bore from within Eastern abduction of a composer whom San Fra know almost better than any other, you can exc check for $2 (or $1, if you're a music student) wi application for membership. It should be addressed Gillespie, Secretary-Treasurer, Berlioz Society of A Exeter, New Hampshire.

MAESTRO IN THE ROUND: Pierre Monteux will make his only appearance of the season here when he leads the Boston Symphony Thursday at 8:30 p.m. thru works of Cowell, Beethoven, and others. The concert will be presented in Constitution Hall.

BRONXVILLE, N.Y
REVIEW PRESS
6/24/54

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☆ ☆ ☆

WHEN BERLIOZ is rediscovered in Boston by a of the faculty of Harvard College, brother, obviously been rediscovered unequivocally for the these continental United States. The Berlioz Society a going concern.

The only thing that troubles me about this fair is that I wonder what was wrong in San several years ago when we were all looking for to Pierre Monteux's performances of such Berlioz the complete "Romeo and Juliet" and the complete nation of Faust," not to mention I-don't-know-how performances of the Symphonie Fantastique and in Italy"?

In explanation of this local dereliction of duty intend to write an article in the near future with Case for the Berlioz Society, or How We Discovered in San Francisco Before They Found Out About Boston."

Meanwhile, if you want to bore from within Eastern abduction of a composer whom San Fra know almost better than any other, you can enclo check for $2 (or $1, if you're a music student) w application for membership. It should be addressed Gillespie, Secretary-Treasurer, Berlioz Society of A Exeter, New Hampshire.

MAESTRO IN THE ROUND: Pianist Artur Rubinstein, who will appear as one of the 83 [illegible] in Constitution Hall, Washington, D. C., on February 14, will be [illegible] Coerll, Boccherini and others [illegible] will be recorded in the round.

TIGHT BINDING

SCO, CALIF.
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AGAN

as someone once pointed out, is a Nation
And American music lovers, to qualify the ge
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Encouragement of Barbershop
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—an Amalgamated Society for
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Last Hope" and E. T. Paull's
Rome" March (Ltd.).
even a Bruckner Society of
h publishes a scholarly period-
h learned articles about that
also awards gold medals to
o program his works.

Hector Berlio

new in musical societies has been added
recently and this department first becam
en Vol. 1, No. 1 of The Berlioz Society New
the mail a few days ago.

☆ ☆ ☆

IOZ SOCIETY OF AMERICA began a ye
ston (according to the society's newslette
the founders, "meeting by chance in the
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ermined to work to found a Berlioz Society
grew prodigiously. With the assistance
n, author of "Berlioz and the Romantic Ce
guished two-volume study of the compos
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the cause. The eminent French conductor
mphony, Charles Munch, accepted the pre
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The director of the Harvard Glee Club ev
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RLIOZ is rediscovered in Boston by a memb
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If you want to bore from within on th
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r $1, if you're a music student) with yo
membership. It should be addressed: W.
tary-Treasurer, Berlioz Society of Americ
mpshire.

FIDDLING WITH THE DIAL

Dear Bernie:

WHITE PLAINS, N. Y.
REPORTER-DISPATCH

Applications Due
For Summer School

...ester music students ... to attend the Berk... Music Center, the six week ... school of music main... by the Boston Symphony ... to provide and oppor... ...sic study at Tan... ...d in connection with the ...shire Festival concerts. ...d apply immediately. The ...is directed by Charles ...r, is assisted by Aaron Cop... ...land, and enrolls 400 students in ...sic study group, orchestra, chorus, ...and the departments of compo... ...sition, conducting, opera, and ...chamber music.

The study group is intended ...for all who wish to study music ...simply for its enjoyment. Those ...who wish to become professional ...performers are enrolled in the ...other departments.

Three eminent musicians will ...be added to the faculty this ...Summer. They are Jean Morel, ...as head of the orchestra and ...conducting departments; Ernst ...Toch as teacher of composition; ...and Frederic Cohen as head of ...the opera department.

Mr. Moral, the French con... ...ductor who is at present th... ...head of the orchestra at th... ...Juilliard School of Music, has ...conducted at the Opera Comiqu... ...in Paris, and served as con... ...ductor of the Orchestre Sym... ...phonique de Paris, the Opera ...Rio de Janeiro, Opera Mexico ...and the New York City Cente... ...Opera. He will take the plac... ...of Leonard Bernstein, who wi... ...be on leave of absence thi... ...Summer.

Mr. Toch, who has taught a... ...the University of Southern Cal... ...fornia, will join Aaron Copland... ...as guest teacher in the compos... ...ition department.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

Tanglewood Lists Chamber Concerts

The programs of the six cham... ...ber music concerts at Tangle... ...wood are announced. These con... ...certs are now a part of the en... ...larged Berkshire Festival by the ...Boston Symphony Orchestra, ...Charles Munch, conductor. They ...will be given on six Wednesday ...evenings in the intimate Theatre-...Concert Hall.

The chamber music concerts at ...Tanglewood were initiated by the ...late Mrs. Elizabeth Sprague ...Coolidge, who for several years ...generously donated concerts to ...which Friends of the Berkshire ...Music Center, contributors to ...the support of the school, were ...invited. This custom of chamber ...music at Tanglewood is con... ...tinued as a part of the Berkshire ...Festival concerts, and the pro... ...ceeds of the ticket sale will be ...used to benefit the Tanglewood ...Revolving Scholarship Fund. Sev... ...eral of the artists participating ...will add to this benefit by contri... ...buting their services.

The following programs are ...announced, subject to change ...and addition:

July 7—Claudio Arrau, piano; ...the Bel Arte Trio (Ruth Posselt, ...violin; Joseph de Pasquale, viola; ...Martin Hoherman, cello) in a ...Beethoven program: String Trio, ...G Major, Bel Arte Trio; Sonatas, ...Op. 110, 79, 57 ("Appassionata"), ...Mr. Arrau.

July 14—The Albeneri Trio ...(Erich Itor Kahn, piano; Giorgio ...Ciompi, violin; Benar Heifetz, ...cello); Trios, Brahms, B flat ...Martinu, D Minor; Beet... ...flat ("Archduke").

July 21—The Zimbler Sinfo... ...etta, under the direction of Jose... ...Zimbler (George Zazofsk... ...concertmaster; Emil Kornsatt, ...violin; Vladimir B. Resnikoff, ...violin; Harry Ellis Dickson, v. dir... ...Norbert Lauga, violin; Marc ...Zung, violin; Herman Silberm... ...violin; Stanley Benson, vi... ...Joseph de Pasquale, viola; ...Carthage viola; Albert Berm... ...viola; Samuel Mayes, cello; Jos... ...of Zimbler, cello; Martin Hoe... ...man, cello; Henry Portnoi, ...cello; Vivaldi, Four Seasons; ...Stravinsky, Apollon Musagete; ...Rossini, Baroque Concerto.

July 28—The Griller St... ...Quartet (Sidney Griller and J... ...Gabor, violins; Phillip Bur... ...viola; Colin Hampton, ...cello); Mozart, E flat Quartet (K ...); Bloch, Quartet No. 4 (World ...Premiere); Beethoven, Quarte... ...(B flat, Op. 130).

Aug. 4—The Kroll String Qu... ...(William Kroll and Lo... ...Gross, violins; Nathan Gordo... ...viola; Aaron Twerdowsky, cello); ...Haydn, Quartet, Op. 64, No. ...5 ("The Lark"); Hindemith, Quar... ...tet No. 3; Ravel, Quartet.

Aug. 11—Zino Francescatti, vi... ...olin; Artur Balsam, piano Sonata ...Recital: Brahms, Violin Sonata ...in A Major; Bach, Suite in C ...Major (unaccompanied); Brahms, ...Violin Sonata in D Minor.

PATERSON, N. J.
NEWS
JUN 1 - 195

Scholarships Aid Music Students At Tanglewood

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra, July 5-August 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students annually from applicants all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students as instrumentalists, conductors, singers, and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years. Berkshire Music Center students will work during the six Summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood Study Group, a special section available in 1954 to Tanglewood students include, the following:

The Jascha Heifetz Prize, $250, established in 1949 by the eminent violinist, awarded to the outstanding student violinist of the Summer;

The Gregor Piatigorsky Prize $250, established in 1950, awarded by the noted cellist to the year's best student in that field;

A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work written at Tanglewood by a student composer;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

The Samuel Wechsler Commission, established in 1952, $300 to a Tanglewood composer;

The Koussevitzky Memorial Scholarship, a tuition award estudent of conducting;

The Selly A. Eiseman Scholarship, a tuition award;

The Carlotta M. Dreyfus Scholarship, a tution award established in 1953.

In many other ways the Berkshire Music Center is assisted in its scholarship projects. For the third year, the Koussevitzky Music Foundation has granted $1,000 to help students take advantage of their tuition scholarships. The Anne M. Gannett Fund of the National Federation of Music Clubs annually provides a $400 scholarship to a student. The Music Study Club of Newark and the Oranges contributes $225 each year to a like purpose. The Louisville Philharmonic Chorus annually raises money to send a student to Tanglewood, as in the past have Grinnell College, Grinnell, Iowa, and Adelphi College, Long Island City. The Woman's Committee of the St. Louis Symphony Orchestra since 1950 has contributed $300 to the expenses of a string player for the student orchestra; in 1954, Mary Dodge, violist, has won the competition. Through the Wyomissing Institute of Fine Arts, Pa., Mrs. Bruce Harden of Honolulu, a Tanglewood student in 1940, annually selects a Berkshire Summer student.

Even the Tanglewood students who can afford to do so cooperate through the Student Council Fund to contribute toward the living expenses of needy students.

In 1954's enlarged Berkshire Festival, six Wednesday evening concerts of chamber music will benefit the Tanglewood Revolving Scholarship Fund. Contributing their services to these conserts are such noted artists as Claudio Arrau, William Kroll, the Bel Arte Trio and Zino Francescatti.

Futher information about the school can be secured from the Berkshire Music Center, Tanglewood, Lenox, Massachusetts.

NEW YORK, N. Y.
VILLAGER
JUN 24 1954

Miss Marcelle Hammond, W. ...0th St., will sing with the Opera ...Department of the Berkshire Mu... ...sic Festival at Lenox, Mass., in ...July and August. Miss Hammond, ...her mother, Mrs. Charles Ham... ...mond, and her sister, Mrs. Sally ...Hammond Trope are at Watch ...Hill, Westerly, R. I., where they ...conduct the "Seaside News," a ...summer society paper.

MERIDEN, CONN.
RECORD
JUN 4 - 1954

SOCIETY

Berkshire Festival Programs To Open At Tanglewood On July 7

The 1954 schedule of Berkshire Music Festival programs, which are held each summer at Tangelwood in Lenox, Mass., has been announced as follows:

July 7 — Chamber music; Claudio Arrau, piano, and the Bel Arte Trio in Beethoven program.

July 9 — Chamber orchestra: Bach program with Lukas Foss as piano soloist and Charles Munch conducting.

July 10 — Boston Symphony: Berlioz' "The Damnation of Faust" with Harvard Glee Club Radcliffe Choral Society and soloists, conducted by Charles Munch.

July 11 — Boston Symphony: Beethoven program with Claudio Arrau as piano soloist and Pierre Monteux conducting.

July 14 — Chamber music: The Albeneri Trio in program including Brahms, Martinu and Beethoven.

July 16 — Chamber orchestra: Bach program with Hugh Ross and Charles Munch conducting.

July 17 — Boston Symphony: Debussy and Franck program with Vera Franceschi as piano soloist and Pierre Monteux conducting.

July 18 — Boston Symphony: Debussy, Copland and Berlioz program with Leo Smith as piano soloist and Charles Munch as conductor.

July 21 — Chamber music: The Zimbler Sinfonietta in program including Vivaldi, Stravinsky and Rossini.

July 23 — Chamber orchestra: Handel and Haydn program with Hugh Ross and Charles Munch conducting.

July 24 — Boston Symphony: Program including Weber, Prokofieff, Strauss and Elgar with Jean Morel conducting.

July 25 — Boston Symphony: Berlioz and Toch program with William Primrose as violin soloist and Charles Munch conducting.

July 28 — Chamber music: The Griller String Quartet in a program including Mozart, Bloch and Beethoven. This will mark the first performance of Bloch's Quartet No. 4.

July 30 — Chamber orchestra: Program including Roussel, Ibert and Mozart with Doriot Anthony as flute soloist and Charles Munch conducting.

July 31 — Boston Symphony: Berlioz' "Romeo and Juliet," a dramatic symphony with festiva chorus and soloists and Charles Munch conducting.

August 1 — Boston Symphony Program including Prokofieff Dvorak and Sibelius with Ruth Posselt as violin soloist and Richard Burgin conducting.

August 4 — Chamber music: The Kroll String Quartet in program including Haydn, Hindemith and Ravel.

August 6 — Chamber orchestra Program including Stravinsky and Mozart with Seymour Lipkin as piano soloist, the chorus and soloists. Lukas Foss conducting.

August 7 Boston Symphony Berlioz program with Eleanor Steber as soprano soloist and the festival chorus with Charles Munch conducting.

August 8 — Boston Symphony Program including Gluck, Beethoven and Brahms with Zino Francescatti as violin soloist and Charles Munch as conductor.

August 11 — Chamber music Zino Francescatti, violin, and Artur Balsam, pianist, in Brahms and Bach program.

August 12 — Chamber orchestra: Program of Rossini, Mozart, Ravel and Strauss with Jean Morel conducting.

August 13 — Annual Tanglewood on Parade program.

August 14 — Boston Symphony: Program of Brahms, Piston, Ravel and Saint - Saens with Nicole Henriot as piano soloist and Charles Munch conducting.

August 15 — Boston Symphony: Berlioz' "Requiem" with festival chorus and soloist in memory of Serge Koussevitzky with Charles Munch conducting.

All chamber music and chamber orchestra concerts are held in the Theater Concert Hall and start at 8:30 p.m. Saturday and Sunday Boston Symphony concerts are given in the Music Shed on Saturday's at 8:30 p.m. and on Sundays at 2:30 p.m.

* * *

This Clipping From
ALBANY, N. Y.
KNICKERBOCKER NEWS
JUN 3 - 1954

Tanglewood Opens Concert Series July 7

The first of six Wednesday night chamber music concerts to be offered as a part of the Berkshire Music Festival this summer at Tanglewood will be presented July 7.

Music by Beethoven will comprise the program for the opening concert by Claudio Arrau, pianist, and the Bel Arte Trio. The chamber music programs will be offered in the Theater-Concert Hall on successive Wednesday nights through Aug. 11.

Proceeds of the chamber music programs will go to the Tanglewood revolving scholarship fund.

NEW YORK, N. Y.
TIMES
JUN 5 - 1954

BERKSHIRE MUSIC SERIES

Beethoven Recital July 6 to Start 6 Chamber Concerts

An all-Beethoven recital July 6 by Claudio Arrau, pianist, and the Bel Arte Trio will open a series of six chamber music events at the Berkshire Music Festival, Tanglewood, Mass.

The concerts, to be given on successive Wednesday evenings in the Theatre-Concert Hall at Tanglewood, will also present the Albeneri Trio, the Zimbler Sinfonietta, the Griller and Kroll Quartets and a sonata recital by Zino Francescatti, violinist, and Artur Balsam, pianist.

DALLAS, TEX.
TIMES-HERALD
JUN 4 1954

Berkshire Chamber Concerts Announced

Special to The Times Herald

Boston, June 4.—The programs of the six chamber music concerts at Tanglewood have been announced. These concerts are now a part of the enlarged Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, conductor. They will be given on six Wednesday evenings in the intimate Theater-Concert Hall.

Announce Soloists Of Berkshire Festival

Six-Week Concert Series To Open July 7

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Niccola Moscona, bass-baritone of the Metropolitan Opera, and E. Power Biggs, organist, will be among the soloists for the Berkshire Festival by the Boston Symphony Orchetra at Tanglewood, Lenox, Mass. this summer.

The six week-ends of summer concerts in the hills of western Massachusetts will commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio, Ruth Poselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, 'cello, in an all-Beethoven program in the Theatre-Concert Hall on Wednesday evening, July 7.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburk Concerto No. 5 Friday evening, July 9; Claudio Arrau, in Franck's "Les Djinns", which Mr Monteux will conduct on Saturday evening, July 17.

Also, Leo Smit, pianist, in Aaron Copland's Piano Concerto, Sunday afternoon, July 18; William Primrose, violist, in Berlioz' "Harold in Italy" Symphony, Sunday afternoon, July 25; Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto, Friday evening, July 30; Ruth Posselt, violinist, in Dvorak's Violin Concerto, Sunday afternoon, August 11; Seymur Lipkin, pianist, in a Mozart Piano Concerto, Friday evening, August 6; Zino Francescatti in Beethoven's Violin Concerto, Sunday afternoon, August 8, and Nicole Henriot, pianist, in Ravel's Piano Concerto, Saturday evening, August 14.

Applications for single concert tickets may be sent to the box office, Tanglewood, Lenox, Mass., telephone Lenox 600.

Mr Singher, Mr Poleri, Mr Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust", to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood. The full 104-piece Boston Symphony conducted by Mr Munch, assisted by the Harvard Glee Club and the Radcliffe Choral Society under the direction fo G. Wallace Woodworth, will perform in the opera. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

Mr Poleri will also be the soloist in Berlioz' "Te Deum", which Mr Munch will conduct at the Shed Concert of Saturday evening, August 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center, the summer school of music maintained by the orchestra. Mr Poleri will sing the single solo part in Berlioz' "Requiem", with which Mr Munch will close the Festival on Sunday afternoon, August 15. The final concert will be a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony and pioneer of the Tanglewood development.

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 Festival performance of Berlioz' dramatic symphony "Romeo and Juliet", will repeat their roles in the performance of Saturday evening, July 31. Mr Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire Festival.

Other of the summer soloists are Miss Steber in Berlioz' "Summer Nights", on Saturday evening, August 7; Lukas Foss in the Bach Brandenburk Concerto No. 5 Friday evening, July 9; Claudio Arrau, in Franck's "Les Djinns", which Mr Monteux will conduct on Saturday evening, July 17.

Also, Leo Smit, pianist, in Aaron Copland's Piano Concerto, Sunday afternoon, July 18; William Primrose, violist, in Berlioz' "Harold in Italy" Symphony, Sunday afternoon, July 25; Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto, Friday evening, July 30; Ruth Posselt, violinist, in Dvorak's Violin Concerto, Sunday afternoon, August 11; Seymur Lipkin, pianist, in a Mozart Piano Concerto, Friday evening, August 6; Zino Francescatti in Beethoven's Violin Concerto, Sunday afternoon, August 8, and Nicole Henriot, pianist, in Ravel's Piano Concerto, Saturday evening, August 14.

Applications for single concert tickets may be sent to the box office, Tanglewood, Lenox, Mass., telephone Lenox 600.

[154]

TIGHT BINDING

ST. PAUL, MINN.
PIONEER PRESS
JUN 6 - 1954

Aliferis Again Will Teach At Berkshire Music Center

Dr. James Aliferis, associate professor of music at the University of Minnesota and conductor of the University Chorus and Chamber Singers, will be a faculty member of the Berkshire Music center, Lenox, Mass., for the third summer.

The center is a school of music operated by the Boston Symphony orchestra July 5 to August 15 in connection with its annual Berkshire festival.

Aliferis again will work with Hugh Ross, director of the Schola Cantorum of New York City, in preparation of two choruses for performances with the Boston Symphony during the festival.

Aliferis also will prepare the festival chorus in Berlioz' "Romeo and Juliet" for performance with the orchestra under direction of Charles Munch. Aliferis will conduct a performance of "Romeo and Juliet" by the University chorus with the Minneapolis Symphony here next February.

NEW YORK, N. Y.
MIRROR
JUN 5 - 1954

Summer Music Students Can Rate Scholarships

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music center, the school of music operated by the Boston Symphony orchestra, July 5-Aug. 15, in connection with its annual Berkshire festival, at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship fund, which in 1953 awarded grants for the tuition of 210 students.

Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers and composers and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

Berkshire Music center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood study group, a special section available teurs.

In addition, special sc available in 1954 to students include the The Jascha Heifetz prize the outstanding student the Gregor Piatigorsky p best student cellist; a $250 established this year Koussevitzky Music found be awarded for a work Tanglewood by a student er.

Also the Margaret Lee scholarships, two gifts each, to students of compe the Samuel Wechsler comm established in 1952, $300 to glewood composer; the Kous ky Memorial scholarship, outstanding student of c ing; the Selly A. Eiseman arship, tuition award; a Carlotta M. Dreyfus schol a tuition award establish 1953.

In many other ways the shire Music center is assis its scholarship projects by ing social, civic and ed groups.

Even the Tanglewood st who can afford to do so co through the Student Council to contribute toward the liv penses of needy students.

In 1954's enlarged Berkshir tival, six Wednesday evenin certs of chamber music will fit the Tanglewood Rev Scholarship Fund. Contri their services to these concer such noted artists as Claudi rau, William Kroll, the Bel Trio and Zino Francescatti.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 6 - 1954

Chamber Music Programs At Tanglewood Announced

Claudio Arrau and Bel Arte Trio in First Concert of Theater-Concert Hall Series to Be Held This Year On Six Wednesday Nights

Boston, June 3—The programs of the six chamber music concerts at Tanglewood have been announced. These concerts are now a part of the enlarged Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, conductor. They will be given on six Wednesday evenings in the intimate Theater-Concert Hall.

The chamber music concerts at Tanglewood were initiated by the late Mrs. Elizabeth Sprague Coolidge, who for several years generously donated concerts to which Friends of the Berkshire Music Center, contributors to the support of the school, were invited. This custom of chamber music at Tanglewood is continued as a part of the Berkshire Festival concerts, and the proceeds of the ticket sale will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

Arrau to Open

These concerts will be open to the public and ticket orders are now being taken. The following programs are announced, subject to change and addition:

July 7, Claudio Arrau, piano; the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoberman, cello) in a Beethoven program:

Bel Arte
Trio ..... String Trio, G Major
Mr. Arrau ..... Sonatas, Op. 110, 79, 57 ("Appassionata")

July 14, The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifetz, cello).. Trios, Brahms, B Major; Martinu, D Minor, Beethoven, B flat ("Archduke").

July 21, The Zimbler Sinfonietta, under the direction of Josef Zimbler (George Zazofsky, concertmaster; Emil Kornsand, violin; Vladimir B. Resnikoff, violin; Harry Ellis Dickson, violin; Norbert Lauga, violin; Manuel Zung, violin; Herman Silberman, violin; Stanley Benson, violin; Joseph de Pasquale, viola; Jean Cauhape, viola; Albert Bernard, viola; Samuel Mayes, cello; Josef Zimbler, cello; Martin Hoherman, cello; Henry Portnoi, doublebass).
Four Seasons ..... Vivaldi
Apollon Musagete .... Stravinsky
Baroque Concerto ..... Rossini

July 28, The Griller String Quartet (Sidney Griller and Jack O'Brien, violins; Phillip Burton, viola; Colin Hampton, cello).
E flat Quartet (K. 428)....Mozart
Quartet No. 4 (world premiere) ..... Bloch
Quartet Op. 18, No. 2...Beethoven

Aug. 4, The Kroll String Quartet (William Kroll and Louis Graeler, violins; Nathan Gordon, viola; Avron Twerdowsky, cello).
Quartet, Op. 64, No. 4 ("The Lark") ..... Haydn
Quartet No. 3 ..... Hindemith
Quartet ..... Ravel

Aug. 11, Zino Francescatti, violin; Arthur Balsam, piano, Sonata Recital.
Violin Sonata in A Major...Brahms
Suite in C Major (unaccompanied) ..... Bach
Violin Sonata in D Minor...Brahms

NEW YORK, N. Y.
POST
JUN 6 - 1954

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival to Run 6 Weeks

The Berkshire Festival at Tanglewood, Lenox, Mass., for the first time in its 17-year history, will run six weeks this season, opening Wednesday night, July 7, with a chamber music concert. The enlarged program is due to the overwhelming success of last year's festival which played to a record audience of almost 118,000 and grossed many more thousands of dollars than ever before.

Concerts in the big music shed which seats over 6,000 people will take place each Saturday night and Sunday afternoon, beginning July 10, and ending Aug. 15. Each Wednesday and Friday nights there will be special concerts in the Theater-Concert Hall, seating approximately 1,200.

Charles Munch, musical director of the Boston Symphony Orchestra, will again conduct the ensemble in the majority of the festival programs, but there will be several guest conductors as well. In commemoration of the 150th anniversary of the birth of Hector Berlioz, the festival features works by this composer.

The composer's choral symphony, "The Damnation of Faust," will open the shed concerts Saturday, July 10, with Munch on the podium. Assisting will be the Harvard Glee Club, the Radcliffe Choral Society and the following soloists: Martial Singher, David Poleri, Donald Gramm and Eleanor Steber.

Munch also conducts a concert of five Bach Brandenburg concerti with Lukas Foss as piano soloist, Friday, July 9, in the Theater-Concert Hall.

Pierre Monteau leads the Bostonians at the shed concert, Sunday, July 11, at 2:30, in an all-Beethoven program. Claudio Arrau is soloist on this occasion in the "Emperor" concerto of Beethoven. The Fifth Symphony and overture to "Leonore" No. 3, complete the program. Arrau and the Bel Arte Trio open the Chamber Music concerts Wednesday, July 7, with another all-Beethoven concert.

Boss to Lead Mass

Other featured works during the season which closes Aug. 15, will be the "Nelson" mass of Haydn, July 23, to be conducted by Hugh Ross, currently represented on Broadway as conductor of "The Golden Apple." Ross also leads a Bach cantata on a second all-Bach program July 16, with Munch directing the second half of the concert comprising two orchestral suites.

For single tickets address or telephone the festival office at Tanglewood.

BOSTON, MASS.
MORNING GLOBE
JUN 6 - 1954

Chamber Music Concerts at Berkshire Festival

Six chamber music concerts in the enlarged Berkshire Festival will be given on successive Wednesday evenings beginning July 7. They will be held in the Theatre-Concert Hall at Tanglewood.

The chamber music concerts at Tanglewood were initiated by the late Mrs. Elizabeth Sprague Coolidge, who for several years generously donated concerts to which Friends of the Berkshire Music Center were invited. This custom of chamber music at Tanglewood is continued as a part of the Berkshire Festival concerts, and the proceeds of the ticket sale will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

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NEW YORK, N. Y.
HERALD TRIBUNE
JUN 5 - 1954

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PASADENA, CALIF.
STAR NEWS
JUN 1 8 1954

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ERNST TOCH
"Princess and Pea"

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* * *

New York's summer open-air concerts in the Lewisohn Stadium of the College of the City of New York, will have an "All-American night" this year, featuring contemporary American music, with Virgil Thomson conducting.

* * *

WORCESTER, MASS.
TELEGRAM
JUN 6 - 1954

Music

Tanglewood to Have Six Public Concerts

By RAYMOND MORIN, Telegram Music Critic

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Heretofore, there have been plenty of chamber music attractions at Tanglewood but they were part of the Berkshire Music Center activities and available only to friends of the center.

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ALBANY, N. Y.
KNICKERBOCKER NEWS
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[125]

TIGHT BINDING

ST. PAUL, MINN.
PIONEER PRESS
JUN 6 - 1954

Aliferis Again Will Teach At Berkshire Music Center

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The center is a school of music operated by the Boston Symphony orchestra July 5 to August 15 in connection with its annual Berkshire festival.

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Aliferis also will prepare the festival chorus in Berlioz' "Romeo and Juliet" for performance with the orchestra under direction of Charles Munch. Aliferis will conduct a performance of "Romeo and Juliet" by the University chorus with the Minneapolis Symphony here next February.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 6 - 1954

Chamber Music Programs At Tanglewood Announced

Claudio Arrau and Bel Arte Trio in First Concert of Theater-Concert Hall Series to Be Held This Year On Six Wednesday Nights

Boston, June 5—The programs of the six chamber music concerts at Tanglewood have been announced. These concerts are now a part of the enlarged Berkshire Festival by the Boston Symphony Orchestra, Charles Munch, conductor. They will be given on six Wednesday evenings in the intimate Theater-Concert Hall.

The chamber music concerts at Tanglewood were initiated by the late Mrs. Elizabeth Sprague Coolidge, who for several years generously donated concerts to which Friends of the Berkshire Music Center, contributors to the support of the school, were invited. This custom of chamber music at Tanglewood is continued as a part of the Berkshire Festival concerts, and the proceeds of the ticket sale will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

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Bel Arte
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July 14, The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifetz, cello).. Trios, Brahms, B Major; Martinu, D Minor, Beethoven, B flat ("Archduke").

July 21, The Zimbler Sinfonietta, under the direction of Josef Zimbler (George Zazofsky, concertmaster; Emil Kornsand, violin; Vladimir B. Resnikoff, violin; Harry Ellis Dickson, violin; Norbert Lauga, violin; Manuel Zung, violin; Herman Silberman, violin; Stanley Benson, violin; Joseph de Pasquale, viola; Jean Cauhape, viola: Albert Bernard, viola; Samuel Mayes, cello; Josef Zimbler, cello; Martin Hoherman, cello; Henry Portnoi, doublebass).
Four Seasons ..... Vivaldi
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Aug. 11, Zino Francescatti, violin; Arthur Balsam, piano, Sonata Recital.
Violin Sonata in A Major...Brahms
Suite in C Major (unaccompanied) ..... Bach
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NEW YORK AGE
NEW YORK, N. Y.
JUN 5 - 1954

Summer Music Students Can Rate Scholarships

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music center, the school of music operated by the Boston Symphony orchestra, July 5-Aug. 15, in connection with its annual Berkshire festival, at Tanglewood, Lenox, Mass. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship fund, which in 1953 awarded grants for the tuition of 210 students.

Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers and composers and is reimbursed by students when they are able to do so in order that others may benefit in future school years.

Berkshire Music center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood study group, a special section available [illegible] teurs.

In addition, special schol[illegible] available in 1954 to Tan[illegible] students include the [illegible] The Jascha Heifetz prize, [illegible] the outstanding student w[illegible] the Gregor Piatigorsky prize [illegible] best student cellist; a p[illegible] $250 established this year [illegible] Koussevitzky Music foundat[illegible] be awarded for a work w[illegible] Tanglewood by a student c[illegible] er.

Also the Margaret Lee [illegible] scholarships, two gifts of [illegible] each, to students of compos[illegible] the Samuel Wechsler commi[illegible] established in 1952, $300 to a [illegible] glewood composer; the Kouss[illegible] ky Memorial scholarship, f[illegible] outstanding student of co[illegible] ing; the Selby A. Eiseman [illegible] arship, tuition award; and [illegible] Carlotta M. Dreyfus schola[illegible] a tuition award establishe[illegible] 1953.

In many other ways the [illegible] shire Music center is assis[illegible] its scholarship projects by [illegible] ing social, civic and edu[illegible] groups.

Even the Tanglewood stu[illegible] who can afford to do so coop[illegible] through the Student Council [illegible] to contribute toward the living [illegible] penses of needy students.

In 1954's enlarged Berkshire [illegible] tival, six Wednesday evening [illegible] certs of chamber music will b[illegible] fit the Tanglewood Revo[illegible] Scholarship Fund. Contrib[illegible] their services to these concerts [illegible] such noted artists as Claudio [illegible] rau, William Kroll, the Bel [illegible] Trio and Zino Francescatti.

NEW YORK, N. Y.
POST
JUN 6 - 1954

WORDS and MUSIC
By Harriett Johnson

Berkshire Festival to Run 6 Weeks

The Berkshire Festival at Tanglewood, Lenox, Mass., for the first time in its 17-year history, will run six weeks this season, opening Wednesday night, July 7, with a chamber music concert. The enlarged program is due to the overwhelming success of last year's festival which played to a record audience of almost 118,000 and grossed many more thousands of dollars than ever before.

Concerts in the big music shed which seats over 6,000 people will take place each Saturday night and Sunday afternoon, beginning July 10, and ending Aug. 15 Each Wednesday and Friday nights, there will be special concerts in the Theater-Concert Hall, seating approximately 1,200.

Charles Munch, musical director of the Boston Symphony Orchestra, will again conduct the ensemble in the majority of the festival programs, but there will be several guest conductors as well. In commemoration of the 150th anniversary of the birth of Hector Berlioz, the festival features works by this composer.

The composer's choral symphony, "The Damnation of Faust," will open the shed concerts Saturday, July 10, with Munch on the fodium Assisting will be the Harvard Glee Club, the Radcliffe Choral Society and the following soloists: Martial Singher, David Poleri, Donald Gramm and Eleanor Steber.

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Pierre Monteau leads the Bostonians at the shed concert, Sunday, July 11, at 2:30, in an all-Beethoven program. Claudio Arrau is soloist on this occasion in the "Emperor" concerto of Beethoven. The Fifth Symphony and overture to "Leonore" No. 3, complete the program. Arrau and the Bel Arte Trio open the Chamber Music concerts Wednesday, July 7, with another all-Beethoven concert.

Ross to Lead Mass

Other featured works during the season which closes Aug. 15, will be the "Nelson" mass of Haydn, July 23, to be conducted by Hugh Ross, currently represented on Broadway as conductor of "The Golden Apple." Ross also leads a Bach cantata on a second all-Bach program July 16, with Munch directing the second half of the concert comprising two orchestral suites.

For single tickets address or telephone the festival office at Tanglewood.

BOSTON, MASS.
MORNING GLOBE
JUN 6 - 1954

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PASADENA, CALIF.
STAR NEWS
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KNICKERBOCKER NEWS
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NEW YORK AGE
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POST
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Pierre Monteau leads the Bostonians at the shed concert, Sunday, July 11, at 2:30, in an all-Beethoven program. Claudio Arrau is soloist on this occasion in the "Emperor" concerto of Beethoven. The Fifth Symphony and overture to "Leonore" No. 3, complete the program. Arrau and the Bel Arte Trio appear the following Wednesday, July 7, with another all-Beethoven concert.

Boss to Lead Mass

Other featured works during the season which closes Aug. 15, will be the "Nelson" mass of Haydn, July 23, to be conducted by Hugh Ross, currently represented on Broadway as conductor of "The Golden Apple." Ross also leads a Bach cantata on a second all-Bach program July 16, with Munch directing the second half of the concert comprising two orchestral suites.

For single tickets address or telephone the festival office at Tanglewood.

NEW YORK, N. Y.
HERALD TRIBUNE
JUN 5 - 1954

Chamber Music At Tanglewood

Programs were announced yesterday for the six chamber music concerts on Wednesday evenings which will be a part of the Boston Symphony Orchestra's Berkshire Music Festival this summer at Tanglewood, Lenox, Mass.

On July 7, Claudio Arrau will play three Beethoven sonatas, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, cello) will play Beethoven's string trio in G major. On July 14 the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin, and Benar Heifitz, cello) will play trios by Brahms and Beethoven and Bohuslav Martinu's trio in D minor. Works by Vivaldi, Stravinsky and Rossini will be played by the Zimbler Sinfonietta July 21.

Ernest Bloch's Quartet No. 4 will have its first performance July 28, when the Griller Quartet will also play works of Mozart and Beethoven. The Kroll Quartet plays works of Haydn, Hindemith and Ravel Aug. 4, and Zino Francescatti closes the series Aug. 11, playing violin sonatas by Brahms and Bach.

. BOSTON, MASS.
MORNING GLOBE
JUN 6 - 1954

Chamber Music Concerts at Berkshire Festival

Six chamber music concerts in the enlarged Berkshire Festival will be given on successive Wednesday evenings beginning July 7. They will be held in the Theatre-Concert Hall at Tanglewood.

The chamber music concerts at Tanglewood were initiated by the late Mrs. Elizabeth Sprague Coolidge, who for several years generously donated concerts to which Friends of the Berkshire Music Center were invited. This custom of chamber music at Tanglewood is continued as a part of the Berkshire Festival concerts, and the proceeds of the ticket sale will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

These concerts will be open to the public at a single ticket rate of $3 and $2, and orders are now being taken.

The following programs are announced, subject to change and addition:

July 7—Claudio Arrau, piano; the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, cello) in a Beethoven program: String Trio, G Major; Sonatas, Op. 110, 79, 57.

July 14—The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifetz, cello); Trios: Brahms, B Major; Martinu, D Minor; Beethoven, B flat.

July 21—The Zimbler Sinfonietta, under the direction of Josef Zimbler: Vivaldi, Four Seasons; Stravinsky, Apollon Musagete; Rossini, Baroque Concerto.

July 28—The Griller String Quartet: Mozart, E flat Quartet (K. 428); Bloch, Quartet No. 4 (world premiere); Beethoven, Quartet Op. 18, No. 2.

Aug. 4—The Kroll String Quartet: Haydn, Quartet, Op. 64, No. 5; Hindemith, Quartet No. 3; Ravel, Quartet.

Aug. 11—Zino Francescatti, violin; Artur Balsam, piano: Brahms, Violin Sonata in A Major; Bach, Suite in C Major (unaccompanied); Brahms, Violin Sonata in D Minor.

d to Have Concerts

Telegram Music Critic

amber music is really coming Tanglewood. Six programs are enings, beginning July 7, to be e Festival by the Boston Sym-

Two changes in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra at Tanglewood have been announced by Charles Munch, music director.

Instead of an all-Cesar Franck program July 17 in the Shed, guest conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy. Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously scheduled "Le Chasseur Maudit" and "Les Eolides" by Franck.

Mr. Munch's program Aug. 14 in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

[125]

TIGHT BINDING

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

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25 Student Concerts Listed For Tanglewood

About 25 concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox.

The Berkshire Music Center is directed by Charles Munch, Music Director of the Boston Symphony Orchestra, according to the plan and in the spirit of its creator, Serge Koussevitzky. Now preparing for its 12th year, which will commence with the arrival of some 400 students from all parts of the U.S., Canada and foreign countries on Sunday, July 4, the Berkshire Music Center has Aaron Copland as assistant director, and such eminent musicians as Jean Morel, Hugh Ross, Frederic Cohen, Ernst Toch, Lukas Foss, Gregor Piatigorsky and First Chair members of the Boston Symphony Orchestra as teachers.

Young musicians of high skill—players, conductors, singers, many on the threshold of distinguished careers, at Tanglewood have the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center according to seating capacity. A voluntary contribution constitutes membership in the Friends, whose enrollment at the end of 1953 was 5472, an increase of more than 1500 from the previous year. Contributions from the Society of Friends in 1953 totaled $27,637, and total attendance at the student concerts last summer was 43,825, an increase of nearly 10,000 over the year before. Thirty-five per cent of the Friends are from Berkshire County, Massachusetts, which means that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the concerts by students of the Berkshire Music Center, events at Tanglewood this summer now total 49, a full calendar for 42 days of six-week season. Twenty-four are Berkshire Festival concerts, six are Saturday morning rehearsals of the Boston Symphony Orchestra, proceeds benefiting the orchestra's pension fund. In addition are two organ recitals by E. Power Biggs, on Saturday afternoons July 24 and August 7.

The complete schedule follows:

Department I (Orchestra): Music Shed, 8:30 p.m., July 8, 15, 22, 29, August 5; August 14 at 3 p.m.

Department I (Chamber Music): Chamber Music Hall, 10 a.m., July 11, 18, 25, August 1, 8, 15.

Department II (Composition): Chamber Music Hall, 8:30 p.m., July 11, 18, 25, August 1, 8.

Department II (Chorus) and IV (Opera): reserved seats: Two 1-act operas, Theatre - Concert Hall, 8:30 p.m., July 27.

Department IV (Opera) — reserved seats: Full-length opera, Theatre-Concert Hall, 8:30 p.m., August 2, 3.

Department ...

Extra concerts: E. Power Biggs, organist, Music Shed, 3:00 p.m., July 24, August 7.

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra, Music Shed, 10 a.m., July 10, 17, 24, 31, August 7, 14.

MERIDEN, CONN.
JOURNAL

JUN 8 - 1954

Berkshire Festival To Open July 7 For Two Month Season At Tanglewood

The 1954 Schedule of Berkshire Music Festival programs, which are held each summer at Tanglewood in Lenox, Mass., has been announced as follows:

July 7 — Chamber music; Claudio Arrau, piano, and the Bel Arte Trio in Beethoven program.

July 9 — Chamber orchestra: Bach program with Lukas Foss as piano soloist and Charles Munch conducting.

July 10 — Boston Symphony: Berlioz' "The Damnation of Faust" with Harvard Glee Club Radcliffe Choral Society and soloists, conducted by Charles Munch.

July 11 — Boston Symphony: Beethoven program with Claudio Arrau as piano soloist and Pierre Monteux conducting.

July 14 — Chamber music: The Albeneri Trio in program including Brahms, Martinu and Beethoven.

July 16 — Chamber orchestra: Bach program with Hugh Ross and Charles Munch conducting.

July 17 — Boston Symphony: Debussy and Franck program with Vera Franceschi as piano soloist and Pierre Monteux conducting.

July 18 — Boston Symphony: Debussy, Copland and Berlioz program with Leo Smith as piano soloist and Charles Munch as conductor.

July 21 — Chamber music: The Zimbler Sinfonietta in program including Vivaldi, Stravinsky and Rossini.

July 23 — Chamber orchestra: Handel and Haydn program with Hugh Ross and Charles Munch conducting.

July 24 — Boston Symphony: Program including Weber, Prokofieff, Strauss and Elgar with Jean Morel conducting.

July 25 — Boston Symphony: Berlioz and Toch program with William Primrose as violin soloist and Charles Munch conducting.

July 28 — Chamber music: The Griller String Quartet in a program including Mozart, Bloch and Beethoven. This will mark the first performance of Bloch's Quartet No. 4.

July 30 — Chamber orchestra: Program including Roussel, Ibert and Mozart with Doriot Anthony as flute soloist and Charles Munch conducting.

The 1954 schedule of Berkshire

July 31 — Boston Symphony: Berlioz' "Romeo and Juliet," a dramatic symphony with festival chorus and soloists and Charles Munch conducting.

August 1 — Boston Symphony: Program including Prokofieff, Dvorak and Sibelius with Ruth Posselt as violin soloist and Richard Burgin conducting.

August 4 — Chamber music: The Kroll String Quartet in program including Haydn, Hindemith and Ravel.

August 6 — Chamber orchestra: Program including Stravinsky and Mozart with Seymour Lipkin as piano soloist, the chorus and soloists. Lukas Foss conducting.

August 7 — Boston Symphony: Berlioz program with Eleanor Steber as soprano soloist and the festival chorus with Charles Munch conducting.

August 8 — Boston Symphony: Program including Gluck, Beethoven and Brahms with Zino Francescatti as violin soloist and Charles Munch as conductor.

August 11 — Chamber music: Zino Francescatti, violin, and Artur Balsam, pianist, in Brahms and Bach program.

August 12 — Chamber orchestra: Program of Rossini, Mozart Ravel and Strauss with Jean Morel conducting.

August 13 — Annual Tanglewood on Parade program.

August 14 — Boston Symphony Program of Brahms, Piston, Ravel and Saint - Saens with Nicole Henriot as piano soloist and Charles Munch conducting.

August 15 — Boston Symphony: Berlioz' "Requiem" with festival chorus and soloist in memory of Serge Koussevitzky with Charles Munch conducting.

All chamber music and chamber orchestra concerts are held in the Theater Concert Hall and start at 8:30 p.m. Saturday and Sunday Bos... are given ... Saturday's ... Sundays at ...

SPRINGFIELD, MASS.
REPUBLICAN

JUN 13 1954

Student Concert Series Planned at Tanglewood

Berkshire Music Center Summer School Schedule Announced; Activities Due to Start July 4; Six Symphony Concerts by Scholarship Students

Boston, June 12—About 25 concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, in Lenox. The Berkshire Music Center is now preparing for its 12th year, which wil commence with the arrival of some 400 students from all parts of the U. S., Canada and foreign countries on Sunday, July 4.

Young musicians of high skill—players, conductors, singers—many on the threshold of distinguished careers, at Tanglewood have the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity. A voluntary contribution constitutes membership in the Friends, whose enrollment at the end of the summer of 1953 was 5472, an increase of more than 1500 from the previous year.

Attendance Grows

Contributions from the Society of Friends in 1953 totaled $27,637, and total attendance at the student concerts last summer was 43,825, an increase of nearly 10,00 over the year before. Thirty-five per cent of the Friends are from Berkshire County, which means that Tanglewood's summer neighbors have found increasing enjoyment in observing the work of its students.

With the announcement of the concerts by students of the Berkshire Music Center, events at Tanglewood this summer now total 49, a full calendar for the 42 days of the six-week season. Twenty-four are Berkshire Festival concerts, six are Saturday morning rehearsals of the Boston Symphony Orchestra, admission $1 each, proceeds benefiting the Orchestra's Pension Fund. In addition are two organ recitals by E. Power Biggs, on Saturday afternoons July 24 and Aug. 7.

The schedule calls for six concerts of symphony music by the orchestra composed of 100 scholarship students. These will be held on Thursday evenings in the Music Shed at 8.30 p. m., commencing July 8, with the exception of the final one, announced for Saturday afternoon, Aug. 14.

Six concerts of chamber music wil be held in the Chamber Music Hall at 10 a. m. on Sunday mornings, July 11 through Aug. 15.

Composers' Forums

Five forums wherein young composers accepted for study at Tanglewood argue their own and fellow students' works, are held Sunday evenings at 8.30 p. m. in the Chamber Music Hal, July 11 to Aug. 15.

Three evenings of opera will be given in the Theater-Concert Hall, which require reserved seat tickets procurable in advance. Vecchi's "L'Amfiparnasso" and Toch's "The Princess and the Pea" are the attraction on Tuesday, July 27; Aaron Copland's full-length opera, "The Tender Land," new to New England, on Monday and Tuesday evenings, Aug. 2 and 3. Two evenings devoted to performance of opera scenes and choral works are planned in the Theater-Concert Hall on Tuesdays, July 11 and Aug. 10.

Unscheduled demonstrations by students of the new Dept. 5, organized two years ago for the pure enjoyment of music by amateurs, will be given, as in the past, on Sturday afternoons, in the Barn, and also planned are Monday evening forums, Aaron Copland moderating, in Sedgwick Hall, Lenox.

NEW YORK, N. Y.
HERALD TRIBUNE

JUN 20 1954

Tanglewood Alters Programs

Special to the Herald Tribune

LENOX, Mass., June 19.—Two changes were announced today for programs by the Boston Symphony Orchestra in the Berkshire Festival in the Music Shed at Tanglewood. On Saturday night, July 17, Pierre Monteux has substituted excerpts from Debussy's "Le Martyre de Saint Sebastien" and "La Mer" for Franck's "Le Chasseur Maudit" and "Les Eolides."

Charles Munch will conduct Brahms's "Tragic" Overture instead of Wagner's "A Faust Overture" on Saturday, Aug. 14. As usual, the Boston Symphony will give public rehearsals at 10 a. m. on the festival's six Saturdays, beginning July 10. There will be an admission charge of $1 for the orchestra's pension fund.

Tickets for the concerts on Wednesday, Friday and Saturday nights and Sunday afternoons from July 7 through Aug. 15, are on sale at the Tanglewood box office. Reservations may be made by telephone, Lenox 600.

NEWARK, N. J.
STAR-LEDGER

JUN 13 1954

VACATION WITH CULTURE

Various art centers plan for summer

By ELENORE LESTER

Back in the Middle Ages, the difficulties of travel were mainly responsible for the earliest gatherings of musicians, artists, dancers and actors who met periodically to concentrate their activities at some center.

Today, the ease of travel brings success to the big summertime festivals of the arts. Vacationers who wish to supplement their swimming, sunning, golfing or fishing with liberal doses of music, drama, dance or art will have a good selection of culture-crammed vacation spots. All the festival centers are set in scenic territory, which usually offer an abundance of the customary summer activities.

The Berkshire Festival, staged from July 7 through Aug. 15 in the little town of Lenox, in western Massachusetts, is one of the outstanding summer series in the country. The Boston Symphony Orchestra will participate; and a brilliant array of soloists are scheduled. The series this year pays special tribute to the 150th anniversary of Hector Berlioz. The Berkshire Festival is held in conjunction with a six-week summer school of music. In addition to concerts scheduled in the huge shed at Tanglewood there are numerous other instrumental, choral and operatic performances which make music pervade the atmosphere throughout the season. Nearby at Jacob's Pillow, some of the world's most renowned dancers are featured weekly during the six-week season.

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STAR NEWS
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UP AND DOWN THE SCALE

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ALBANY, N. Y.
KNICKERBOCKER NEWS

Tanglewood Center Sets 25 Concerts

Students of the Berkshire Music Center will present 25 concerts at the Berkshire Festival at Tanglewood during July and the first two weeks in August.

The Music Center, directed by Charles Munch, music director of the Boston Symphony Orchestra, will commence its 12th year with the arrival July 4 of 400 students from all parts of the country.

The student program will include six concerts of symphony music by an orchestra of 100, which will be presented Thursday nights, starting July 8.

Six concerts of chamber music also will be presented by students Sunday mornings from July 11 through Aug. 15. Programs of opera are scheduled July 27 and Aug 2 and 3.

The student concerts will be open to members of the Friends of the Berkshire Music Center. A voluntary contribution constitutes membership in the Friends of the Music Center.

BUFFALO, N. Y.
COURIER-EXPRESS

JUN 9 - 1954

Symphony Group Honors Manager

George E. Judd, retiring manager of the Boston Symphony Orchestra, was honored yesterday by members of the Major Symphony Orchestras Managers' Conference meeting in Hotel Sheraton.

Judd, honored in a resolution noting "the splendid contribution he has made to the cultural life of America, will retire this summer. The resolution was offered ...

BUFFALO, N. Y.
NEWS

JN 9 - 195...

CONVENTION CITES RETIRING HEAD OF BOSTON SYMPHONY

George E. Judd, Boston Symphony Orchestra manager since 1915, who is retiring, was honored Tuesday at the Major Symphony Orchestra Managers Conference in Hotel Sheraton.

Mr. Judd, who has accompanied the orchestra here on almost annual visits for the past 25 years, was cited in a testimonial scroll signed by 26 managers for his "splendid contribution to the cultural life of America." He will be succeeded by Thomas D. Perry, who also is attending the conference.

The managers compared notes on pops concerts at the opening session, concluding that they ... the "best means of attracting" persons to hear symphonies for the first time." Ralph Black, manager of the Buffalo Philharmonic Orchestra, presided, and Craig Hutchinson, a Buffalo native who now is manager of the Cincinnati Symphony Orchestra, described a series of free concerts in that city, brought to the public by private subscription.

The conference appointed George A. Kuyper of Chicago, William McK. Martin of Pittsburgh and John S. Edwards of Washington to draw up proposals for the initiation of a National Symphony Week. The proposals, providing for a concerted effort to bring to the public an awareness of great symphony music, will be voted on later this year.

[126]

TIGHT BINDING

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NY, N. Y.
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STAR NEWS
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HAMPSHIRE GAZETTE
JUN

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The complete schedule follows:

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Department II (Chorus) and IV (Opera) — reserved seats: Two 1-act operas, Theatre - Concert Hall, 8:30 p.m., July 27.

Department IV (Opera) — reserved seats: Full-length opera, Theatre-Concert Hall, 8:30 p.m., August 2, 3.

Department II (Chorus) and IV (Opera) — Theatre-Concert Hall, 8:30 p.m., [illegible] 20, Aug. 10.

Extra concerts: E. Power Biggs, organist, Music Shed, 3:00 p.m., July 24, August 7.

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra, Music Shed, 10 a.m., July 10, 17, 24, 31, August 7, 14.

MERIDEN, CONN.
JOURNAL
JUN 8 - 1954

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July 7 — Chamber music; Claudio Arrau, piano, and the Bel Arte Trio in Beethoven program.

July 9 — Chamber orchestra: Bach program with Lukas Foss as piano soloist and Charles Munch conducting.

July 10 — Boston Symphony: Berlioz' "The Damnation of Faust" with Harvard Glee Club Radcliffe Choral Society and soloists, conducted by Charles Munch.

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July 18 — Boston Symphony: Debussy, Copland and Berlioz program with Leo Smith as piano soloist and Charles Munch as conductor.

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The 1954 schedule of Berkshire

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August 4 — Chamber music: The Kroll String Quartet in program including Haydn, Hindemith and Ravel.

August 6 — Chamber orchestra; Program including Stravinsky and Mozart with Seymour Lipkin as piano soloist, the chorus and soloists. Lukas Foss conducting.

August 7 — Boston Symphony: Berlioz program with Eleanor Steber as soprano soloist and the festival chorus with Charles Munch conducting.

August 8 — Boston Symphony: Program including Gluck, Beethoven and Brahms with Zino Francescatti as violin soloist and Charles Munch as conductor.

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August 12 — Chamber orchestra: Program of Rossini, Mozart Ravel and Strauss with Jean Morel conducting.

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August 15 — Boston Symphony: Berlioz' "Requiem" with festival chorus and soloist in memory of Serge Koussevitzky with Charles Munch conducting.

All chamber music and chamber orchestra concerts are held in the Theater Concert Hall and start at 8:30 p.m. Saturday and Sunday Boston Symphony concerts are given in the Music Shed, on Saturday's at 8:30 p.m. and on Sundays at 2:30 p.m.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 13 1954

Student Concert Series Planned at Tanglewood

Berkshire Music Center Summer School Schedule Announced; Activities Due to Start July 4; Six Symphony Concerts by Scholarship Students

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Young musicians of high skill—players, conductors, singers—many on the threshold of distinguished careers, at Tanglewood have the valuable experience of group performance. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity. A voluntary contribution constitutes membership in the Friends, whose enrollment at the end of the summer of 1953 was 5472, an increase of more than 1500 from the previous year.

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NEWARK, N. J.
STAR-LEDGER
JUN 13 1954

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Various art centers plan for summer

By ELENORE LESTER

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ASPEN INSTITUTE

BUFFALO, N. Y.
COURIER-EXPRESS
JUN 9 - 1954

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NEWS
JUN 9 - 1954

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TIGHT BINDING

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OSTON, MASS.
ORNING GLOBE

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Quartet (K. 428); Bloc
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Kroll String Quartet;
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no Francescatti, violin;

BANY, N. Y.
RBOCKER NEWS

N 19 1954

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PASADENA, CAL
STAR NEWS
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UP AND DOWN THE SCALE

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

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25 Student Concerts Listed For Tanglewood

About 25 concerts by students of
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The Berkshire Music Center is di-
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Saturday morning rehearsals of the
Boston Symphony Orchestra, pro-
ceeds benefiting the orchestra's
pension fund. In addition are two
organ recitals by E. Power Biggs,
on Saturday afternoons July 24
and August 7.

The complete schedule follows:

Department I (Orchestra):
Music Shed, 8:30 p.m., July 8, 15,
22, 29, August 5; August 14 at
3 p.m.

Department I (Chamber Mu-
sic): Chamber Music Hall, 10
a.m., July 25, August 1, 8,
15.

Department III (Composition):
Chamber Music Hall, 8:30 p.m.,
July 11, 18, 25, August 1, 8.

Department II (Chorus) and
IV (Opera): reserved seats: Two
1-act operas, Theatre - Concert
Hall, 8:30 p.m., July 27.

Department IV (Opera) — re-
served seats: Full-length opera,
Theatre-Concert Hall, 8:30 p.m.,
August 2, 3.

Department [illegible] and
IV (Opera): [illegible]-Concert
Hall, 8:30 p.m., [illegible] 30, Aug. 10.

Extra concerts: E. Power Biggs, organist, Music Shed, 3:00 p.m., July 24, August 7.

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra, Music Shed, 10 a.m., July 10, 17, 24, 31, August 7, 14.

MERIDEN, CONN.
JOURNAL

JUN 8 - 1954

Berkshire Festival To Open July 7 For Two Month Season At Tanglewood

The 1954 Schedule of Berkshire Music Festival programs, which are held each summer at Tangelwood in Lenox, Mass., has been announced as follows:

July 7 — Chamber music; Claudio Arrau, piano, and the Bel Arte Trio in Beethoven program.

July 9 — Chamber orchestra: Bach program with Lukas Foss as piano soloist and Charles Munch conducting.

July 10 — Boston Symphony: Berlioz' "The Damnation of Faust" with Harvard Glee Club Radcliffe Choral Society and soloists, conducted by Charles Munch.

July 11 — Boston Symphony: Beethoven program with Claudio Arrau as piano soloist and Pierre Monteux conducting.

July 14 — Chamber music: The Albeneri Trio in program including Brahms, Martinu and Beethoven.

July 16 — Chamber orchestra: Bach program with Hugh Ross and Charles Munch conducting.

July 17 — Boston Symphony: Debussy and Franck program with Vera Franceschi as piano soloist and Pierre Monteux conducting.

July 18 — Boston Symphony: Debussy, Copland and Berlioz program with Leo Smith as piano soloist and Charles Munch as conductor.

July 21 — Chamber music: The Zimbler Sinfonietta in program including Vivaldi, Stravinsky and Rossini.

July 23 — Chamber orchestra: Handel and Haydn program with Hugh Ross and Charles Munch conducting.

July 24 — Boston Symphony: Program including Weber, Prokofieff, Strauss and Elgar with Jean Morel conducting.

July 25 — Boston Symphony: Berlioz and Toch program with William Primrose as violin soloist and Charles Munch conducting.

July 28 — Chamber music: The Griller String Quartet in a program including Mozart, Bloch and Beethoven. This will mark the first performance of Bloch's Quartet No. 4.

July 30 — Chamber orchestra: Program including Roussel, Ibert and Mozart with Doriot Anthony as flute soloist and Charles Munch conducting.

The 1954 schedule of Berkshire

July 31 — Boston Symphony: Berlioz' "Romeo and Juliet," a dramatic symphony with festival chorus and soloists and Charles Munch conducting.

August 1 — Boston Symphony: Program including Prokofieff, Dvorak and Sibelius with Ruth Posselt as violin soloist and Richard Burgin conducting.

August 4 — Chamber music: The Kroll String Quartet in program including Haydn, Hindemith and Ravel.

August 6 — Chamber orchestra; Program including Stravinsky and Mozart with Seymour Lipkin as piano soloist, the chorus and soloists. Lukas Foss conducting.

August 7 - Boston Symphony: Berlioz program with Eleanor Steber as soprano soloist and the festival chorus with Charles Munch conducting.

August 8 — Boston Symphony: Program including Gluck, Beethoven and Brahms with Zino Francescatti as violin soloist and Charles Munch as conductor.

August 11 — Chamber music: Zino Francescatti, violin, and Artur Balsam, pianist, in Brahms and Bach program.

August 12 — Chamber orchestra: Program of Rossini, Mozart Ravel and Strauss with Jean Morel conducting.

August 13 — Annual Tanglewood on Parade program.

August 14 — Boston Symphony Program of Brahms, Piston, Ravel and Saint - Saens with Nicole Henriot as piano soloist and Charles Munch conducting.

August 15 — Boston Symphony: Berlioz "Requiem" with festival chorus and soloist in memory of Serge Koussevitzky with Charles Munch conducting.

All chamber music and chamber orchestra concerts are held in the Theater Concert Hall and start at 8:30 p.m. Saturday and Sunday Boston Symphony concerts are given in the Music Shed, on Saturday's at 8:30 p.m. and on Sundays at 2:30 p.m.

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SPRINGFIELD, MASS.
REPUBLICAN

JUN 13 1954

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[126]

NEW HAVEN, CONN.
REGISTER
JUN 13 1954

MUSIC

Berkshire Music Festival To Open Season July 7

By GORDON E. ARMSTRONG

It is but three short weeks to July 7, on which date the great Berkshire Music Festival will get under way at Tanglewood, Lenox, Mass. The coming series of concerts in the Berkshires will mark the 15th summer in which the Boston Symphony Orchestra has participated. Since 1938 when the huge Music Shed was erected on the plateau-like estate where Nathaniel Hawthorne walked a century ago, the Festival has grown to the point where it is now a Mecca for music lovers from all parts of this country and Canada.

Last year, all attendance records at the Festival concerts were broken. In the six weeks from early July to mid-August, the Festival concert attendance totaled 117,950 and total paid admissions were $311,600. Average attendance at three preliminary weekends of intimate music by the chamber group of the Boston Orchestra in the Theater-Concert Hall was 4,360. Average attendance for the nine Shed concerts by the full orchestra was 10,200, representing an "overflow" at each concert of some 4,000 listeners who dispersed themselves on the surrounding lawns (The Shed has a 6,000 seat capacity).

In addition, 43,835 persons attended the 50-odd concerts and demonstrations by students of the Berkshire Music Center, the music school maintained by the Boston Symphony in connection with the Festival. "Tanglewood on Parade," given annually for the benefit of the school, drew 8,400 last year despite unfavorable weather.

As previously announced, this year's Festival has been enlarged in scope. Chamber music programs are to be given on Wednesday and Friday evenings each week with the full orchestra performing in the weekend concerts each Saturday evening and Sunday afternoon during the Festival. The first concert on Wednesday evening, July 7, will be a chamber music event with the Bel Arte Trio (Ruth Posselt, Joseph de Pasquale, Martin Hoherman) and pianist Claudio Arrau as the artists in an all Beethoven program. The occasion will mark the 30th anniversary of the celebrated French pianist's first engagement with the Boston Orchestra. The concluding concert on Sunday afternoon, August 15, will wind up this year's Festival in a blaze of choral and instrumental colors, with Charles Munch conducting the massive Berlioz' "Requiem."

Other artists to be heard in the Wednesday evening chamber concerts include The Alberneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Kroll String Quartet, and violinist Zino Francescatti. All of these artists are donating their services for the benefit of the Music Center. The six Friday evening programs, to be given by the chamber section of the Boston Symphony, were formerly concentrated in the first three weekends of the Festival. Popularly known as "the Bach-Mozart series," the programs this year will include works by other composers of both the past and present. Due to the fact that this season's "Tanglewood on Parade" will occur on Friday, August 13, the final program of this group will be given on the previous evening.

The 12 main concerts, three more than last year's schedule, by the full orchestra will prominently feature the principal works of Hector Berlioz, in honor of the 150th anniversary of the composer's birth. The opening program of the Shed concerts on Saturday evening, July 10, will be devoted to his great choral work, "The Damnation of Faust," with the Harvard Glee Club and the Radcliffe Choral Society participating. Munch will conduct the composer's Fantastic Symphony on Sunday afternoon, July 18, and his "Beatrice and Benedick" Overture and the Symphony, "Harold in Italy," on the following Sunday, July 25. The concerts on the two Saturday evenings, July 31 and August 7, will be devoted entirely to Berlioz music. In the former, the Festival chorus and soloists will be heard in "Romeo and Juliet" with the orchestra and the singers will also participate in the principal offering of the latter program, "Te Deum." As previously mentioned, the "Requiem" is to be presented in the concluding Festival concert on August 15.

Mr. Munch will conduct the majority of the Shed concerts though three guest conductors are listed for podium duties in these programs. Pierre Monteux will conduct two concerts with Jean Morel (who heads the orchestra department of the Berkshire Music Center) and concertmaster Richard Burgin scheduled to conduct one each.

The Berkshire Music Center, established by the late Serge Koussevitsky in 1940, marks its 12th season this summer. Annually a student body of some 400 is chosen from some 1,500 applicants. Last year the enrollment was composed of 292 full-time students from 41 states and seven foreign countries, 86 of whom were former students. The Tanglewood Study Group, which permits those who are not professional musicians but who wish to spend their vacations in an atmosphere of music, enrolled 105 students last year. Included were housewives, social workers, foremen, clerks, teachers, attorneys, architects, bookkeepers, chemists, stenographers, and such varied occupations as bookstore manager, organ builder, photo finisher, public health nurse, animated cartoon artist, and research engineer.

The students of the Center provide many concerts each season. Last year there were 54 student programs to which Friends of the Berkshire Festival were admitted free of charge. Anyone may become a member of this organization by a contribution of even the smallest amount. Some $27,637 was received from this source for the work of the school last year.

SCHENECTADY, N. Y.
GAZETTE
MAR 7 1954

Music Notes

By D. F. RITZ

THE LOCAL MUSIC CALENDAR for March includes a program tonight at Proctor's theater by Friedrich Gulda, pianist; and a string quartet program Friday evening by the Berkshire Quartet at Union College Memorial Chapel.

The city schools will unite in a Festival of Instrumental Music March 10 at Mont Pleasant high school with Donald Mairs of Teaneck, NJ, as the guest conductor.

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And as though that were not enough we hear that the Pittsburgh Orchestra will play at the RPI Field House in Troy on March 31 under the direction of William Steinberg.

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THE MUSICAL ACADEMY OF THE WEST at Santa Barbara, Calif., will open for an eight week summer session July 1. Alexander Hilsberg and Fritz Zweig will share the musical directorship with Gregor Piatigorsky as musical advisor.

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* * *

PROGRAM FOR THE 12 SHED CONCERTS of the Boston Symphony Orchestra at Tanglewood have been announced by Charles Munch, musical director of the symphony.

The full orchestra programs will open July 10 with a performance of Berlioz' "Damnation of Faust" with the Harvard Glee Club and the Radcliffe Choral Society assisting. All of the Shed programs have been scheduled for Saturday evenings and Sunday afternoons and a series of six concerts by a chamber orchestra of Boston Symphony players will be held on Friday evenings in the Theatre-Concert hall.

The July 11 all-Beethoven program will be conducted by Pierre Monteux and will include the "Overture to Leonore, number 3," the "Emperor Concerto" with Claudio Arrau as soloist and the "Fifth Symphony."

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Munch will conduct the July 31 program which will be given over to a performance of Berlioz "Romeo and Juliet" with the aid of the Festival Chorus and soloists.

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Munch will direct the Aug. 7 program, "Alceste Overture," Gluck; "Violin Concerto," Beethoven, Zino Francescatti, soloist; and the Brahms "Symphony number 2." He will also conduct the Aug. 8 all-Berlioz program made up of the "Benvenuto Cellini Overture," "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist and "Te Deum."

Munch will conduct both the Aug. 14 and 15 programs. The Aug. 14 program will include the "Lohengrin Prelude," Wagner; Piston's "Fourth Symphony;" the "Piano Concerto," Ravel, with Nicole Henriot as soloist; and the "Organ Symphony," Saint-Saens. The concluding program in the festival, Aug. 15, will feature the Berlioz "Requiem" with Festival Chorus and four auxiliary orchestras.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 13 1954

Second Thoughts in Music

Compositions of Berlioz Available in Recordings

'Damnation of Faust,' 'Romeo and Juliet,' 'Summer Nights,' 'Requiem' and Overtures All to Be Heard On Tanglewood Programs

By WILLARD M. CLARK

Anticipation of a concert can sometimes be more pleasurable than the concert itself. It occurred to us that with the Tanglewood concerts so near that added pleasure in them might be derived from listening to some of the splendid recordings of the works to be played. The focal point of the Shed concerts will be works of Hector Berlioz and of the works to be played all have been recorded, some of them superbly.

Berlioz Recordings

We note that the opening Shed concert on July 10 will be devoted to "The Damnation of Faust," performed by the Harvard Glee Club, Radcliffe Choral Society and soloists. Columbia has issued a stunning recording of this work, two records, SL-110. It is a typically French performance recorded in Paris by the Emil Passani Chorus and orchestra under the direction of Jean Fournet. The soloists, some of the best in France, are splendid.

On July 31, Mr. Munch will direct a concert performance of the Berlioz conception of "Romeo and Juliet," typed as a dramatic symphony. It will be performed by the Festival chorus and soloists. A remarkable and complete recording of this work has been issued by RCA Victor.

It is performed by the Boston Symphony Orchestra under the direction of Mr. Munch. Again the Harvard Glee Club and Radcliffe Choral Society are the performing groups. The soloists are Margaret Roggero, contralto; Leslie Chabay, tenor and Yi-Kwei Sze, bass. This recording was awarded the French Grand Prix. L. M. 6011.

Eleanor Steber Soloist

On Aug. 7, Eleanor Steber will sing Berlioz's "Summer Nights" with orchestra accompaniment. We have reason to believe that a recording of this work by Miss Steber will soon be available. In the meantime, Susan Danco has made a good recording, London 407. On the same program we find other Berlioz works, such as the Overture to "Benvenute Cellini," Mr. Munch and the Paris Conservatoire orchestra record this overture on London record LD 9019. Mr. Munch and the same orchestra hae made a fine recording of the Royal Hunt and Storem from "The Trojans" for London, LL-3. This work is on the same program.

More Berlioz will be heard on July 25 when the orchestra will play the overture to "Beatrice and Benedick" and "Harold in Italy," with the viola solo played by William Primrose. The old Koussevitzky version of this work, with Primrose. This is issued by Columbia and is a definitive recording. ML 4542.

The final concert of the season on Aug. 15 will be given over to a performance of the Berlioz "Requiem" in memory of Serge Koussevitzky. It will be sung by the Festival chorus and tenor soloist. Few recordings have made a greater impact than Columbia's two-disc set of this work, Columbia SL-159. It is sung by the Passani Choir directed by Fournet.

"Fantastic" Symphony

We almost forgot the "Fantastic" Symphony which will be performed July 18. There are some half dozen recordings of this giant symphony available. We happen to have and to like the RCA Victor recording by Pierre Monteux and the San Francisco orchestra. LM-1131.

We have not heard the recording of the Berlioz "Te Deum" or which will be performed on Aug. 7 by the Festival chorus and soloist.

We feel that listeing to these recordings before going to Tanglewood will greatly intensify the pleasure of hearing them "live." Charles Munch has a peculiar affinity for the work of Hector Berlioz as revealed through these recordings and the several "live" performances we have heard under his direcion.

HARTFORD, CONN.
COURANT
JUN 13 1954

The Lively Arts—

Tanglewood and Pillow

By T. H. Parker

In the hope of being mother's little helper, we publish here today the programs for the main concerts of the Berkshire Music Festival at Tanglewood, Lenox, Massachusetts, and the Jacob's Pillow Dance Festival Lee, Massachusetts.

Experience has shown that these are the two summer carnivals in which the serried ranks of culture-lovers who naturally comprise *The Courant* readership are most interested.

Please be so kindly as to cut out these listings and paste them in your hat. *The Courant* library and telephone operators are always glad to answer questions, but there are so many people who want to know, "How high is up?" or "Isabelle necessary?" that things sometimes get rather rushed.

So, equipped with paste-pot and scissors as well as spectacles, begin here:

★

Tanglewood main concerts are on Friday and Saturday evening at 8:30 and Sunday afternoon at 2:30. Charles Munch will conduct unless otherwise noted.

Friday, July 9, Brandenburg concerti nos. 1, 2, 3, 5, 6, Bach; Saturday, July 10, "Damnation of Faust," Berlioz; Sunday, July 11, Overture No. 3, "Leonore," Piano Concerto No. 5 (Claudio Arrau), Symphony No. 5, all Beethoven, Pierre Monteux conducting.

Friday, July 16, Cantata No. 93, Bach (Hugh Ross); Suites nos. 1, 4, Bach: Saturday, July 17, excerpts, "St. Sebastian" and "La Mer," Debussy, "Les Djinns" (Vera Franceschi, Piano) and Symphony in D Minor, Franck, conductor Mr. Monteux; Sunday, July 18, "Iberia," Debussy, Piano Concerto, Copland (Leo Smit), "Fantastic" Symphony, Berlioz.

Friday, July 23, Concerto Grosso for Strings, Op. 6, no. 4, Handel, "Military" Symphony, Haydn, "Nelson" Mass, Haydn (Mr. Ross); Saturday, July 24, Overture, "Der Freischuetz," Weber, Symphony No. 6, Prokofiev, "Don Juan," Strauss, "Enigma" Variations, Elgar, conductor Jean Morel; Sunday July 25, Overture, "Beatrice and Benedick" and "Harold in Italy" Symphony, Berlioz (William Primrose, viola), Symphony No. 2, Toch.

Friday, July 30, "The Spider's Feast," Roussel, Flute Concerto, Ibert (Doriot Anthony), Serenade for Strings (K388), and "Paris" Symphony, Mozart; Saturday, July 31, "Romeo and Juliet," Berlioz. Sunday, August 1, "Chout," Prokofiev, Violin Concerto, Dvorak (Ruth Posselt), Symphony No. 2, Sibelius, conductor Richard Burgin.

Friday, August 6, "Pulcinella," Stravinsky, Piano Concerto (K450) (Seymour Lipkin) and "Idomeneo" excerpts, Mozart, conductor Lukas Foss; Saturday, August 7, Overture, "Benvenuto Cellini," "Royal Hunt and Storm" from "The Trojans," "Summer Nights" (Eleanor Steber, soprano), and "Te Deum," all by Berlioz; Sunday, August 8, Overture. "Alceste," Glueck, Violin Concerto, Beethoven (Zito Francescati), Symphony No. 2, Brahms.

Thursday (note, Thursday!), August 12, Overture, "Scala di Seta," Rossini, Symphony in B Flat (K319), Mozart, "Mother Goose" Suite, Ravel, "Der Burger als Edelman," Strauss, conductor, Mr. Morel; Saturday, August 14, "Tragic" Overture, Brahms, Symphony No. 4, Piston, Piano Concerto, Ravel (Nicole Henriot), Symphony No. 3, Saint-Saens; Sunday, August 15, Requiem, Berlioz.

And the telephone at Tanglewood is Lenox 600. Now, Jacob's Pillow:

Friday, July 2, matinee and Saturday, July 3, matinee and night, Marlene Dell, Don Farnsworth in ballet; Pearl Lang in modern dance; Inesita, Spanish dance.

Thursday, July 8, matinee, Friday, July 9, matinee and night, Saturday, July 10, matinee and night, Michael Maule and Mary Ellen Moylan in classic pas de deux; John Butler Dance Theater with Glen Tetley, Felisa Conde and company; and the Ernestis in American Indian dance from the Pacific Northwest.

Thursday, July 15, matinee, Friday, July 16, matinee and night, Saturday, July 17, matinee and night, Alexandra Danilova and partners in classic ballet; Charles Weidman Theater Dance Company, and Geoffrey Holder and company dancers from Trinidad.

Thursday, July 22, matinee, Friday, July 23, matinee and night, Saturday, July 24, matinee and night, Alicia Markova with Milorad Miskovich in classic ballet; the Lester Horton Dance Theater of California, with Carmen de Lavallade, James Truitte and Company.

Wednesday, July 28, night, Thursday, July 29, matinee, Friday, July 30, matinee and night, Saturday, July 31, matinee and night, American debut of the Celtic Ballet of Scotland, Margaret Morris, artistic director, with singer and piper, in "The Deil's Awa" and "Barley Bree"; Emerson and Jayne, dance satirists of London in American debut.

Wednesday, August 4, night, Thursday, August 5, matinee, Friday, August 6, matinee and night, Saturday, August 7, matinee and night, Celtic Ballet in "The Continental Cousin"; Pearl Lang and her group; Hadassah and her dance company in dances of the Ancient East.

Wednesday, August 11, night, Thursday, August 12, matinee, Friday, August 13, matinee and night, Saturday, August 14, matinee and night, Celtic Ballet in "The Hoodie Craw" and "The Road to the Isles", Ram Gopal in Hindu dances.

Friday, August 20, matinee and night, Saturday, August 21, matinee and night, Negro Dance Theater, Aubrey Hitchins, choreographer; Kurt and Grace Graff; Ram Gopal.

Friday, August 27, matinee and night, Saturday, August 28, matinee and night, Yurek Lazowski, noted ballet character star; Pearl Lang and company; Lotte Goslar, European mime.

Friday, September 3, matinee and evening, Saturday, September 4, matinee and night, Andre Eglevsky and partner in classic ballet; Harriette Ann Gray and company in modern dance; the American Mime Theater, Paul J. Curtis, director.

Jacob's Pillow matinees begin at 4 o'clock, evening performances at 9. The phone at the Pillow is Lee 745.

NEW HAVEN, CONN.
REGISTER
JUN 13 1954

MUSIC

Berkshire Music Festival To Open Season July 7

By GORDON E. ARMSTRONG

It is but three short weeks to July 7, on which date the great Berkshire Music Festival will get under way at Tanglewood, Lenox, Mass. The coming series of concerts in the Berkshires will mark the 15th summer in which the Boston Symphony Orchestra has participated. Since 1938 when the huge Music Shed was erected on the plateau-like estate where Nathaniel Hawthorne walked a century ago, the Festival has grown to the point where it is now a Mecca for music lovers from all parts of this country and Canada.

Last year, all attendance records at the Festival concerts were broken. In the six weeks from early July to mid-August, the Festival concert attendance totaled 117,950 and total paid admissions were $311,600. Average attendance at three preliminary weekends of intimate music by the chamber group of the Boston Orchestra in the Theater-Concert Hall was 4,360. Average attendance for the nine Shed concerts by the full orchestra was 10,200, representing an "overflow" at each concert of some 4,000 listeners who dispersed themselves on the surrounding lawns (The Shed has a 6,000 seat capacity).

In addition, 43,835 persons attended the 50-odd concerts and demonstrations by students of the Berkshire Music Center, the music school maintained by the Boston Symphony in connection with the Festival. "Tanglewood on Parade," given annually for the benefit of the school, drew 8,400 last year despite unfavorable weather.

As previously announced, this year's Festival has been enlarged in scope. Chamber music programs are to be given on Wednesday and Friday evenings each week with the full orchestra performing in the weekend concerts each Saturday evening and Sunday afternoon during the Festival. The first concert on Wednesday evening, July 7, will be a chamber music event with the Bel Arte Trio (Ruth Posselt, Joseph de Pasquale, Martin Hoherman) and pianist Claudio Arrau as the artists in an all Beethoven program. The occasion will mark the 30th anniversary of the celebrated French pianist's first engagement with the Boston Orchestra. The concluding concert on Sunday afternoon, August 15, will wind up this year's Festival in a blaze of choral and instrumental colors, with Charles Munch conducting the massive Berlioz' "Requiem."

Other artists to be heard in the Wednesday evening chamber concerts include The Alberneri Trio, the Zimbler Sinfonietta, the Griller String Quartet, the Kroll String Quartet, and violinist Zino Francescatti. All of these artists are donating their services for the benefit of the Music Center. The six Friday evening programs, to be given by the chamber section of the Boston Symphony, were formerly concentrated in the first three weekends of the Festival. Popularly known as "the Bach-Mozart series," the programs this year will include works by other composers of both the past and present. Due to the fact that this season's "Tanglewood on Parade" will occur on Friday, August 13, the final program of this group will be given on the previous evening.

The 12 main concerts, three more than last year's schedule, by the full orchestra will prominently feature the principal works of Hector Berlioz, in honor of the 150th anniversary of the composer's birth. The opening program of the Shed concerts on Saturday evening, July 10, will be devoted to his great choral work, "The Damnation of Faust," with the Harvard Glee Club and the Radcliffe Choral Society participating. Munch will conduct the composer's Fantastic Symphony on Sunday afternoon, July 18, and his "Beatrice and Benedick" Overture and the Symphony, "Harold in Italy," on the following Sunday, July 25. The concerts on the two Saturday evenings, July 31 and August 7, will be devoted entirely to Berlioz music. In the former, the Festival chorus and soloists will be heard in "Romeo and Juliet" with the orchestra and the singers will also participate in the principal offering of the latter program, "Te Deum." As previously mentioned, the "Requiem" is to be presented in the concluding Festival concert on August 15.

Mr. Munch will conduct the majority of the Shed concerts though three guest conductors are listed for podium duties in these programs. Pierre Monteux will conduct two concerts with Jean Morel (who heads the orchestra department of the Berkshire Music Center) and concertmaster Richard Burgin scheduled to conduct one each.

The Berkshire Music Center, established by the late Serge Koussevitsky in 1940, marks its 12th season this summer. Annually a student body of some 400 is chosen from some 1,500 applicants. Last year the enrollment was composed of 292 full-time students from 41 states and seven foreign countries, 86 of whom were former students. The Tanglewood Study Group, which permits those who are not professional musicians but who wish to spend their vacations in an atmosphere of music, enrolled 105 students last year. Included were housewives, social workers, foremen, clerks, teachers, attorneys, architects, bookkeepers, chemists, stenographers, and such varied occupations as bookstore manager, organ builder, photo finisher, public health nurse, animated cartoon artist, and research engineer.

The students of the Center provide many concerts each season. Last year there were 54 student programs to which Friends of the Berkshire Festival were admitted free of charge. Anyone may become a member of this organization by a contribution of even the smallest amount. Some $27,637 was received from this source for the work of the school last year.

SCHENECTADY, N. Y.
GAZETTE
MAR - 1954

Music Notes

By D. E. RITZ

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SPRINGFIELD, MASS.
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'Damnation of Faust,' 'Romeo and Juliet,' 'Summer Nights,' 'Requiem' and Overtures All to Be Heard On Tanglewood Programs

By WILLARD M. CLARK

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At a later date, we hope to bring you recordings of other works to be played by the Music Festival works which will include chamber music and works for small ensembles.

HARTFORD, CONN.
COURANT
JUN 13 1954

The Lively Arts—

Tanglewood and Pillow

By T. H. Parker

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And the telephone at Tanglewood is Lenox 600. Now, Jacob's Pillow:

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Thursday, July 8, matinee, Friday, July 9, matinee and night, Saturday, July 10, matinee and night, Michael Maule and Mary Ellen Moylan in classic pas de deux; John Butler Dance Theater with Glen Tetley, Felisa Conde and company; and the Ernestis in American Indian dance from the Pacific Northwest.

Thursday, July 15, matinee, Friday, July 16, matinee and night, Saturday, July 17, matinee and night, Alexandra Danilova and partners in classic ballet; Charles Weidman Theater Dance Company, and Geoffrey Holder and company dancers from Trinidad.

Thursday, July 22, matinee, Friday, July 23, matinee and night, Saturday, July 24, matinee and night, Alicia Markova with Milorad Miskovich in classic ballet; the Lester Horton Dance Theater of California, with Carmen de Lavallade, James Truitte and Company.

Wednesday, July 28, night, Thursday, July 29, matinee, Friday, July 30, matinee and night, Saturday, July 31, matinee and night, American debut of the Celtic Ballet of Scotland, Margaret Morris, artistic director, with singer and piper, in "The Dell's Awa" and "Barley Bree"; Emerson and Jayne, dance satirists of London, in American debut.

Wednesday, August 4, night, Thursday, August 5, matinee, Friday, August 6, matinee and night, Saturday, August 7, matinee and night, Celtic Ballet in "The Continental Cousin"; Pearl Lang and her group; Hadassah and her dance company in dances of the Ancient East.

Wednesday, August 11, night, Thursday, August 12, matinee, Friday, August 13, matinee and night, Saturday, August 14, matinee and night, Celtic Ballet in "The Hoedie Craw" and "The Road to the Isles", Ram Gopal in Hindu dances.

Friday, August 20, matinee and night, Saturday, August 21, matinee and night, Negro Dance Theater, Aubrey Hitchins, choreographer; Kurt and Grace Graff; Ram Gopal.

Friday, August 27, matinee and night, Saturday, August 28, matinee and night, Yurek Lazowski, noted ballet character star; Pearl Lang and company; Lotte Goslar, European mime.

Friday, September 3, matinee and evening, Saturday, September 4, matinee and night, Andre Eglevsky and partner in classic ballet; Harriette Ann Gray and company in modern dance; the American Mime Theater, Paul J. Curtis, director.

Jacob's Pillow matinees begin at 4 o'clock, evening performances at 9. The phone at the Pillow is Lee 745.

TIGHT BINDING

ROANOKE, VA.
TIMES
JUN 13 1954

Music, Drama, Art Festivals Abound in Summer Months

Delightful Vacation Experiences Available for Family These Days

WASHINGTON, D.C.—Culture can be fun.

This summer's vacation traveler may take it in doses exactly suited to his liking, according to the National Association of Travel Organizations. An abundance of music, drama and art festivals throughout the United States, during June, July and August offer variety and schedules for every taste, pocketbook and period of time that can be devoted to such pursuits.

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There are worthy summertime seminars for the serious students; satisfactory diversions for the amateur music or theater lover; and easy-to-absorb entertainment for those a little suspicious of the better things.

Many of these events will afford a delightful vacation experience for the entire family. Not a few who reside in localities where these events occur, consider their enjoyment a "vacation at home."

The Berkshire Festival, staged from July 7 through Aug. 15, in the little town of Lenox, in western Massachusetts, is one of the outstanding summer series in the country. The Boston Symphony Orchestra will participate; and a brilliant array of soloists are scheduled. The series this year pays special tribute to the 150th anniversary of Hector Berlioz. The Berkshire Festival is held in conjunction with a six-week summer school of music. In addition to concerts scheduled in the huge shed at Tanglewood there are numerous other instrumental, choral and operatic performances which make music pervade the atmosphere throughout the season.

In the West at Aspen, Colo. [illegible]

SYRACUSE, N. Y.
HERALD-AMERICAN
JUN 13 1954

Tanglewood Season Has '49 Concerts for Festival; Copland's New Opera

This date in music: 1855, world premiere, in Paris, of Verdi's "Sicilian Vespers"; 1911, in Paris, Pierre Monteux conducts the Ballet Russe in the world premiere of Stravinsky's "Petroucha" with Nijinsky and Karsavina.

By E. V. W.

TWENTY-FIVE CONCERTS will be given by students of Berkshire Music Center during the 1954 Berkshire Festival of the Boston Symphony Orchestra in "Tanglewood," Lenox, Mass., during the six weeks starting July 6. In all, 49 music events are announced by Charles Munch, Symphony conductor and director of the Music Center.

NOW PREPARING for its twelfth year, starting with arrival of some 400 students from all parts of the United States and Canada and foreign countries, Berkshire Music Center is in accord with the plan and the spirit of its creator, the late Dr. Serge Koussevitzky. Assistant director of the Center is Aaron Copland with such eminent musicians as Jean Morel, Hugh Ross, Frederic Cohen, Ernst Toch, Lukas Foss, Gregor Piatigorsky and First Chair members of the Boston Symphony as teachers.

THE VALUABLE experience of group performance in "Tanglewood," is the lot of young musicians of high skill—players, conductors, singers—many on the threshold of distinguished careers. As in the past, their concerts are open to members of the Friends of the Berkshire Music Center, according to seating capacity of the Theater Concert Hall. Boston Symphony Concerts are included in the 24 Berkshire Festival programs, with six Saturday morning rehearsals of the Symphony. For these rehearsals there is a moderate admission fee, proceeds benefiting the Orchestra's Pension Fund. Two organ recitals by E. Power Biggs also are announced.

"THE TENDER LAND," a new opera by Aaron Copland on an American theme will give its second production here and its New England premiere on Monday and Tuesday nights, Aug. 2-3 in the Theater-Concert Hall. Also scheduled: a single performance on July 27 of a double bill, Ernst Toch's one-act opera, "The Princess and the Pea" and the 16th century opera "L'Amfiparnaso" by Grazio Vecchi (its first staged presentation in this country).

CONCERTS BY THE Boston Symphony in the Music Shed include those on July 10, 17, 24, Aug. 7, 14, at night and on July 11, 18, 25, Aug. 1, 8, 15, afternoon. The opening night concert will present the Berlioz "Damnation of Faust" with the Harvard Glee Club and the Radcliffe Choral Society and soloists. For the closing concert of the Festival on Aug. 15, Director Munch has chosen the Berlioz "Requiem" with Festival Concert and Soloist and the orchestra, in memory of Dr. Koussevitzky. In addition to Director Munch, concert conductors in the Shed on occasion will include Pierre Monteux, Jean Morel and Richard Burgin. Soloists with the orchestra: Vera Franceschi, Nicole Henriot, Claudio Arrau and Leon Smit, pianists; Eleanor Steber, soprano; William Primrose, violist; Ruth Posselt and Zino Francescatti, violinists.

NEW YORK, N.Y.
JUN 16 1954

Berkshire Fest Readies for Its Biggest Season

Lenox, Mass., June 15.

The Berkshire Festival—variously referred to as the summer music mecca of America, its Salzburg or Bayreuth—is readying for its 17th, and what appears as its biggest season at Tanglewood here. Due to the success of last year's fest, when 118,000 persons were attracted to break all attendance records, with a $311,600 take, event has been extended. Season will run a full six weeks instead of three, for the first time, with full symphony concerts Saturdays-Sundays and chamber concerts Wednesdays-Fridays.

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Honoring the 150th anni season of Hector Berlioz, the fest will offer various works of the Frenchman, during the six-week run, such as "Romeo and Juliet," "Requiem," "Fantastic Symphony," "Te Deum" "Harold in Italy." Soloists will include Eleanor Steber, Nicole Henriot, Zino Francescatti, William Primrose, Vera Franceschi, Ruth Posselt and Leo Smit. Munch will conduct most of the Shed concerts, with Richard Burgin, Jean Morel and Monteux taking one each. Season will end Aug. 15, when the Berlioz "Requiem" will be done with a soloist and chorus in memory of Serge Koussevitzky, late conductor of the BSO.

Recorder-Examiner
(Catskill)
March 4, 1957

Players and Pipers . . .

Music Festival

Berkshire Music Festival programs for twenty-four concerts, to be given during a six-week period this year, from July 7 to August 15, have just been released. Shed programs, with the full orchestra participating, are scheduled for each Saturday night and Sunday afternoon during the festival. The Bach-Mozart series, to be given in the Theatre-Concert Hall, is to be split up this year, with five programs listed for Friday nights and the sixth on Thursday night.

Each Wednesday evening during the series, there will be a chamber music concert in the Theatre-Concert Hall.

Seats at subscription rates are now available for all concerts. Full programs, together with ticket information, will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass. The program follows:

Shed Programs

July 10, Saturday — Berlioz' "Damnation of Faust" with Harvard Glee Club and Radcliffe Choral Society, Mr. Munch conducting.

July 11, Sunday — Beethoven program including Overture to "Leonore" No. 3, "Empehor" piano Concerto with Cludio Arrau as soloist and the Fifth Symphony, Pierre Monteux conducting.

July 17 — Saturday — Franck program, "Le Chasseur Maudit", "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), and Symphony in D minor, Pierre Monteux conducting.

July 18 — Sunday — Debussy "Iberia", Copland Piano Concerto (soloist Leo Smit). Berlioz "Fantastic Symphony", Charles Munch conducting.

July 24—Saturday—Weber Overture, "Der Freischutz", Prokofieff Sixth Symphony, Strauss "Don Juan", Elgar "Enigma Variations," Jean Morel conducting.

July 25—Sunday—Berlioz "Beatriceand Benedict" overture and "Harold in Italy" (viola soloist, William Primrose). Ernst Toch, Symphony No. 2, Charles Munch conducting.

July 31—Saturday — Berlioux, "Romeo and Juliet" with Festival Chorus and soloists, Charles Munch, conducting.

Aug. 1 — Sunday — Prokofieff "Chout", Dvorak violin concerto, Symphony No. 2, Richard Burgin conducting.

Aug. 7 — Saturday — Gluck "Alceste" overture, Beethoven, violin concerto (soloist, Zino Francescatti), Brahms, symphony No. 2, Charles Munch, conducting.

Aug. 8 — Sunday — Berlioz program, "Benvenuto Cellini" overture, "The Royal Hunt and Storm", "Summer Nights" for soprano and orchestra with Eleanor Steber, soloist, and the "Te Deum", Charles Munch conducting.

Aug. 14—Saturday — Wagner "Lohengrin" prelude, Piston fourth symphony, Ravel, piano concerto, (soloist Nicole Henriot), Saint-Saens organ symphony, Charles Munch conducting.

Bach-Mozart Concerts

July 9 and 16—first two Friday evenings, Charles Munch will conduct music by Bach, including in the first concert Brandenburg Concertos Nos. 1, 2, 3, 6, and in the second concert Contata No. 93 and Suites Nos. 1 and 4.

July 23 — Charles Munch will conduct Handel's Concerto Grosso, Op. 6 No. 4, Haydn's "Military" symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass.

July 30 — Mr. Munch will conduct Roussel's "The Spider's Feast", the Ibert Flute Concerto with Doriot Anthony as soloist, and Mozart's Serenade for 8 Winds in C minor, K. 388 and his Paris Symphony, K. 297.

Aug. 6—Lukas Foss will conduct the complete Stravinsky ballet, "Pulcinella", a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists.

Aug. 12—Jean Morel will conduct Rossini's overture to "The Silk Ladder", Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

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"Berkshire Observer" 4/59

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WITH TRIO—Ruth Posselt is violinist in the Bel Arte Trio which will open the Tanglewood season at Lenox, Mass., Wednesday with an all-Beethoven chamber music concert. Claudio Arrau will conclude the concert with two piano sonatas.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 13 1954

MANY CULTURAL EVENTS PLANNED IN BERKSHIRES

Music, Drama, Dance Programs Vie with Other Forms of Recreation

By JOHN F. DOWNING

Pittsfield.—The Berkshire Hills a summer resort can meet very mood and wish of the aveler. Whether the visitor seeks relaxation amid the repose of the area's colonial town and villages, vacation majoring in the cultural aspects, a mixture of the two with an accent on sports, it is available in Berkshire County's 32 communities.

Scenic Beauty

No other recreational area within so short a distance contains a greater variety of natural scenic beauty at all seasons of the year. This mountainous region contains 90 woodland lakes and ponds and 274 trout streams. Scattered through the county are 30,000 acres of state forest preserves, where hunting, fishing, picnicking, bathing, camping, hiking and other sports can be enjoyed in season.

Highlight of Berkshire County's 1954 cultural attractions will again be the Berkshire Music Festival at Tanglewood, Lenox. There is an expanded concert schedule this year of 24 programs, running from July 7 through Aug. 15. Six concerts will be devoted to the complete works of the 19th century French master Hector Berlioz "The Damnation of Faust," "The

[128]

TIGHT BINDING

and Pillow

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In the West 21 Aspen Colo...

SYRACUSE, N. Y.
HERALD-AMERICAN

JUN 13 1954

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Knoxville Observer 6/59

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SPRINGFIELD, MASS.
REPUBLICAN

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VARIETY
NEW YORK, N. Y.

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Aug. 14—Saturday — Wagner "Lohengrin" prelude, Piston fourth symphony, Ravel, piano concerto, (soloist Nicole Henriot), Saint-Saens organ symphony, Charles Munch conducting.

Bach-Mozart Concerts

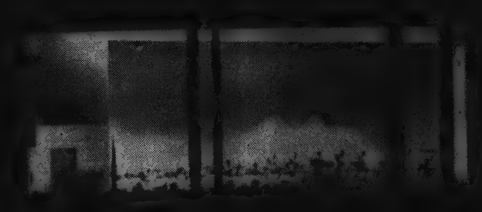
July 9 and 16—first two Friday evenings, Charles Munch will conduct music by Bach, including in the first concert Brandenburg Concertos Nos. 1, 2, 3, 6, and in the second concert Contata No. 93 and Suites Nos. 1 and 4.

July 23 — Charles Munch will conduct Handel's Concerto Grosso, Op. 6 No. 4, Haydn's "Military" symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass.

July 30 — Mr. Munch will conduct Roussel's "The Spider's Feast", the Ibert Flute Concerto with Doriot Anthony as soloist, and Mozart's Serenade for 8 Winds

Summer Music in the Americas—1954

A ROUND-UP BY JAMES HINTON, JR.



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In this hemisphere—longitudinally considered—the summer music situation is somewhat different. Not that there is no music to be heard; there is. There are even a fair number of festivals, some of them very old, some of them offering performances of excellent quality. But no one has yet really begun to cater to the known appetite of tourists for serious music during the hot months. Summer music in this country is often light and almost all

Tanglewood—Clemens Kalischer

HIGH FIDELITY, JUNE 1954.

Berkshire Festival

(Tanglewood, Mass.) July 5-August 15.

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BOSTON, MASS.
HERALD

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indigenous, calculated to keep the home folks amused and the local musicians eating rather than to attract visitors from the ends of the gold-bearing earth.

Without question, the best place to go in the summer for serious music expertly performed — assuming that you either don't want to or can't go to Europe — is South America. The reason is simple: Summer here is winter there. This may not seem good-neighborly, but it cannot be helped. Geography.

At any rate, the principal cities of South America maintain symphony orchestras of excellent quality, and their recital halls are booked solid during the summer by the best European and North and South American artists. The seasons in Brazil and Argentina are especially active, and Rio de Janeiro, Buenos Aires, and Sao Paulo have opera seasons in which the productions are both lavish and carefully prepared and the singers and conductors of international stature. But these are no more festivals than are the corresponding winter seasons in New York, Chicago or Boston, and they cannot be treated as such. If you are going to South America this summer and are interested in music, the best procedure is to get in touch with the cultural attachés of the countries you plan to visit and ask for details. And, especially for the major opera seasons, request seats as far in advance as possible.

No festivals in this country have the size of the really big European agglomerations, and certainly none has the air of tradition. Even if, say, New York were to have a festival similar to that of, say, Vienna, the effect could not be the same, for historic associations have a good deal to do with the successful creation of a festival atmosphere. Where is there an American counterpart for the Schoenbrunn Palace — or for the Drottningholm Palace at Stockholm, for that matter? What possible American counterpart is there for Bayreuth?

In general, music festivals that are *called* festivals in this country are connected with either educational institutions (like that at Ann Arbor) or orchestras (like that at Ravinia) or both (like that at Tanglewood). There are exceptions, but this is the rule, and for the rest the summer traveler in the United States must rely for live musical performances on municipally sponsored, or condoned, concert series that have the advantage of open-air informality if not of the opportunity to commune with the ghosts of great composers or bask in the aura of eighteenth-century court life.

The following paragraphs constitute an outline, arranged in rough chronology according to opening dates, of the principal festivals and concert series scheduled still to take place this summer north of the Panama Canal and on this side of the Atlantic, with an occasional flyer into non-musical events of related interest. Certain spring and early summer events will be in progress or already finished by printing time. Among these: the Ann Arbor festival (April 29-May 2); the Festival of American Music (Eastman School) in Rochester, N. Y., the first week in May; the Bethlehem (Pa.) Bach Festival, May 13-22; the Southeastern Manitoba Music Festival, May 15; the Kings County (Nova Scotia) Music Festival, May 18; the Ojai Festivals, Ojai, Calif., which began May 20.

St. Louis Municipal Opera (St. Louis, Mo.) June to September.
Open-air light-opera performances in Forest Park.

New Orleans Summer Pops (New Orleans, La.) June and July.
Three free orchestral concerts weekly in Beauregard Square.

Music Under The Stars (Milwaukee, Wis.) June to August
County-sponsored orchestral concerts in the Emil Blatz Temple of Music; guest conductors and soloists.

Tamiment Festival (Tamiment Institute, Tamiment, Pa.) June 24-27.
Chamber-music concerts by the Curtis String Quartet, including the premiere of the prize-winning work in a contest now being judged; other concerts and recitals on Thursday evenings all summer long.

Naumburg Concerts (The Mall, Central Park, New York, N. Y.) Opening concert was May 30; other dates to be announced.
Four free orchestral concerts sponsored by the Walter W. Naumburg Foundation.

Ashland Folk Song Festival (Ashland, Ky.) June 13.
Folk-singing.

Goldman Band Concerts (The Mall, Central Park, New York, N. Y., and Prospect Park, Brooklyn, N. Y.) June 18.
Free concerts of band music throughout the summer — on Sundays, Mondays, Wednesdays, and Fridays in Central Park; on Thursdays and Saturdays in Prospect Park.

Lewisohn Stadium Concerts (New York, N. Y.) June 21-July 31.
Concerts five nights a week by an orchestra composed largely of New York Philharmonic-Symphony players. Conductors: Pierre Monteux, Alexander Smallens, Sir Adrian Boult, André Kostelanetz, Thomas Scherman. Soloists include: Lily Pons, Eugene Conley, Dorothy Kirsten, Charles Kullman, Herva Nelli, Elena Nikolaidi, Jarmila Novotna, Jan Peerce, Regina Resnik, Hugh Thompson, William Warfield, Mischa Elman, Yehudi Menuhin, Jeanne Mitchell, Michael Rosenker (concertmaster), Claudio Arrau, Henri Deering, Ania Dorfmann, and Aldo Parisot. Special events include a Kern and Rodgers and Hammerstein program, Italian and French opera programs, a Viennese program, and a program by José Greco and his company of Spanish dancers.

Robin Hood Dell (Fairmount Park, Philadelphia, Pa.) June 21 to end of July.
Free concerts, sponsored municipally and by businesses, by an orchestra composed largely of Philadelphia Orchestra players, with soloists; programs generally follow the pattern of those offered in Lewisohn Stadium.

Continued on page 80

) July to end of

ıcerts weekly.

Red Rocks Festival
(Denver, Colo.) July and August.
Concerts by the Denver Symphony, conducted by Saul Caston, in the Red Rocks natural amphitheatre.

Music Under The Stars
(Seattle, Wash.) July and August.
Light-opera season in the Green Lake Aquatheatre, directed by Gustave Stern.

Music Mountain
(Falls Village, Conn.). July and

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MUSICAL LEADER JUNE 1954

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Aaron Copland's new opera, "The Tender Land," will have two performances on Aug. 2 and 3 as the major projects this summer of the Berkshire Music Center Opera Department. In July, a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the sixteenth century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi will have its first stage performance in this country.

In Brief . . .

EAGLE 7/3/59

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Painting, Sculpture Exhibits Shown Weekly at Tanglewood

TANGLEWOOD — A weekly exhibit of paintings, sculpture and photographs again will be a feature of the Berkshire Festival season, housed in the reception hall at Tanglewood and arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Summer Displays

Three large wooden sculptures in California redwood, by Homer Gunn, of West Stockbridge, will be on outdoor exhibition through the summer in the formal gardens at Tanglewood and at the reception hall. They are "Early Spring," a seven-foot study symbolizing a plant unfolding, done last winter at the artist's studio in Glen Head, L.I.; "School of Fish," a laminated work, 60 inches long, mounted on wooden base, created in 1953; and "Horses," a panel two feet by five feet, finished this year.

A native of Uxbridge, and a graduate of the Rhode Island School of Design, Providence, Mr. Gunn studied at the Art Students' League, New York City, and is head of the arts department at Green Vale, a private preparatory school, in Glen Head, L.I. He has won first prizes in painting at Nantucket in 1946, at Hofstra College, Hempstead, L.I., in 1952, and at the Berkshire Art Assn. in 1953.

He has had a one-man show of painting and sculpture at the Creative Gallery, New York City, in 1951, another at the Berkshire Museum, Pittsfield, in 1952, and exhibited sculpture last summer at the Lenox Library and at Tanglewood. He has made his home summers since 1950 in West Stockbridge, with his wife and two children.

Photo Exhibit

The first art exhibit at Tanglewood, commencing today, will be of photographs of music and musicians, entitled "Music in the Berkshires," by Clement Kalischer, Stockbridge Road, which was recently housed in Carnegie Hall, New York City.

The week commencing July 12 will feature an exhibit of sculpture by Miss Franc Epping, of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens. Ture Bengtz, head of the Bengtz School of Art at the Lenox School, will exhibit paintings during the week commencing July 19. Additional sculpture and paintings of Homer Gunn will be on display the week of July 26. Miss Carol Cleworth, of Stockbridge, will show modern paintings the week beginning August 2. From August 9 to 15, paintings will be on view by Lawrence R. McCoy, vice-president of the Southern Vermont Art Center, Manchester, Vt.

During the summer, at the Berkshire Museum, Pittsfield, the Boston Symphony Orchestra, is co-operating with the Childs Gallery, Boston, in exhibiting the Wilsson Collection of etchings, engravings and lithographs of famous composers.

EAGLE, JULY 3, 1959

Tanglewood Tales

110 in Chorus Here Next Week

When the Boston Symphony Orchestra gives its first concert in the Music Shed at Tanglewood next Saturday with Charles Munch conducting, for the first time at a Berkshire Festival Hector Berlioz' 2½-hour "The Damnation of Faust," the chorus will be composed of 110 members of the Harvard Glee Club and Radcliffe Choral Society. At present a group of both choral groups, trained by G. Wallace Woodworth, are on a transcontinental tour to the West Coast, which ends with their appearance in Tanglewood.

A second group is traveling to Tanglewood by bus from New York and environs; a third group will come from Boston by bus, for rehearsal Friday at 10 a.m. Three Harvard choristers are now on the Tanglewood staff: Guide Timothy Cogan, registrar's assistant Peter Neumann, and switchboard assistant Robert L. Loud. Two others will join the summer staff next week, after their West Coast travels: Harry Kraut, who is the Harvard Glee Club's business manager, returning as a guide, and Frederick Scriver Jr., also as guide.

Student Photographer

Tanglewood has a resident photographer this season, Gus Mance, a junior at the University of South Carolina, Columbia, S.C., who photographed the Transylvania Music Camp at Brevard, N.C., last summer and plays the flute in the Columbia Charleston Symphony [illegible], has started work here. Jackson, a native of [illegible], is a cousin of M. Leo Bruton Blair of Pittsfield, son of Louis S. Gu[illegible], superintendent of personnel at the Pittsfield GE plant. Both are living at Wheatleigh, the male students' dormitory.

Judd Honored By BSO Trustees

Three trustees of the Boston Symphony Orchestra are expected for opening exercises of the 12th session of the Berkshire Music Center, in the theatre-concert hall at Tanglewood tomorrow. Dr. Lewis D. Perry of [illegible], honorary chairman of the [illegible] School, is at the [illegible] Lenox. Expected [illegible] Edward A. Taft and Francis Hatch. In Boston yesterday the trustees honored retiring Manager George E. Judd with a dinner, which Music Director Charles Munch also attended.

Doriot Anthony, Flutist, Marries

Doriot Anthony, the attractive New Englander who made her Tanglewood debut last summer, as first flutist with the Boston Symphony Orchestra, will arrive in the Berkshires this weekend with her new husband, Dr. Thomas Dwyer, of Boston, a psychiatrist. The Dwyers were married in Vermont in mid-May.

Sir Adrian Boult, distinguished British symphony conductor of the London Philharmonia, who was a Tanglewood guest this week, was accompanied by Lady Boult. Sir Adrian conducted summer concerts at New York City's Lewisohn Stadium last week.

A staff breakfast was held at Tanglewood's Wheatleigh Residence yesterday, when newcomers were introduced by manager-elect Thomas D. Perry Jr., of the Boston Symphony Orchestra.

The 350 students arriving at Tanglewood tomorrow for opening exercises of the Music Center's 12th summer session, will be guests of the music school at an informal party tomorrow evening at Wheatleigh.

First Student Concert Opens Next Thursday

The first of some 25 student programs by summer music scholars of the Berkshire Music Center, open to all those who contribute voluntarily to the Friends of the Boston Symphony Orchestra's music school, will be given next Thursday at 8:30 p.m. in the Tanglewood Music Shed. Jean Morel, of the Juilliard School of Music in New York, who heads Department I this year, while Leonard Bernstein is on leave of absence, will share the podium with student conductors Paul Vermel, of New York City, and Samuel Krachmalnik, formerly of St. Louis, and now living in New York. "Krach" is a younger brother of Jacob Krachmalnik, concertmaster of the Philadelphia Orchestra, and is returning to Tanglewood for a second summer. The program is Mozart's "Mattner" Symphony, Liszt's "Les Preludes," and the Symphony No. 4 by Schuman.

Burk Authors Essay on Berlioz

John N. Burk, program annotator of the Boston Symphony Orchestra since 1935, is the author of an informative essay on Hector Berlioz in the July issue of High Fidelity magazine. Berlioz will be honored by performances of a number of his works in their complete form at this summer's Berkshire Festival, in commemoration of the 150th anniversary season of his birth. Mr. Burk arrives at Tanglewood this weekend, with his daughter, Margaret, secretary to orchestra personnel manager, Boris to Mazzeo.

Foss Commissioned To Compose TV Opera

Lukas Foss, [illegible] popular composer-conductor [illegible] who teaches courses [illegible] at Tanglewood and this year [illegible] the Berkshire Music Center Department V (Tanglewood [illegible] group) has been commissioned [illegible] National Broadcasting Co. [illegible] television Opera Theatre [illegible] to compose a full-length opera for [illegible] on television in the [illegible] season. As yet untitled, it will [illegible] libretto by Arnold Weinstein, [illegible] based on a German folk legend. It tells the story of a devil who loses his devilishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Foss heard this tale from his mother, and later suggested it to [illegible] as a subject. Lukas Foss [illegible] graduate of the Curtis Institute of Music, where he studied with [illegible] Scalero and later with Paul Hindemith. An earlier opera, "The Jumping Frog of Calaveras County," based on A Mark Twain short story, has received a number of performances in this country. Last season at Tanglewood, the Boston Symphony Orchestra performed his Cantata, "A Parable of Death," with Vera Zorina as narrator, and Columbia Records has just issued a recording of it.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
JUN 15 1954

Anna Russell To Return

ANNA RUSSELL, international concert comedienne who was acclaimed by a Pops Concert audience at the Eastman a few months ago, has been booked for a return engagement on Saturday, Jan. 22, 1955, according to Jack F. Dailey, executive secretary of the Rochester Civic Music Association.

Miss Russell will perform this summer at music festivals throughout the United States before she embarks on a European concert tour. At the Berkshire Playhouse, Stockbridge, Mass., she will appear in "Travelers' Joy," a drawing room comedy to be presented in conjunction with the Berkshire Festival.

Miss Russell's spoofing of musical stereotypes and parodies on opera numbers so amused the Rochester audience that there were many requests for another booking.

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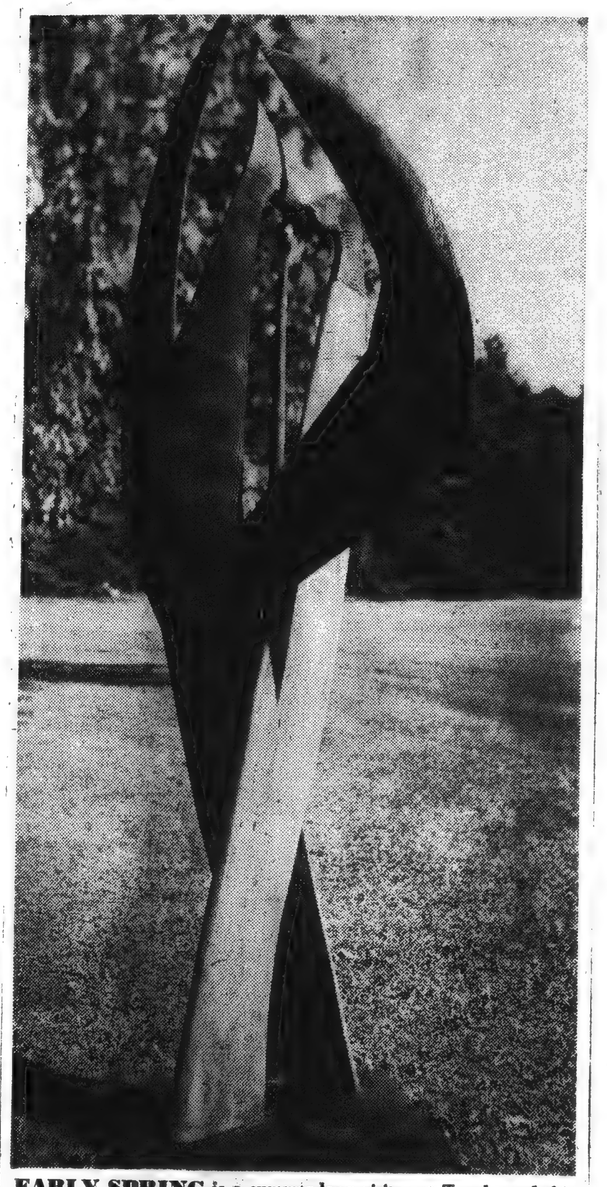

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Summer Displays

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A native of Uxbridge, and a graduate of the Rhode Island School of Design, Providence, Mr. Gunn studied at the Art Students' League, New York City, and is head of the arts department at Green Vale, a private preparatory school, in Glen Head, L.I. He has won first prizes in painting at Nantucket in 1946, at Hofstra College, Hempstead, L.I., in 1952, and at the Berkshire Art Assn. in 1953.

He has had a one-man show of painting and sculpture at the Creative Gallery, New York City, in 1951, another at the Berkshire Museum, Pittsfield, in 1953, and exhibited sculpture last summer at the Lenox Library and at Tanglewood. He has made his home summers since 1950 in West Stockbridge, with his wife and two children.

Photo Exhibit

The first art exhibit at Tanglewood, commencing today, will be of photographs of music and musicians, entitled "Music in the Berkshires," by Clemens Kalischer, Stockbridge Road, which was recently housed in Carnegie Hall, New York City.

The week commencing July 12, will feature an exhibit of sculpture by Miss Franc Epping, of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens. Ture Bengtz, head of the Bengtz School of Art at the Lenox School, will exhibit paintings during the week commencing July 19. Additional sculpture and paintings of Homer Gunn will be on display the week of July 26. Miss Carol Cleworth, of Stockbridge, will show modern paintings the week beginning August 2. From August 9 to 15, paintings will be on view by Lawrence R. McCoy, vice-president of the Southern Vermont Art Center, Manchester, Vt.

During the summer, at the Berkshire Museum, Pittsfield, the Boston Symphony Orchestra, is co-operating with the Childs Gallery, Boston, in exhibiting the Wilsson Collection of etchings, engravings and lithographs of famous composers.

EAGLE, JULY 3, 1954

Tanglewood Tales

110 in Chorus
Here Next Week

When the Boston Symphony Orchestra gives its first concert in the Music Shed at Tanglewood next Saturday with Charles Munch conducting, for the first time at a Berkshire Festival Hector Berlioz' 2½-hour "The Damnation of Faust," the chorus will be composed of 110 members of the Harvard Glee Club and Radcliffe Choral Society. At present a group of both choral groups, trained by G. Wallace Woodworth, are on a transcontinental tour to the West Coast, which ends with their appearance in Tanglewood.

A second group is traveling to Tanglewood by bus from New York and environs, a third group will come from Boston by bus, for rehearsal Friday at 10 a.m. Three Harvard choristers are now on the Tanglewood staff: Guide Timothy Cogan, registrar's assistant Peter Neumann, and switchboard assistant Robert L. Loud. Two others will join the summer staff next week, after their West Coast travels: Harry Kraut, who is the Harvard Glee Club's business manager, returning as a guide, and Frederick Shriver Jr., also as guide.

* * *

Resident Photographer

Tanglewood has a resident photographer this season. Gus Manos, a junior at the University of South Carolina, Columbia, S.C., who photographed the Transylvania Music Camp at Brevard, N.C., last summer, and plays the flute in the Columbia and Charleston Symphony Orchestras, has started work here. His darkroom assistant is James L. Cusato of 36 Lexington Pkwy., Pittsfield, son of Louis S. Cusato, supervisor of personnel at the Pittsfield GE plant. Both are living at Wheatleigh, the male students' dormitory.

* * *

Judd Honored
By BSO Trustees

Three trustees of the Boston Symphony Orchestra are expected for opening exercises of the 12th session of the Berkshire Music Center, in the theater-concert hall at Tanglewood tomorrow. Dr. Lewis D. Perry of Boston, honorary chairman of the Friends of the School, is at the Curtis Hotel, Lenox. Expected from Boston are Edward A. Taft and Francis Hatch. In Boston yesterday the trustees honored retiring Manager George E. Judd with a dinner, which Music Director Charles Munch also attended.

* * *

Doriot Anthony,
Flutist, Marries

Doriot Anthony, the attractive New Englander who made her Tanglewood debut last summer, as first flutist with the Boston Symphony Orchestra, will arrive in the Berkshires this weekend with her new husband, Dr. Thomas Dwyer, of Boston, a psychiatrist. The Dwyers were married in Vermont in mid-May.

* * *

Sir Adrian Boult, distinguished British symphony conductor of the London Philharmonia, who was a Tanglewood guest this week, was accompanied by Lady Boult. Sir Adrian conducted summer concerts at New York City's Lewisohn Stadium last week.

* * *

A staff breakfast was held at Tanglewood's Wheatleigh Residence yesterday, when newcomers were introduced by manager-elect Thomas D. Perry Jr., of the Boston Symphony Orchestra.

* * *

The 350 students arriving at Tanglewood tomorrow for opening exercises of the Music Center's 12th summer session, will be guests of the music school at an informal party tomorrow evening at Wheatleigh.

* * *

First Student Concert
Opens Next Thursday

The first of some 25 student programs by summer music scholars of the Berkshire Music Center, open to all those who contribute voluntarily to the Friends of the Boston Symphony Orchestra's music school, will be given next Thursday at 8:30 p.m. in the Tanglewood Music Shed. Jean Morel, of the Juilliard School of Music in New York, who heads Department I this year, while Leonard Bernstein is on leave of absence, will share the podium with student conductors Paul Vermel, of New York City, and Samuel Krachmalnik, formerly of St. Louis, and now living in New York. "Krach" is a younger brother of Jacob Krachmalnik, concertmaster of the Philadelphia Orchestra, and is returning to Tanglewood for a second summer. The program is: Mozart's "Maffner" Symphony; Liszt's "Les Preludes," and the Symphony No. 4 by Schuman.

* * *

Burk Authors
Essay on Berlioz

John N. Burk, program annotator of the Boston Symphony Orchestra since 1935, is the author of an informative essay on Hector Berlioz in the July issue of High Fidelity magazine. Berlioz will be honored by performances of a number of his works in their complete form at this summer's Berkshire Festival, in commemoration of the 150th anniversary season of his birth. Mr. Burk arrives at Tanglewood this weekend, with his daughter, Margaret, secretary to orchestra personnel manager, Rosario Mazzeo.

* * *

Foss Commissioned
To Compose TV Opera

Lukas Foss, the popular composer-conductor-pianist, who teaches composition at Tanglewood and this year heads the Berkshire Music Center's Department V (Tanglewood Study Group), has been commissioned by the National Broadcasting Co.'s Television Opera Theater to compose a three-act opera for presentation on television in the 1954-55 season. As yet untitled, it will have a libretto by Alastair Reid, and is based on a German folk legend. It tells the story of a devil who loses his devilishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Foss heard this tale from his mother, and later suggested it to Mr. Reid as a subject. Lukas Foss is a graduate of the Curtis Institute of Music, where he studied with Rosario Scalero and later with Paul Hindemith. An earlier opera, "The Jumping Frog of Calaveras County," based on a Mark Twain short story, has received a number of performances in this country. Last season at Tanglewood, the Boston Symphony Orchestra performed his Cantata, "A Parable of Death," with Vera Zorina as narrator, and Columbia Records has just issued a recording of it.

ROCHESTER, N.Y.
DEMOCRAT & CHRONICLE
JUN 15 1954

Anna Russell To Return

ANNA RUSSELL, international concert comedienne who was acclaimed by a Pops Concert audience at the Eastman a few months ago, has been booked for a return engagement on Saturday, Jan. 22, 1955, according to Jack F. Dailey, executive secretary of the Rochester Civic Music Association.

Miss Russell will perform this summer at music festivals throughout the United States before she embarks on a European concert tour. At the Berkshire Playhouse, Stockbridge, Mass., she will appear in "Travelers' Joy," a drawing room comedy to be presented in conjunction with the Berkshire Festival.

Miss Russell's spoofing of musical stereotypes and parodies on opera numbers so amused the Rochester audience that there were many requests for another booking.

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On Mr. Cox's staff in the Friends' office at Tanglewood are Roger Hinman, Mrs. Gertrude Moore, and Edward W. Mills, of Lenox; Mrs. Lucy Putnam and Miss Lillian MacDougall, of Boston; and Miss Margo Miller, of Pittsfield.

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BOSTON HERALD July 4, 1954

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NY TIMES 7/4/54

SPRINGFIELD REPUBLICAN 7/4/54

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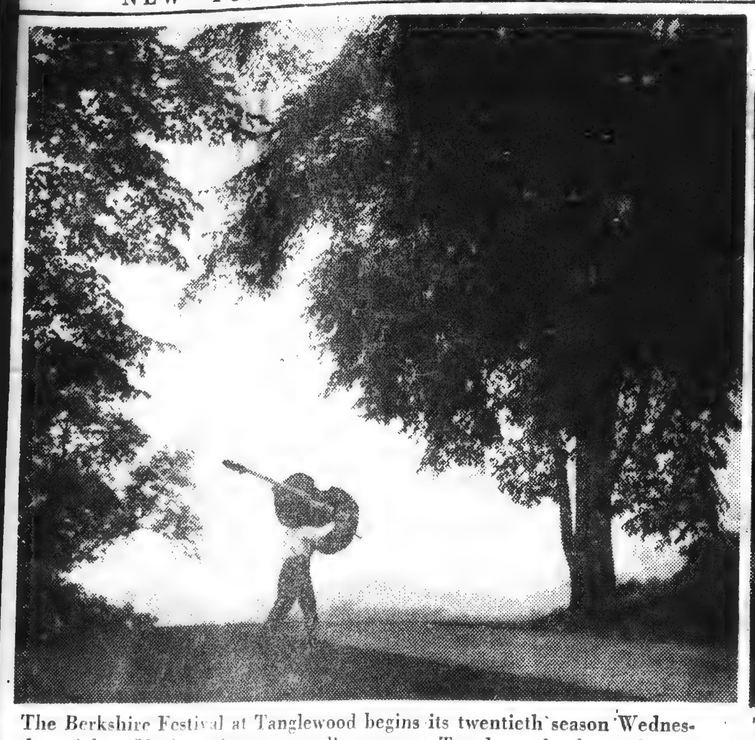
[13]

Tanglewood Time Is Here Again



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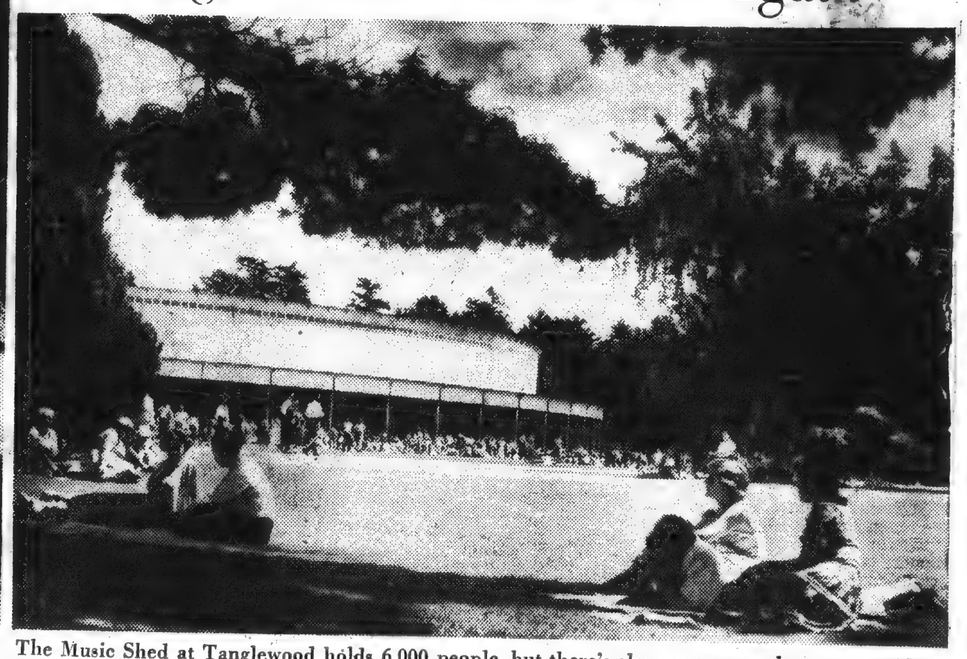

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Two years later Serge Koussevitzky and the Boston Symphony Orchestra took over, though not until 1938 was the Music Shed, originally called the Pavilion of Music, dedicated. Now, among all the other summer music centers in America, none is quite like Tanglewood. Though both Dr. Hadley and Dr. Koussevitzky are gone, the educational edifice they helped erect lives on, and continues to expand.

The Tanglewood concerts start this week, with welcoming ceremonies today and the first of the chamber music programs Wednesday evening. This year for the first time there will be 12 major concerts, instead of nine, in the big wedge-shaped Shed, open on three sides; six will take place on Saturday nights, starting this week, and six on Sunday afternoons.

This year's festival is to feature the works of the noted French composer, Hector Berlioz, by way of celebrating the 150th anniversary of his birth, which occurred, incidentally, Dec. 11, 1803. In addition to "The Damnation of Faust," the "Romeo and Juliet" dramatic symphony and the "Requiem," a variety of Berlioz' shorter works "Harold in Italy," the "Fantastic Symphony" and others—will be presented, all conducted by Charles Munch. Some of these compositions are orchestral, others require soloists and choral groups.

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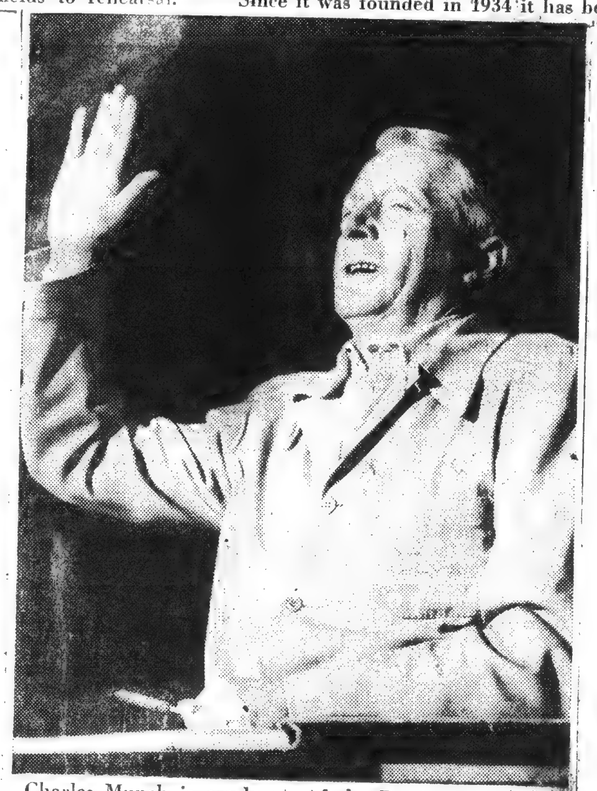

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SYMPHONY CHOICE
SPRINGF'D UNION

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7/8/54

SPRINGFIELD
ASS., JULY 4, 1954

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Paintings, Sculpture, Photos to Be Shown

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Overlapping Research

...realistic prices.

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Hector Berlioz was a brilliant and eccentric character, temperamentally akin to Poe and Byron, Liszt and Richard Wagner. Experts are generally agreed that his prime service to musical art was in perfecting the science of orchestration; his themes may lack inspiration and his limited technical knowledge may have resulted in an absence of coherent construction, but his music contains highly colorful description and portrayal.

Berlioz was a man of imagination, a subjectivist, a visionary whose fantasy often jumped its bounds. He wrote bold, romantic music and has been called the greatest of all those pathological composers who never succeeded in fully subjugating their creative powers.

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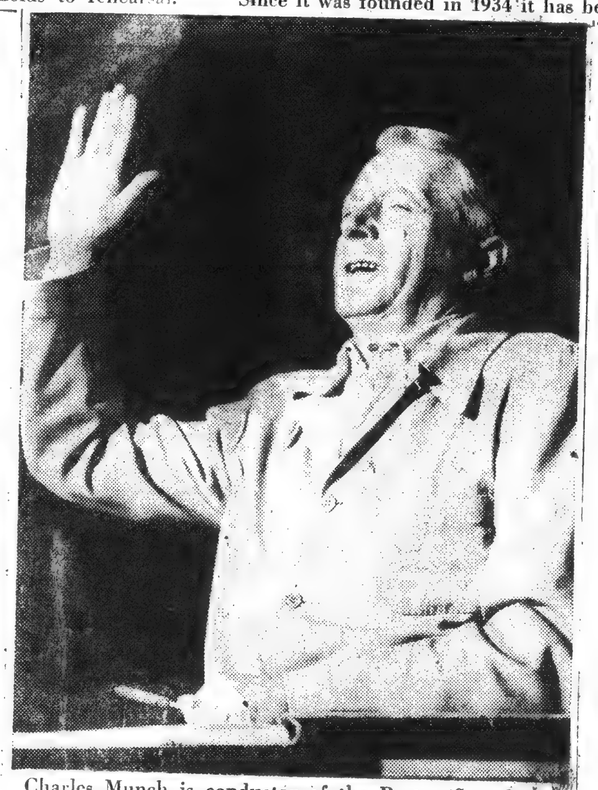

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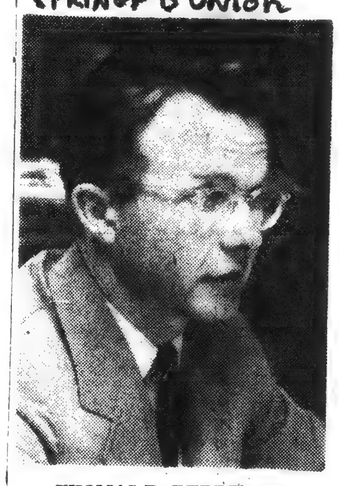

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SPRINGFIELD UNION

THE WEATHER
By the U. S. Weather Bureau
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Fair Tomorrow

24 PAGES

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THE SPRINGFIELD SUNDAY UNION

SPRINGFIELD, MASS., MONDAY MORNING, JULY 5, 1954

FIVE CENTS EVERYWHERE

VOL. 91, NO. 157

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Lukas Foss, the popular composer-conductor-pianist, who teaches composition at Tanglewood and this year heads the Berkshire Music Center's Department V (Tanglewood Study Group), has been commissioned by the National Broadcasting Company's Television Opera Theatre to compose a three-act opera for presentation on television in the 1954-55 season. As yet untitled, it will have a libretto by Alastair Reid, and is based on a German folk legend. It tells the story of a devil who loses his devilishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Fss heard this tale from his mother and later suggested it to Mr. Reid as a subject. Lukas Foss is a graduate of the Curtis Institute of Music, where he studied with Rosario Scalero and later with Paul Hindemith. An earlier opera, "The Jumping Frog of Calaveras County," based on a Mart Twain short story has received a number of performances in this country. Last season at Tanglewood, the Boston Symphony Orchestra performed his Cantata, "A Parable of Death, with Vera Zorina as narrator, and Columbia Records has just issued a recording of it.

* * *

When the Boston Symphony Orchestra gives its first concert in the Music Shed at Tanglewood, Lenox, Mass. next Saturday (July 10), with Charles Munch conducting, for the first time at a Berkshire Festival Hector Berlioz' two-and-a-half hour "The Damnation of Faulst," the chorus will be composed of 110 members of the Harvard Glee Club and Radcliffe Choral Society. At present a group of both choral groups, trained by G. Wallace Woodworth, are on a trans-continental tour to the West Coast, which ends with their appearance in Tanglewood. A second group is traveling to Tanglewood by bus from New York and environs, a third group will come from Boston by bus, for rehearsal Friday morning at 10 a. m. Three Harvard choristers are now on the Tanglewood staff, guide Timothy Cogan, registrar's assistant Peter Neumann, and switchboard assistant Robert L. Loud. Two others will join the summer staff next week, after their West Coast travels, Harry Kraut, who is the Harvard Glee Club's business manager, returning as a guide, and Frederick Shriver, Jr., also as guide.

BOSTON HERALD 7/4/54

ELEANOR STEBER, soprano soloist in the Saturday evening performance of Berliozs "The Damnation of Faust," which will be given in the Music Shed at Tanglewood, Lenox, with three other soloists plus the Harvard Glee Club, and the Radcliffe Choral Society, and with Charles Munch conducting.

BERKSHIRE FESTIVAL

NY TIMES 7/4/54

Twentieth Season Marks Extension of Plan

By OLIN DOWNES

THE 1954 Berkshire Festiva given by the Boston Symphony Orchestra, Charles Munch conductor, at Tanglewood in Lenox, Mass., will also be the twentieth anniversary of the founding of the Berkshire Symphonic Festival in 1934. In those twenty years the Berkshire Festival has developed from a beginning which was the creation of the Berkshire community of towns and cities within a fifty mile radius of Stockbridge and Lenox to what has become one of the most important and artistically influential music festivals in the world.

In this year of 1954, also, the Berkshire Festival enters upon a new period in its history. In the lengthening of its season from three to six weeks; and in the multiplication of its musical events, which include performances of chamber and choral music and opera, as well as the concerts of the Boston Symphony Orchestra which are the core of its repertory, the festival offers programs of a variety and richness of material unprecedented in its history, and makes these programs more accessible to a greater number of people than ever before.

merged in such a way that the six Bach-Mozart concerts will take place on six Friday nights, and the concerts of the full orchestra, now twelve in number, will be given on six Saturday nights and Sunday afternoons. Hence there will be six week-ends of music for chamber orchestra and full orchestra, from Friday night to Sunday afternoon inclusive, with no orchestral feature of the festival lost to those who attend any week of the festival's season.

Long Way

The Berkshire Festival has come a long way since the day when Henry Hadley approached Miss Gertrude Robinson Smith in May of 1934, with the proposal to give symphonic concerts out of doors in the Berkshires. A committee was quickly formed, of which Mrs. Elizabeth Sprague Coolidge was honorary president, Miss Robinson Smith president, and which included among its officers Mrs. Carlos de Heredia, Mrs. Owen Johnson, Miss Mable Choate and Norval H. Busey. They functioned to such good purpose that on Aug. 23, 1934, Dr. Hadley conducted sixty-five members of the New York Philharmonic-Symphony in the first concert of, as it was then entitled, the First Berkshire Annual Symphonic Festival. That concert took place in the horse-show ring of the Dan Hanna farm in Stockbridge.

Following the second festival of 1935 Mr. Hadley retired because of illness. After consultation with the committee there took place the momentous conversation between Miss Robinson Smith and Serge Koussevitzky, with the result that the Boston Symphony Orchestra became the orchestra of the festival, under the leadership of the conductor whose international pre-eminence in his field, breadth of vision, and enthusiasm for a great constructive undertaking speedily placed the Berkshire Festival on the plane of artistic eminence that it now occupies.

Given in Tent

The third annual festival, under Koussevitzky's leadership, was given in a tent sheltering five thousand on the estate of Mrs. Margaret Emerson. Later, in the same year of 1936, Mrs. Gorham Brooks gave Koussevitzky her 200-acre estate at Tanglewood, famous for its associations with the life and works of Nathaniel Hawthorne of the "Tanglewood Tales." This gift Dr. Koussevitzky quickly transferred to the Boston Symphony Orchestra.

Fortune seemed to favor the festival at every step. In 1937 occurred what has been called the $100,000 thunderstorm, during a concert at which the noise of the elements and the pounding of heavy rain on the tent outroared the sound of the Boston Symphony playing Wagner's "Flying Dutchman" Overture. Then and there the machinery set in motion by Miss Robinson Smith and her coadjutors, to raise $100,000 for the erection of the Music Shed—which is one of the largest structures of its kind, if not the largest, now in existence — made for performances of symphonic music. Over 82 per cent of the sum needed for this project was secured from people living within fifty miles of Stockbridge.

In 1940 Dr. Koussevitzky, who had only accepted the Stockbridge invitation with the understanding that later there would be established with it a music school of the kind he had dreamed of all his life, succeeded in this undertaking, and opened the institution that year. In this project he was strongly supported by Ernest Dane, then president of the Boston Symphony board.

The school, the Berkshire Music Center, with twenty-four members of the Boston Symphony among its instructors, has flourished and become not only an exceptionally valuable adjunct of the festival, but an artistic training school for gifted young musicians.

Valuable Agency

In 1946 the directors of the Berkshire Festival gave the Music Shed, which had been built mainly through their devoted efforts and contributions, to the Boston Symphony Orchestra, thus generously eliminating any problem which might have arisen owing to divided ownership. In full possession today of the property that includes the Music Shed, the theatre and all the other appurtenances necessary for its operation, the Boston Symphony under Mr. Munch's leadership has the means of further developing in the years before us the festival and the music school which in the sum of their efforts represent one of the most constructive and valuable agencies for the development of the art of music that this country has known.

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Lukas Foss, the popular composer-conductor-pianist, who teaches composition at Tanglewood and this year heads the Berkshire Music Center's Department V (Tanglewood Study Group), has been commissioned by the National Broadcasting Company's Television Opera Theatre to compose a three-act opera for presentation on television in the 1954-55 season. As yet untitled, it will have a libretto by Alastair Reid, and is based on a German folk legend. It tells the story of a devil who loses his devilishness by doing a good deed, thus becoming a human being. As a small boy in Germany, Mr. Fss heard this tale from his mother and later suggested it to Mr. Reid as a subject. Lukas Foss is a graduate of the Curtis Institute of Music, where he studied with Rosario Scalero and later with PaulHindemith. An earlier opera, "The Jumping Frog of Calaveras County," based on a Mart Twain short story has received a number of performances in this country. Last season at Tanglewood, the Boston Symphony Orchestra performed his Cantata, "A Parable of Death, with Vera Zorina as narrator, and Columbia Records has just issued a recording of it.

* * *

When the Boston Symphony Orchestra gives its first concert in the Music Shed at Tanglewood, Lenox, Mass. next Saturday (July 10), with Charles Munch conducting, for the first time at a Berkshire Festival Hector Berlioz' two-and-a-half hour "The Damnation of Faulst," the chorus will be composed of 110 members of the Harvard Glee Club and Radcliffe Choral Society. At present a group of both choral groups, trained by G. Wallace Woodworth, are on a trans-continental tour to the West Coast, which ends with their appearance in Tanglewood. A second group is traveling to Tanglewood by bus from New York and environs, a th
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MONDAY, JULY 3

10:45-WABC—Travel Talk
11:00-WNBC, WOR, WABC, WCBS—
News Reports
WQXR—News; Orchestra Music
11:15-WNBC—Joe Hasel, Sports
WOR—Ruby Mercer
WABC—Mellow Moods
WCBS—Dwight Cooke's Guests
11:20-WNBC—Tex and Jinx Show
11:30-WOR—News; Reporters Round-Up
WCBS—Galen Drake
11:45-WCBS—Sammy Kaye Music
12:00-WNBC—News Reports
WABC—Music (To 6)
WCBS—Music 'Til Dawn
WQXR—New York Times
10:45-WCBS—Sports—John Derr
10:55-WNYC—News (FM to 3)
11:00-WNBC, WOR, WABC, WCBS—
News Reports
WQXR—New York Times News
11:05-WABC—Moods in Melody
11:07-WQXR—Music for the Orchestra
11:15-WNBC—UN Story
WOR—Weather; Winnipeg
Sunday Concert
WCBS—Flanagan Orchestra
11:25-WABC—News Reports
11:30-WNBC—Howard University Concert (Recorded)
WABC—Dr. Billy Graham
WCBS—Galen Drake
11:45-WCBS—Glasser Orchestra
WNBC—Music You Want
12:00-WNBC, WOR, WCBS—News
WCBS—Dance Music
WQXR—New York Times News
12:05-WTBC—Music You Want
WOR—Weather; Dance Music
WABC—Music (To 6)
WOR—Dance Music
WQXR—World of Music
12:55-WNBC—News Reports
1:00-WOR—Jack O'Reilly Show
WCBS—News Reports

Extension

In addition to the extension of the season, there will be a new grouping of the week-end chamber and symphonic concerts, a grouping that is so much an improvement over the arrangement of previous seasons that one wonders why this innovation was not thought of before.

In the past there were two series of these concerts, each three weeks in length, in succession. Six concerts of music for chamber orchestra, principally by Bach and Mozart, were given in the first three-week period in the small Theatre-Concert Hall of the festival, with a capacity of 1,200, prior to the three weeks, of three concerts each week, by the Boston Symphony in the Music Shed with its capacity of 6,000.

The programs of the full orchestra given in the Shed attracted the larger audiences, but for some the cream of the festival was the Bach-Mozart series, heard in the intimate auditorium of the little theatre. These two concert series have now been merged in such a way that the six Bach-Mozart concerts will take place on six Friday nights, and the concerts of the full orchestra, now twelve in number, will be given on six Saturday nights and Sunday afternoons. Hence there will be six week-ends of music for chamber orchestra and full orchestra, from Friday night to Sunday afternoon inclusive, with no orchestral feature of the festival lost to those who attend any week of the festival's season.

Long Way

The Berkshire Festival has come a long way since the day when Henry Hadley approached Miss Gertrude Robinson Smith in May of 1934, with the proposal to give symphonic concerts out of doors in the Berkshires. A committee was quickly formed, of which Mrs. Elizabeth Sprague Coolidge was honorary president, Miss Robinson Smith president, and which included among its officers Mrs. Carlos de Heredia, Mrs. Owen Johnson, Miss Mable Choate and Norval H. Busey. They functioned to such good purpose that on Aug. 23, 1934, Dr. Hadley conducted sixty-five members of the New York Philharmonic-Symphony in the first concert of, as it was then entitled, the First Berkshire Annual Symphonic Festival. That concert took place in the horse-show ring of the Dan Hanna farm in Stockbridge.

Following the second festival of 1935 Mr. Hadley retired because of illness. After consultation with the committee there took place the momentous conversation between Miss Robinson Smith and Serge Koussevitzky, with the result that the Boston Symphony Orchestra became the orchestra of the festival, under the leadership of the conductor whose international pre-eminence in his field, breadth of vision, and enthusiasm for a great constructive undertaking speedily placed the Berkshire Festival on the plane of artistic eminence that it now occupies.

Given in Tent

The third annual festival, under Koussevitzky's leadership, was given in a tent sheltering five thousand on the estate of Mrs. Margaret Emerson. Later, in the same year of 1936, Mrs. Gorham Brooks gave Koussevitzky her 200-acre estate at Tanglewood, famous for its associations with the life and works of Nathaniel Hawthorne of the "Tanglewood Tales." This gift Dr. Koussevitzky quickly transferred to the Boston Symphony Orchestra.

Fortune seemed to favor the festival at every step. In 1937 occurred what has been called the $100,000 thunderstorm, during a concert at which the noise of the elements and the pounding of heavy rain on the tent outroared the sound of the Boston Symphony playing Wagner's "Flying Dutchman" Overture. Then and there the machinery set in motion by Miss Robinson Smith and her coadjutors, to raise $100,000 for the erection of the Music Shed—which is one of the largest structures of its kind, if not the largest, now in existence — made for performances of symphonic music. Over 82 per cent of the sum needed for this project was secured from people living within fifty miles of Stockbridge.

In 1940 Dr. Koussevitzky, who had only accepted the Stockbridge invitation with the understanding that later there would be established with it a music school of the kind he had dreamed of all his life, succeeded in this undertaking, and opened the institution that year. In this project he was strongly supported by Ernest Dane, then president of the Boston Symphony board.

The school, the Berkshire Music Center, with twenty-four members of the Boston Symphony among its instructors, has flourished and become not only an exceptionally valuable adjunct of the festival, but an artistic training school for gifted young musicians.

Valuable Agency

In 1946 the directors of the Berkshire Festival gave the Music Shed, which had been built mainly through their devoted efforts and contributions, to the Boston Symphony Orchestra, thus generously eliminating any problem which might have arisen owing to divided ownership. In full possession today of the property that includes the Music Shed, the theatre and all the other appurtenances necessary for its operation, the Boston Symphony under Mr. Munch's leadership has the means of further developing in the years before us the festival and the music school which in the sum of their efforts represent one of the most constructive and valuable agencies for the development of the art of music that this country has known.

BOSTON HERALD 7/4/54

ELEANOR STEBER, soprano soloist in the Saturday evening performance of Berliozs "The Damnation of Faust," which will be given in the Music Shed at Tanglewood, Lenox, with three other soloists plus the Harvard Glee Club, and the Radcliffe Choral Society, and with Charles Munch conducting.

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Second Thoughts in Music

Appeal of Chamber Music Recognized at Tanglewood

Berkshire Festival Wednesday Night Series Added to Those of Friday; Music of Hector Berlioz to Provide Focal Point of Concerts in Music Shed

By WILLARD M. CLARK

Thousands of people will be making the trek to Tanglewood this week, for the 17th Berkshire Festival opens Wednesday night. This is the 17th season of the festival and the 15th since the Boston Symphony orchestra first participated. Under the leadership of the late Serge Koussevitzky, the festival assumed international importance and the present Boston Symphony orchestra conductor, Charles Munch is carrying on the tradition.

More Chamber Music

There is one important change in the schedule this season. It will last six weeks and embrace a total of 24 concerts. Another new departure is a series of chamber music concerts to be given in the Theater-Concert Hall each Wednesday evening, commencing at 8.30 p. m. It will be most interesting to see the reaction and public support.

Here in Springfield there is a demand for chamber music concerts, but when one is given few attend. Ben Kalman tells us he is going to make every effort to provide chamber music for Springfield next season. We wish him luck, but are keeping our fingers crossed.

Turning back to the Berkshire Festival, it has already been noted that the music of Hector Berlioz will provide the focal part of the Shed concerts. Charles Munch has an affinity for this music and we may be certain that some memorable performances will be heard of such works as "The Damnation of Faust," "Romeo and Juliet," and several overtures, etc.

Soloists and Chorus

The first of the Shed concerts will be conducted by Mr. Munch on Saturday night, at 8.30. The work will be "The Damnation of Faust" by Berlioz. The participants will include Eleanor Steber as Marguerite; David Poleri as Faust; Martial Singher as Mephistopheles and Donald Gramm as Brander. The Har... cliffe Ch... chorus.

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On Friday night, Mr. Munch will conduct the chamber orchestra, from the Boston Symphony, in five of the Bach "Brandenburg" concerti. Lukas Foss will be the piano soloist. This concert will begin at 8.30 p. m. Other soloists will include Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin.

by the Elizabeth Sprague Coolidge Foundation. Rarely heard trios for horn, violin and piano will be heard on July 31 performed by Mr. Schneider, Mr. Balsam and John Barrows. The Saturday series will close Aug. 14 with a concert by the Juilliard String Quartet.

As a special tribute to Mrs. Elizabeth Sprague Coolidge, her son, Albert Sprague Coolidge, will give a festival of chamber music in her memory, Saturday, Aug. 21 at 11 a. m. and Sunday, Aug. 22 at 4 p. m. Among the artists participating will be Rudolf Serkin, the Kroll Quartet, a chamber orchestra from the Boston Symphony and Alexander Schneider.

We are looking forward to all the music the Berkshires will offer this summer. There seems to be something to satisfy ever taste as far as the classical repertory goes. At least there seems to be a sincere effort on the part of those directing these affairs to provide well balanced programs of fine music performed by one of the greatest orchestras and by as fine soloists as may be found these days.

Artists to Be Heard at Tanglewood This Week

1—Bel Arte Trio: left to right: Joseph de Pasquale, viola; Ruth Posselt, violin; Martin Hoherman, violincello, in opening chamber music concert Wednesday night. 2—Eleanor Steber, soprano, in Berlioz' "Damnation of Faust," Saturday night. 3—Martial Singher, baritone, Saturday night. 4—Donald Gramm, bass-baritone, Saturday night. 5—David Poleri, tenor, Saturday night. 6—Claudio Arrau, pianist, Wednesday night and Sunday, July 11. 7—G. Wallace Woodworth, director Harvard Glee Club and Radcliffe Choral Society, Saturday night.

First Music Shed Concert At Tanglewood Saturday

Berlioz' 'Damnation of Faust,' With Soloists, Chorus And Orchestra Listed; Chamber Music of Beethoven Wednesday and Bach Friday

Lenox, July 3 The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the 15th since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts Wednesday evening at 8.30 in the Theater-Concert Hall at Tanglewood, with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte String Trio.

On Friday also at 8.30 p. m. in the Theater-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

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Next Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Scope Increased

Since 1938 when the 6000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U. S. and Canada until last summer all attandance records were broken, with an average of 10,200 at each Shed concert.

To accomodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework — twelve Shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts which last summer were concentrated in the Festival's first three week ends this year are to be held each Friday evening; and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all.

Honor to Berlioz

The Music Shed concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. In addition to the opening Shed concert's Tanglewood premiere of "The Damnation of Faust," a masterpiece, lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the "Fantastic Symphony" (July 18); the Overture to "Beatrice and Benedick" and the Symphony "Harold in Italy," with William Primrose as viola soloist (July 25).

Also the dramatic symphony "Romeo and Juliet" in its complete form with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists (July 31); the Overture to "Benvenuto Cellini" "Royal Hunt and Storm" from "The Trojans," the song cycle "Summer Nights," with Eleanor Steber as soloist, and the "Te Deum," with the Festival Chorus and David Poleri, soloist (Aug. 7); concluding the Festival with the "Requiem" in memory of Serge Koussevitzky, again with the Festival Chorus and David Poleri, soloist (Aug. 15). The first week's Berkshire Festival programs:

Wednesday—8:30 p. m.
Theater-Concert Hall

Beethoven: String Trio in G, Op. 9 No. 1—The Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, violoncello); Piano Sonatas, Op. 79; Op. 110; Op. 57 (Appassionata")—Claudio Arrau.

Friday—8:30 p. m.
Theater-Concert Hall

Bach: Brandenburg Concertos No. 1, in F; No. 2, in F—with the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute, Harold Gomberg, oboe, Roger Voisin, trumpet, Richard Burgin, violin; No. 3, in G—strings; No. 5, in D—with th following soloists; Lukas Foss, piano, Miss Anthony, flute, Mr. Burgin, violin; No. 6, in B-flat—strings. Charles Munch, conductor.

Saturday—8:30 p. m.—Music Shed

Berlioz: "The Damnation of Faust"—with the Harvard Glee Club and the Radcliffe Chorale Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber soprano (Marguerite) David Poleri, tenor (Faust), Martial Singher, baritone (Mephistopheles) and Donald Gramm, bass-baritone (Brander). Charles Munch, conductor.

Sunday—2:30 p. m.—Music Shed

Beethoven Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emperor")—with Claudio Arrau as soloist; Symphony No. 5, Pierre Monteux, conductor.

MUSIC CENTER AT TANGLEWOOD TO OPEN TODAY

Munch to Greet Students And Guests This Afternoon

Lenox, July 3—The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, opens its 12th session, a six-week course of music studies for advanced students and professionals, at Tanglewood, tomorrow afternoon. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will address students and guests at the opening exercises, at 3.30 p. m. in the Theater-Concert Hall.

Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. Composer Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding under the direction of the late Dr. Serge Koussevitsky in 1940, Randall Thompson's "Alleulia," composed for the first opening of the school, will be sung by the students. Hugh Ross, head of the choral department, will conduct. Tea will be served in the Tanglewood formal gardens following the exercises.

The first school performance will be given Thursday, at 8.30 p. in the Music Shed, when for the first time the symphony orchestra of 100 students in Dept. I will play together.

The first of six weekly chamber music concerts will be given by students of Department I in the Chamber Music Hall, will be the ing, July 11, at 10 a. m. That evening at 8.30 p. m., also in the Chamber Music Hall, will bring the first composers' forum by students of Department III studying with Aaron Copland, Lukas Foss and guest composer Ernst Toch. Their works will be performed by fellow students and commented upon.

Friends of the Berkshire Music Center, whose contributions help to support the school, are invited to all student concerts.

BERKSHIRE FESTIVAL PROGRAM CHANGES

Lenox, July 3—Changes involving two Saturday evening programs by the Boston Symphony Festival, in the Music Shed, at Orchestra during the Berkshire Tanglewood, are announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E-flat piano concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

MUSIC FESTIVAL CHANGES MADE AT TANGLEWOOD

All - Cesar Franck Program Gives Way to Debussy Selections

Boston, June 19—Two changes in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra in its six-week season, July 7 to Aug. 15, at Tanglewood, were announced today by Charles Munch, Music Director.

Instead of an all-Cesar Franck program on Saturday evening, July 17 in the Music Shed at Tanglewood, guest conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy, Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously programmed "Le Chausseur Maudit" and "Les Eolides" by Franck.

Mr. Munch's program of Saturday evening, Aug. 14 in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

The Festival's closing program, Sunday afternoon, Aug. 15 in the Music Shed, has been designated as a memorial to Serge Koussevitsky, conductor of the Boston Symphony for 25 years, and under whose direction the Berkshire Festival grew to its present world renown and its summer school of music, the Berkshire Music Center was founded. For this program Charles Munch will present Hector Berlioz' massive "Requiem," with the Festival Chorus (composed of students of the Berkshire Music Center) and soloists.

The Berkshire Festival also announces the summer of 1954 will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, at 10 a. m. on July 10, 17, 24, 31, Aug. 7 and 14, to which the public is admitted, with the proceeds going to the benefit of the orchestra's pension fund.

Sale of Festival tickets is now proceeding at the Festival ticket office, Tanglewood, Lenox, telephone Lenox 600. Reservations may be made by telephone or by small order, checks accompanied by self-addressed stamped envelope made payable to Boston Symphony Orchestra, Inc.

SPRINGFIELD, MASS.
EVE. NEWS
JUN 19 1954

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The veteran conductor Pierre Monteux will direct the Sunday afternoon concert, July 11, to begin at 2.30. The soloist will be Claude Arrau, pianist, who is observing the 30th anniversary of his initial appearance with the Boston Symphony orchestra, then under the leadership of Mr. Monteux. Arrau will play Beethoven Concerto No. 5. This will be an all Beethoven program with the "Leonore" overture No. 3 and the fifth symphony included. The conservative should have a wonderful time, for Pierre Monteux interprets Beethoven just as they would wish.

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Friday—8:30 p. m.
Theater-Concert Hall

Bach: Brandenburg Concertos No. 1, in F; No. 2, in F—with the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute, Harold Gomberg, oboe, Roger Voisin, trumpet, Richard Burgin, violin; No 3, in G—strings; No. 5, in D—with th following soloits; Lukas Foss, piano, Miss Anthony, flute, Mr. Burgin, violin; No. 6, in B-flat—strings. Charles Munch, conductor.

Saturday—8:30 p. m.—Music Shed

Berlioz: "The Damnation of Faust"—with the Harvard Glee Club and the Radcliffe Chorale Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber soprano (Marguerite) David Poleri, tenor (Faust), Martial Singher, baritone (Mephistopheles) and Donald Gramm, bass-baritone (Brander). Charles Munch, conductor.

Sunday—2:30 p. m.—Music Shed

Beethoven Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emporer")—with Claudio Arrau as soloist; Symphony No. 5. Pierre Monteux, conductor.

MUSIC CENTER AT TANGLEWOOD TO OPEN TODAY

Munch to Greet Students And Guests This Afternoon

Lenox, July 3—The Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, opens its 12th session, a six-week course of music studies for advanced students and professionals, at Tanglewood, tomorrow afternoon. Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, will address students and guests at the opening exercises, at 3.30 p. m. in the Theater-Concert Hall.

Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. Composer Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding under the direction of the late Dr. Serge Koussevitsky in 1940, Randall Thompson's "Alleulia," composed for the first opening of the school, will be sung by the students. Hugh Ross, head of the choral department, will conduct. Tea will be served in the Tanglewood formal gardens following the exercises.

The first school performance will be given Thursday, at 8.30 p. in the Music Shed, when for the first time the symphony orchestra of 100 students in Dept. I will play together.

The first of six weekly chamber music concerts will be given by students of Department I in the Chamber Music Hall, will be the ing, July 11, at 10 a. m. That evening at 8.30 p. m., also in the Chamber Music Hall, will bring the first composers' forum by students of Department III studying with Aaron Copland, Lukas Foss and guest composer Ernst Toch. Their works will be performed by fellow students and commented upon.

Friends of the Berkshire Music Center, whose contributions help to support the school, are invited to all student concerts.

BERKSHIRE FESTIVAL PROGRAM CHANGES

Lenox, July 3—Changes involving two Saturday evening programs by the Boston Symphony Festival, in the Music Shed, at Orchestra during the Berkshire Tanglewood, are announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E-flat piano concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

MUSIC FESTIVAL CHANGES MADE AT TANGLEWOOD

All - Cesar Franck Program Gives Way to Debussy Selections

Boston, June 19—Two changes in the Berkshire Festival programs to be presented by the Boston Symphony Orchestra in its six-week season, July 7 to Aug. 15, at Tanglewood, were announced today by Charles Munch, Music Director.

Instead of an all-Cesar Franck program on Saturday evening, July 17 in the Music Shed at Tanglewood, guest conductor Pierre Monteux will substitute two orchestral selections by Claude Debussy. Excerpts from "St. Sebastian" and the tone poem "La Mer" will replace the previously programmed "Le Chasseur Maudit" and "Les Eolides" by Franck.

Mr. Munch's program of Saturday evening, Aug. 14 in the Shed will offer Brahms' "Tragic Overture" in place of Wagner's "A Faust Overture."

The Festival's closing program, Sunday afternoon, Aug. 15 in the Music Shed, has been designated as a memorial to Serge Koussevitsky, conductor of the Boston Symphony for 25 years, and under whose direction the Berkshire Festival grew to its present world renown and its summer school of music, the Berkshire Music Center was founded. For this program Charles Munch will present Hector Berlioz' massive "Requiem," with the Festival Chorus (composed of students of the Berkshire Music Center) and soloists.

The Berkshire Festival also announces the summer of 1954 will witness six Saturday morning rehearsals of the full 104-man Boston Symphony Orchestra, at 10 a. m. on July 10, 17, 24, 31, Aug. 7 and

SPRINGFIELD, MASS.
EVE. NEWS
JUN 19 1954

TIGHT BINDING

A MOTHER and son are students enrolled in Berkshire Music Center. They are Mrs. Keith Rogers, president of the Island Radio Broadcasting Co. and her son, William Keith Rogers, musical director of Radio Station CFCY, both of Charlottetown, Prince Edward Island, Canada. There are three husband-wife combinations, also three heads of music departments of various colleges in the student group. Lukas Foss heads the Tanglewood Study Group with a six-weeks course for students of music, professional or amateur. Others on the Music Center faculty: Jean Morel, orchestra playing and conducting: First Chair members of the Boston Symphony, chamber music; Hugh Ross, choral singing and conducting; Aaron Copland, Lukas Foss and Guest Composer Ernst Toch, composition; Frederic Cohen of the Juilliard School, opera.

MORE THAN 400 students have arrived in "Tanglewood," Lenox, Mass., for the opening of Berkshire Music Center today. The Music Center is a School of Music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts this month and next. This marks the twelfth season of the Center, with students from most of the 48 states, Canada and foreign countries. Charles Munch, music director of the Boston Symphony is director of Berkshire Music Center; Composer Aaron Copland is assistant director; Ralph Berkowitz is dean. Boston Symphony Manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector, assistant.

Charles Munch, left, is music director of the Berkshire Music Festival in "Tanglewood," Lenox, Mass. Pierre Monteux, right, is among guest conductors. Munch is conductor of the Boston Symphony which has its summer home in "Tanglewood" during July and August.

THE SIX weeks of 24 concerts of the Berkshire Festival will start Wednesday night at 8:30 o'clock in the Theater-Concert Hall in "Tanglewood"—an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist and the Bel Arte String Trio. On Friday night, also in the Theater-Concert Hall, Charles Munch will conduct a Chamber Orchestra of Boston Symphony players in an all-Bach program with Lukas Foss, pianist.

THE WORLD OF MUSIC

Juilliard School Shuts Down Its Summer Session as Country Schools Take Over

By ROSS PARMENTER

FROM 1932 to 1952 the Juilliard Summer School was a regular feature of the city's musical life. Its annual enrollments went into the hundreds and most of its students were teachers coming to New York to take refresher courses during their vacations. But there was no session last year. The discovery that there would be none this year either led to a little investigation. It was learned that the Juilliard's board of directors had voted to abolish the summer school.

Clearly the hope was that it would be allowed to lapse quietly, for Juilliard spokesmen were reluctant to discuss the matter. Speculation is possible, though. Enrollment had been falling off, and though the summer school had not been losing money, it had not been making it either. Maintaining it, too, had become more difficult, as fewer regular members of the Juilliard faculty had been available to teach there through the summers.

What is understood to be the board's chief reason for closing the school was the belief that it was no longer artistically necessary to offer opportunities for high-level music studies during the summer. Such opportunities, it was felt, were being offered sufficiently in the increasing number of summer music centers that have been springing up in locations more sylvan than Claremont Avenue. Among such schools in rustic spots, one might mention the Berkshire Music Centre, the Aspen Institute, and the Summer School of Music of Mary Washington College in Fredericksburg, Va., to say nothing of numerous smaller centers. These centers, too, have been responsible for luring the teachers away in the summer.

An incidental loss to the city through the ending of the school is the series of public concerts that used to be given while the session was on. In 1948, for instance, there were eighteen such concerts, including two orchestral ones led by Fritz Reiner.

ROUND TRIP

For the six Sundays of the Berkshire Festival, the New York, New Haven and Hartford Railroad Company is running a special excursion train to Tanglewood.

The excursion train leaves Grand Central at 8:20 A. M. and arrives in Stockbridge at 12:15 P. M., where buses will take concert-goers to Tanglewood. After the concert, buses will pick up the excursionists and take them to Pittsfield in time to eat and catch the 7:30 train that gets them back to the city at 11:30. The first excursion will be next Sunday. Price: $6.75.

NEW LEBANON, N. Y. TUESDAY, JULY 6, 1954

Mr. Munch To Direct Boston Symphony

Charles Munch, Music Director for the past five years of the Boston Symphony Orchestra, who will direct its Berkshire Festival at Tanglewood, Lenox, Mass. in its 17th season, the 15th in which the orchestra has participated; July 5 - August 15.

Mr. Munch is also Director of the Berkshire Music Center, the summer school of music operated by the orchestra in connection with the Berkshire Festival.

Bel Arte Trio Will Open Concert Series

The 1954 concert series at the Berkshire Music Festival will open tomorrow night in the Theater-Concert Hall featuring the Bel Arte Trio, with pianist Claudio Arrau. In the trio are, left to right, Joseph de Pasquale, violist; Martin Hoherman, violoncellist, and Ruth Posselt, violinist. In the event of rain the concert will be held in the Music Shed.

Claudio Arrau To Be Heard in 3 Piano Sonatas

TANGLEWOOD — The Bel Arte string trio and pianist Claudio Arrau will open the 17th Berkshire Festival tomorrow evening at 8:30 in the theater-concert hall. This is the first of a series of six concerts of chamber music by noted ensembles and soloists which, for the first time in Berkshire Festival history, is available to the public at a nominal cost. In the past a number of similar programs were generously donated by the late Mrs. Elizabeth Sprague Coolidge in aid of the Berkshire Music Center and were patronized in such growing numbers—last year's attendance at the three Coolidge concerts averaged 1,200 persons each — that Berkshire Festival Director Charles Munch conceived the idea this year of incorporating them into the framework of the Festival.

Tomorrow evening's all-Beethoven program of chamber music in the theater-Cconcert hall will mark the first Tanglewood performance of the trio, which consists of Ruth Posselt, violinist; Joseph de Pasquale, violist; and Martin Hoherman violoncellist. Although the ensemble was formed only a few years ago, each of the artists is intimately connected with the Berkshire Music Center.

Ruth Posselt

Miss Posselt, who is married to Richard Burgin, concertmaster of the Boston Symphony Orchestra, is a popular recitalist throughout the country, and has made many appearances, not only with the Boston Symphony Orchestra under the late Serge Koussevitzky and under its present music director, Charles Munch, but also with the New York Philharmonic, and with Chicago, Detroit, Washington, Cincinnati, Cleveland and St. Louis symphonies.

Miss Posselt was winner over 165 other violinists of the Schubert Memorial Prize and was awarded the principal prize of the National Federation of Music Clubs in national competitions. She has toured Europe extensively, beginning at the age of 21 when she was the first American artist permitted to concertize in Soviet Russia. In addition to her busy concert tours, Miss Posselt is a chamber music department faculty member at the Berkshire Music Center.

Joseph de Pasquale

Joseph de Pasquale took his post as head of the Boston Symphony Orchestra's viola section in 1947 at the age of 27, at that time making him the youngest first violist of any major symphony orchestra in the United States. A native of Philadelphia, the star outfielder of the Germantown High School baseball team and graduate of Curtis Institute of Music, de Pasquale studied with Louis Bailly, Max Aronoff and William Primrose before his World War II service as a member of the President's Marine Band under William F. Santelmann. Before joining the Boston Symphony Orchestra and faculty of the Berkshire Music Center, he played in the American Broadcasting Co. Symphony Orchestra, often appearing as soloist with it and other major symphony groups.

Martin Hoherman

Martin Hoherman, cellist of the Boston Symphony Orchestra, began his studies at seven at the Warsaw Conservatory of Music in his native Poland. He was with the Warsaw Radio Symphony Orchestra for many years, as first cellist, and later as conductor. During the war he was with the British Army in the Middle East, Tobruk, India and Ceylon. After military discharge, Mr. Hoherman accepted appointment as the musical controller of western-music for the government radio station in Colombo, Ceylon, until 1950 when he came to Canada to concertize and conduct for the Canadian Broadcasting Corp.

Donating Services

Mr. Arrau, who will play three Beethoven piano sonatas at this opening program, is donating his services to the Berkshire Music Center for the evening. He has appeared at Tanglewood in previous festivals as soloist with the Boston Symphony Orchestra and will perform again with the full 104-piece orchestra Sunday at 2:30 p.m. in the Music Shed, in the Beethoven "Emperor" piano concerto with Pierre Monteux as guest conductor of the orchestra.

A few seats remain for tomorrow evening's chamber music concert. Reservations are being accepted at the box office, Tanglewood. Admission tickets, entitling the holders to listen from the Tanglewood lawns, will be sold a few hours before the program begins. In case of rain, the concert will be held in the Music Shed.

Wed., July 7, 8:30 p. m. in the Theatre:
The Bel Arte Trio and Claudio Arrau, pianist.
Thurs., July 8, 8:30 p. m. in the Shed: Dept. 1 orchestra
Fri., July 9, 8:30 p. m. in the Theatre: Chamber Orchestra, conducted by Charles Munch in a Bach program.
Sat., July 10: 10 a. m. in the Music Shed. Public rehearsal of the Boston Symphony Orchestra.
8:30 p. m. in the Music Shed. Charles Munch, conducting the Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society in Berlioz, "The Damnation of Faust". Soloists: Eleanor Steber, David Poleri, Martial Singher and Donald Gramm.
Sun., July 11: 10 a. m. in the Chamber Music Hall. Chamber Music by Dept 1 students.
2:30 p. m. in the Music Shed
Pierre Monteaux conducting the Boston Symphony in a Beethoven program.
8:30 p. m. in the Chamber Music Hall. Composers Forum

135

TIGHT BINDING

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orrow night in the Theater-Con-
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, violinist. In the event of rain
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major symphony orchestra in the
United States. A native of Phila-
delphia, the star outfielder of the
Germantown High School baseball
eam and graduate of Curtis Insti-
ute of Music, de Pasquale studied
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nd William Primrose before his
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10—The Berkshire Evening Eagle, Tuesday, July 6, 1954

Harvard, Radcliffe Groups Sing Saturday at Tanglewood

TANGLEWOOD — When Charles Munch, music director of the Boston Symphony Orchestra planned a number of works of Hector Berlioz in their complete form, in observance of the 150th anniversary season of the birth of the French composer, for this summer's Berkshire Festival at Tanglewood, he was anxious to include "The Damnation of Faust," a 2½ hour work which demands a larged mixed chorus and four soloists.

Because it is scheduled for the opening of the Music Shed series on Saturday night there was no opportunity for the Festival Chorus, made up of students of the Berkshire Music Center who arrive this week, to learn and rehearse the massive work.

Trained By Munch

Mr. Munch then proposed using the services of the Harvard Glee Club and Radcliffe Choral Society, 110 young singers trained by G. Wallace Woodworth, who performed the work with him and the Boston Symphony in Boston last winter and recorded it. Considerable careful planning had to go into the operation, since the two choral groups, or part of them, 50 strong, embarked on a tour to the West Coast after the closing college year, and will be arriving in Tanglewood Thursday at the completion of their tour. They will be joined that day by 30 others, coming from New York and environs, and by another 30 from Boston, reporting for rehearsals with Mr. Munch, soloists Eleanor Steber, Martial Singher, David Poleri and Donald Gramm at 10 a.m. on Friday.

The housing of 110 extra young people in the already crowded Lenox area was an acute problem, solved through the generosity of Pittsfield and area residents opening their homes to the Harvard and Radcliffe students.

Housing Committee

The housing committee, headed by Dr. Daniel B. Dorman of Pittsfield, president of the Harvard Club of Berkshire County, included Roger Hinman of Lenox School, club vice president; D. Ross Edman, of the Tanglewood press staff, who enters Harvard in the autumn; Mrs. Edward H. Cumpston Jr. of Pittsfield, a Radcliffe alumna, and Mrs. William Crane of Richmond, who organized her area.

In addition to the above, the club was assisted by Simon England, Mrs. David Morrison and Mrs. Lawrence K. Miller of Pittsfield; Mrs. B. Holly Rose and Mrs. Hollis Wyman of Great Barrington; Mrs. Henry Dwight, of Stockbridge; Mrs. Harold B. Kelley Jr., of Richmond.

Other area residents with whom Harvard and Radcliffe choristers will be guests Thursday, Friday and Saturday nights during their stay in the Berkshires are: From Pittsfield, Mrs. Wendell G. Ahern, Mrs. Robert D. Bardwell, Dr. James E. Breslin, Mrs. Sheridan R. Cate, Dr. Nathan Finkelstein, Mrs. Morrison, Mrs. Brace Paddock, Mrs. Thurlow W. Pelton, Mrs. Walter Reilly, Mrs. Jay C. Rosenfeld, Mrs. Phillip Weston, Mrs. J. H. Hagenguth; from Stockbridge, Mrs. Robert Alsop, Mrs. Nesbitt Bangs, Mrs. Graham Blaine; from Richmond, Mrs. Cynthia Wolverton, Donald B. Miller.

Esplanade Premiere Rained Out For First Time in 26 Years

By FRED BRADY

For the first time in 26 light classical years the Esplanade concerts premiere was rained out last night because there just isn't any way of closing the skylight on Arthur Fiedler's Charles River music hall.

So the 1954 first night will actually be this morning with a children's concert at 10:15 and the regular concert at 8:30 p. m.

VALIANT GROUP

A valiant little group of Bostonians—in sou'westers or stoic under bright plaid umbrellas — surrendered reluctantly when Laning Humphrey, Boston Symphony publicist, announced the cancellation. Mr. Fiedler gave the word at 8:35 p. m. and some of the concertgoers had been there since before 8, rain or no.

In fact, one young couple in the front line had come really prepared for the worst. Their French poodle was guarded by a smart cellophane raincoat.

Backstage in the Hatch Memorial Shell Fiedler said it was the first actual cancellation of an opening night.

It rained, he remembered, on his 20th anniversary premiere, but the concert went on from Symphony Hall because there was an anniversary radio broadcast scheduled.

Asked how he felt about beginning his second 25 years of Esplanade concerts, Mr. Fiedler smiled and said: "Hadn't given it a thought."

GOLDEN WEDDING

Told that Boston expects him to lift a baton on his golden anniversary concert he said thoughtfully: "That would make me pretty old."

But suddenly he brightened and smiled: "But not as old as Toscanini."

This year the concerts will continue through Aug. 10 but will be given only on Monday, Tuesday and Wednesday nights. For the second half of each week the orchestra will be at Tanglewood.

TANGLEWOOD—Lenox, Mass.
Opening Tom'w Eve—Chamber Music Series
CLAUDIO ARRAU & BEL ARTE TRIO
Fri., July 9—Bach Program (Theatre)
Sat. Eve., Sun. Aft., July 10-11—
Opening Shed Concerts
Berkshire Festival
BY THE
BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
JULY 7 to AUG. 15
WED. EVE. CHAMBER CONCERTS—$2, $3
FRI. EVE. THEATRE CONCERTS—$4, $5
Sat. Eve. and Sun. Aft. Shed Concerts
$2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats)
Address TICKET OFFICE, TANGLEWOOD,
LENOX, MASS. Phone Lenox 600

Zino Francescatti Will Play at Lenox

Monterey, July 6—Zino Francescatti, noted violinist, who maintains a home, "Fiddletop" in this town, will make two appearances at Tanglewood this summer. He will be heard during the Sunday afternoon, Aug. 8, concert and in the evening Wednesday, Aug. 11.

Mr. Francescatti also will be heard on the telephone hour on Monday, July 19, and he will give two concerts at Ravena, near Chicago, on July 22 and 24. At the Ravena program, he will play under the baton of Pierre Monteaux, who is a guest conductor at Tanglewood this summer.

4 Concerts Next Week To Open Berkshire Festival

Knickerbocker News, July 7

PIERRE MONTEUX CHARLES MUNCH CLAUDIO ARRAU

The Berkshire festival will open its 17th season at Tanglewood, near Lenox, Mass., next week with four concerts, two of them by the 104-piece Boston Symphony Orchestra.

The opening concert of the season will take place at 8:30 p. m. Wednesday when Claudio Arrau, Chilean pianist, will be solosit in an all-Beethoven program of chamber music with the Bel Arte string trio.

At the same hour on Friday night in the theater-concert hall, Charles Munch, music director of the Boston Symphony, chestra in an all-Bach program. Lucas Foss will be the piano soloist in the Brandenburg Concertos.

Full Orchestra

The full orchestra will be heard for the first time this season next Saturday night in the music shed.

The presentation will be Berlioz' "The Damnation of Faust." Appearing with the orchestra will be the Harvard Glee Club and the Radcliffe Choral Society and, as soloists, Eleanor Steber, David Poleri, Martial Singher and Donald Gramm.

The music shed concerts this year are being given in commemoration of the 150th anniversary of the birth of Berloiz. In the six weeks the shed concerts will continue numerous other works of the composer will be performed, including the dramatic symphony "Romeo and Juliet" and the well known "Fantastic Symphony."

Monteux to Conduct

Sunday afternoon, July 11, Pierre Monteux will conduct the full orchestra in an all Beethoven program. Works to be performed are the overture to "Leonore," the Piano Concerto No. 5 with Mr. Arrau as soloist and the Symphony No. 5.

During the six-week season the festival will follow a program of chamber music each Wednesday night, the chamber orchestra each Friday night, and symphony concerts each Saturday night and Sunday afternoon.

The annual "Tanglewood on Parade" program will take place Friday afternoon and night, Aug. 13.

12-B THE KNICKERBOCKER NEWS Albany, N.Y., Wed., June 9, 1954

Tanglewood Center Sets 25 Concerts

Students of the Berkshire Music Center will present 25 concerts at the Berkshire Festival at Tanglewood during July and the first two weeks in August.

The Music Center, directed by Charles Munch, music director of the Boston Symphony Orchestra, will commence its 12th year with the arrival July 4 of 400 students from all parts of the country.

The student program will include six concerts of symphony music by an orchestra of 100, which will be presented Thursday nights, starting July 8.

Six concerts of chamber music also will be presented by students Sunday mornings from July 11 through Aug. 15. Programs of poera are scheduled July 27 and Aug 2 and 3.

The student concerts will be open to members of the Friends of the Berkshire Music Center. A voluntary contribution constitutes membership in the Friends of the Music Center.

Scholarships Offered To Aid Music Students at Tanglewood

SHOWBUSINESS - MAY 31, 1954

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center, the school of music operated by the Boston Symphony Orchestra July 5-August 15, in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. Charles Bunch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the P. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers, and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years. Berkshire music Center students will work during the six summer weeks at Tanglewood.

In addition, special scholarships available in 1954 to Tanglewood students include the following:

The Jascha Heifetz Prize, $250, established in 1949 by the eminent violinist, awarded to the outstanding student violinist of the summer;

The Gregor Piatigorsky Prize, $250, established in 1950, awarded

(Continued on page 3)

by the noted cellist to the year's best student in that field;

A prize of $250 established this year by the Koussevitzky Music Foundation, to be awarded for a work written at Tanglewood by a student composer;

The Margaret Lee Crofts Scholarships, two gifts of $250 each, to students of composition;

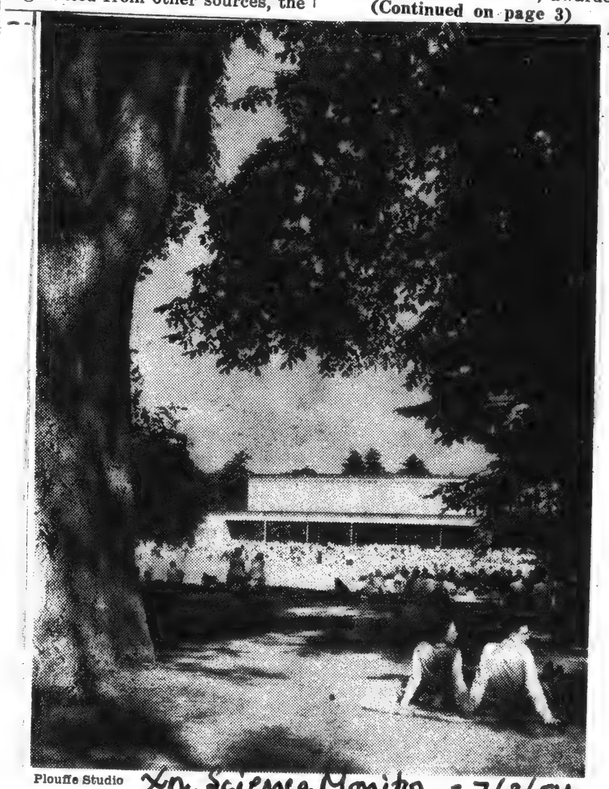
The Samuel Wechsler Commission, established in 1952 $300 to a Tanglewood composer;

Koussevitzky Memorial Scholarship, for an outstanding student of conducting;

The Selly A. Eiseman Scholarship, a tuition award;

The Carlotta M. Dreyfus Scholarship, a tuition award established in 1953.

In many other ways the Berkshire Music Center is assisted in its scholarship projects. For the third year, the Koussevitzky Music Foundation has granted $1,000 to help students take advantage of their tuition scholarships. The Anne M. Gannett Fund of the National Federation of Music Clubs annually provides a $400 scholarship to a student. The Music Study Club of Newark and the Oranges, N. J., contributes $225 each year to a like purpose. The Louisville Philharmonic Chorus annually raises money to send a student to Tanglewood, as in the past have Grinnell College, Grinnell, Iowa, and Adelphi College, Long Island City. The Women's Committee of the St. Louis Symphony Orchestra since 1950 has contributed $300 to the expenses of a string player for the student orchestra: in 1954, Mary Dodge, violist, has won the competition. Through the Wyomissing Instiute of Fine Arts, Pa., Mrs. Bruce Harden of Honolulu, a Tanglewood student in 1940, annually selects a Berkshire summer student.



Plouffe Studio

Scene at the Berkshire Festival, which opens next week at Lenox, Mass.

Christian Science Monitor - 7/3/54

[136]

TIGHT BINDING

POST, THURSDAY, JULY 1, 1954

WORDS *and* MUSIC

By Harriett Johnson

Chamber Music at Tanglewood

The enlarged Berkshire Festival, due to run six weeks this season, beginning Wednesday night and closing Sunday afternoon, Aug. 15, is featuring among its special attractions six concerts of chamber music.

Any music-hungry New Yorker who can spare a week night away from the city will be able to enjoy one or more of these events on Wednesday evenings in Theater-Concert Hall at Tanglewood, Lenox, Mass., at a cost of $2 or $3 per ticket.

The series opens Wednesday with an all-Beethoven concert featuring Claudio Arrau, pianist, and the Bel Arte Trio. In addition to the String Trio in G Major, to be performed by Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoherman, 'cellist, Arrau will play three sonatas by the composer.

Ensembles and soloists for the remaining events are as follows: July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 8, the Griller String Quartet; Aug. 4, the Kroll String Quartet; Aug. 11, Zino Francescatti, violinist, and Artur Balsam, pianist, in a Sonata Recital.

Beatrice Krebs To Sing Sunday at First Church

Beatrice Krebs, concert artist currently appearing at Tanglewood, will sing at the 11 a.m. worship service in the First Church of Christ, Congregational, Sunday.

Miss Krebs is soloist at Riverside Church in New York City. She will sing: "Gens Duc Splendida" from "Hora Novissima" by Parker. Mrs. William S. Kent Jr., organist, will accompany Miss Krebs, and the Senior Choir will sing.

DALLAS, TEX.
NEWS
JUN 27 1954

Student Events

Special to The News

BOSTON, Mass.—About twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival. Events at Tanglewood this summer now total forty-nine.

N. Y. Times
July 8, 1954
L+ 19

BERKSHIRE FETE BEGINS

Season Opens With a Chamber Concert—Rain Cuts Turnout

Special to The New York Times.

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(Monday programs will begin at 8:15 PM)

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W. B. E. C.

The American Broadcasting Co.

1490 AM 49.3 FM

PEORIA, ILL.
STAR
MAY 20 1954

PARADE OF THE ARTS

By EVABETH MILLER

Illinois, New England Trade Operas

When this column first mentioned the rural Illinois setting of Aaron Copland's new opera, "The Tender Land," before its April 1 premiere in New York, there was, so far as we knew, no special reason for the choice of Illinois as the scene.

But now it turns out that there was apparently reason, indeed, for the composer's mother, Sarah Mittenthal Copland, came from Peoria.

Although she left here long ago, for Aaron Copland was born in Brooklyn in 1900, that link can still give Peorians special pride and special interest in her son's work and particularly in this new opera, which will be given again Aug. 2-3 at Tanglewood, home of the Berkshire Music Festival.

Copland's best known works are his ballet music, "Appalachian Spring," "Billy the Kid" and "Rodeo"; the popular orchestral work, "El Salon Mexico"; his piano concerto and his "Dance Symphony." Besides other orchestral compositions, film scores and the "Our Town" film suite, there is "Lincoln Portrait," written for speaker and orchestra and also returning to his Illinois heritage.

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HALINA NEUMAN

white Eagle - London

Festiwal muzyczny w Tanglewood

Nowy Jork, w październiku

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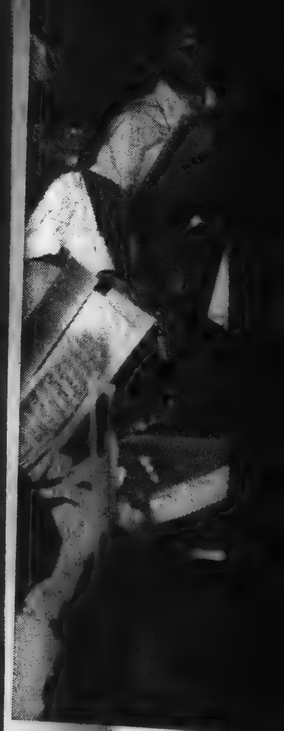
[137]



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TIGHT BINDING

POST, THURSDAY, JULY 1, 1954

WORDS *and* MUSIC

By Harriett Johnson

Chamber Music at Tanglewood

The enlarged Berkshire Festival, due to run six weeks this season, beginning Wednesday night and closing Sunday afternoon, Aug. 15, is featuring among its special attractions six concerts of chamber music.

Any music-hungry New Yorker who can spare a week night away from the city will be able to enjoy one or more of these events on Wednesday evenings in Theater-Concert Hall at Tanglewood, Lenox, Mass., at a cost of $2 or $3 per ticket.

The series opens Wednesday with an all-Beethoven concert featuring Claudio Arrau, pianist, and the Bel Arte Trio. In addition to the String Trio in G Major, to be performed by Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoherman, 'cellist, Arrau will play three sonatas by the composer.

Ensembles and soloists for the remaining events are as follows: July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 8, the Griller String Quartet; Aug. 4, the Kroll String Quartet; Aug. 11, Zino Francescatti, violinist, and Artur Balsam, pianist, in a Sonata Recital.

Beatrice Krebs To Sing Sunday at First Church

Beatrice Krebs, concert artist currently appearing at Tanglewood, will sing at the 11 a.m. worship service in the First Church of Christ, Congregational, Sunday.

Miss Krebs is soloist at Riverside Church in New York City. She will sing: "Gens Duc Splendida" from "Hora Novissima" by Parker. Mrs. William S. Kent Jr., organist, will accompany Miss Krebs, and the Senior Choir will sing.

Sat. July 3, 1954

DALLAS, TEX.
NEWS
JUN 27 1954

Student Events

Special to The News

BOSTON, Mass.—About twenty-five concerts by students of the Berkshire Music Center will be given during the course of this summer's Berkshire Festival. Events at Tanglewood this summer now total forty-nine.

N.Y. Times
July 8, 1954
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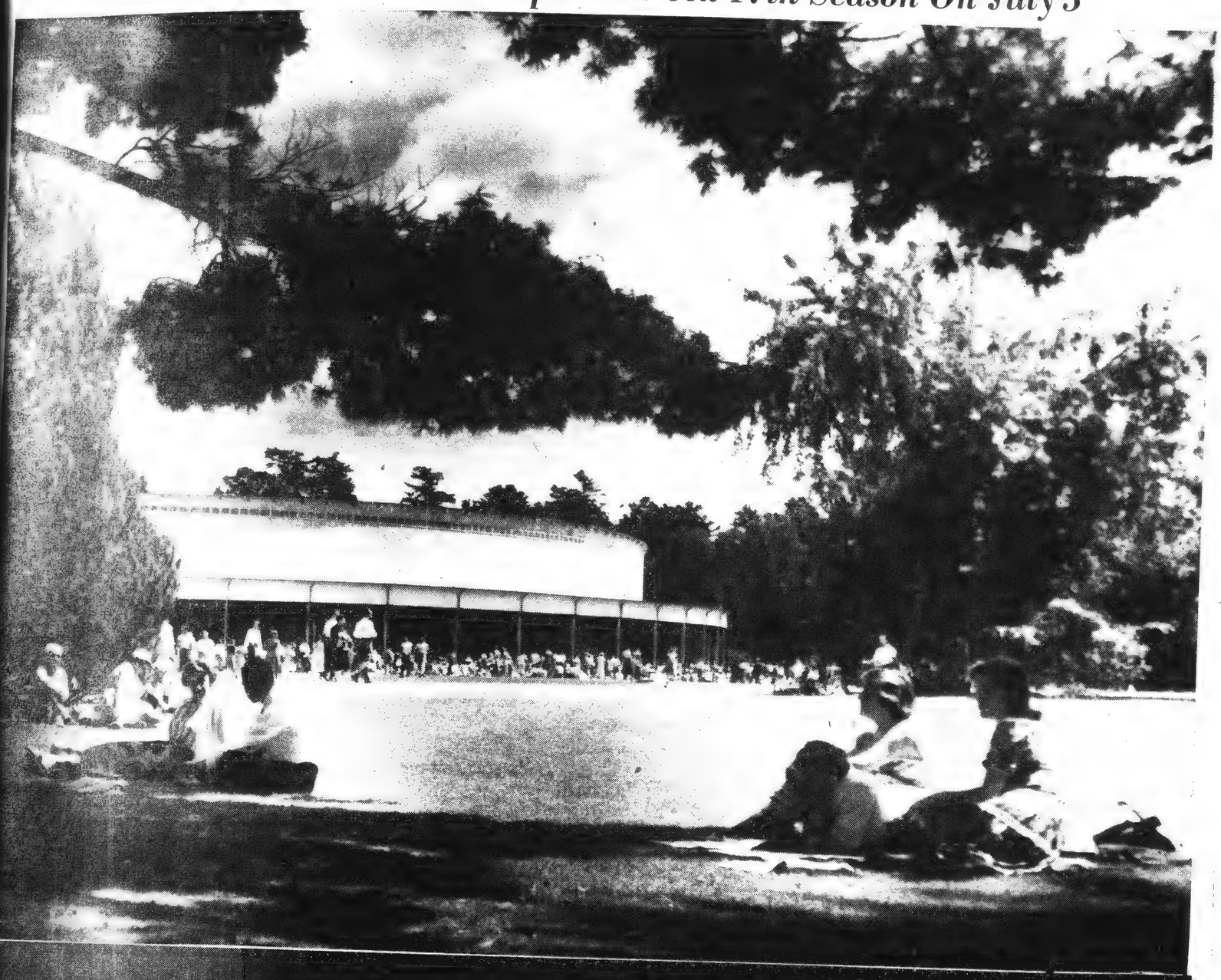
Berkshire Festival To Open 6-Week 17th Season On July 5



The Berkshire Festivtal of the Boston Symphony Orchestra will open its 17th summer of music in the hills of Western Massachusetts—the 15th season in which the orchestra has participated—on Monday, July 5, a holiday by reason of the 4th of July falling on a Sunday. The festival, enlarged in scope this year, will last through Aug. 15. Last year Festival concerts attracted a record-breaking attendance of 117,950 music-lovers, an average of 1,100 in its chamber concerts in the Theatre Concert Hall and an average of 10,200 in its vast Music Shed, shown in background in top picture. In lower photo is Charles Munch, music director for the past five years of the Boston Symphony, who will direct the festival at Tanglewood, Lenox, Mass., as well as the summer school of music operated by the orchestra.

In the World of Music

Riverside California Press 6/7/54

Festival at Santa Barbara

NEW YORK — (AP) — Music at the swimming pool will be feature of the first Pacific Coast Festival and Institute at Santa Barbara, Calif., June 24 through July 4.

The 30-piece "little symphony" made up of members of the San Francisco Symphony will play in an open-air casino which has a large California-style swimming pool in its center.

There will be two weeks of orchestral concerts, made up principally of works of Bach and Mozart, with touches of Handel, Haydn, Beethoven, Wagner, Martinu, Richard Strauss, Vivaldi, Stravinsky, Barber and Milhaud.

Antal Dorati, conductor of the Minneapolis Symphony, will conduct the first week; Walter Hendl, conductor of the Dallas Symphony, the second. In addition there will be recitals of chamber music. The institute will offer lectures on musical and other esthetics.

The Berkshire Music Festival, the east coast's big summer music to-do in the Massachusetts hills, offered five scholarships to students enrolled for its music school which operates from July 5 to Aug. 15. In addition there were four prizes, three of $250 each for the outstanding student violinist, 'cellist, and composer of the summer; and a $300 commission for a student composition.

New York City's open air concerts in the stadium of the College of the City of New York, which begin June 21, have set aside "nights" for the composers who rated highest in the requests mailed in by patrons.

Beethoven and Tchaikovsky each will have two "nights" during the 30 scheduled concert nights. Bizet will have a "night," and so will Jerome Kern, George Gershwin, and Richard Rodgers. But Brahms and Wagner will have to share a "night" with the first half of the program devoted to one, the second half to the other.

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The second and third prize winners among the secondary school contestants were David Ward-Steinman, 17, Alexandria, La. and William Eldon Bolcom, 15, Everett, Wash.

NEW YORK, N. Y.
POST
JUL 1 - 1954

"Eagle"
July 7, 1954

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Tonight

8:30—Opening performance of the 17th Berkshire Festival featuring the first in a series of six concerts of chamber music. The Bel Arte string trio and pianist, Claudio Arrau. Tanglewood theater-concert hall, Lenox.

SPRINGFIELD, MASS.
REPUBLICAN
JUN 27 1954

Tanglewood Subscriptions Exceed Those of Last Year

Chamber Music Concerts Start Wednesday, July 7, With Claudio Arrau as Soloist

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Prices for the Shed concerts by the full 104-man Boston Symphony Orchestra, which music director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theater Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this summer. The subscription sale, officially over June 1, was extended 10 days for the convenience of Berkshire County residents.

Opening July 7

The 15th Berkshire Festival in which the Boston Symphony Orchestra has participated commences on Wednesday, July 7, at 8.30 p. m., with the first of six Wednesday chamber music concerts in the Theater-Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sonatas Op. 79- 110, and 57 ("Appassionata"); and the Bel Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoberman, cello) will perform the String Trio in G, Op. 9 No. 1 on an all-Beethoven program.

Charles Munch will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concerts, Nos. 1, 2, 3, 5, 6, with Lukas Foss as piano soloist, at the first of six Friday evening chamber orchestra programs, at 8.30 p. m., in the Theater-Concert Hall, Friday, July 9.

Among the season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass baritone

WORDS *and* MUSIC

By Harriett Johnson

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The enlarged Berkshire Festival, due to run six weeks this season, beginning Wednesday night and closing Sunday afternoon, Aug. 15, is featuring among its special attractions six concerts of chamber music.

Any music-hungry New Yorker who can spare a week night away from the city will be able to enjoy one or more of these events on Wednesday evenings in Theater-Concert Hall at Tanglewood, Lenox, Mass., at a cost of $2 or $3 a ticket.

The series opens Wednesday with an all-Beethoven concert featuring Claudio Arrau, pianist, and the Bel Arte Trio. In addition to the String Trio in G Major, to be performed by Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoberman, 'cellist, Arrau will play three sonatas by the composer.

Ensembles and soloists for the remaining events are as follows: July 14, the Albeneri Trio; July 21, the Zimbler Sinfonietta; July 28, the Griller String Quartet; Aug. 4, the Kroll String Quartet; Aug. 11, Zino Francescatti, violinist, and Artur Balsam, pianist, in a Sonata Recital.

Lily Pons and Andre Kostelanetz, both Stadium favorites, return Saturday night to Lewisohn Stadium for a program that includes operatic arias for which Miss Pons is particularly well known: The "Caro Nome" from "Rigoletto" and the Bell Song from "Lakme."

As a special novelty, Kostelanetz will conduct the American premiere performance of "Marine Boys March" by Katherine Godlewski.

Shirley Booth is star in "By the Beautiful Sea," musical hit at the Majestic Theater. She's also starred in "About Mrs. Leslie" at the Victoria Theater.

NEW YORK, N. Y.
HERALD TRIBUNE
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Music: The Case of the Vanishing Violinists

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Where are the violinists? Among the past season's Manhattan concerts for paying audiences which were brought to this department's attention, there were only thirty-five violin recitals, the lowest total in more than thirty years. The violinists were most productive here in the 1923-'24 season, when they gave 112 recitals; they nearly reached that mark in the record-breaking New York concert season of 1947-'48.

From then through 1952-'53, the trend in recitalism was downward, and the violinistic slump could be taken as apart of the general decline. But in 1953-'54 the tide has turned in two other recital fields; singers gave 168 recitals as compared with the previous season's 142; the pianists' total rose from 138 to 153. The general concert total also advanced from 808 events to 881. But the violinists gave five fewer recitals than in 1952-'53. They gave 9.8 per cent of the concerts in the three principal recital classifications (song, piano and violin) as compared with the record 26 per cent of 1923-'24.

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At the Stadium

Sir Adrian Boult returns to the Lewisohn Stadium next week to conduct on Wednesday and Thursday nights, July 7 and 8; Ania Dorfmann, in Chopin's Andante Spaniato and Polonaise and Grieg's Piano Concerto, and Mischa Elman, in Mendelssohn's Violin Concerto, are the respective soloists. Jose Greco and his company will offer a "Fiesta of Spanish Dance," Monday night, July 5, with Alfredo Antonini conducting, and Frederick Dvonch will conduct excerpts from the stage works of Jerome Kern and Oscar Hammerstein II on Saturday, July 10, when Virginia Haskins, Helena Bliss, William Tabbert and William Warfield will sing.

In the Berkshires

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The Berkshire Quartet opens its Sunday afternoon series at Music Mountain, Falls Village, Conn., on July 4; the season runs until Labor Day, with programs featuring works of Mozart, Brahms and Beethoven.

Local Activities

Tuesday night, July 6, the opening date of Punch Opera's production of Erik Chisholm's trilogy, "Murder in Three Keys," at the Cherry Lane Theater, is also the opening date of a six week's series combining dinner and opera scheduled by the New York Community Opera Association at the Town Hall Club. The opening bill, Menotti's "The Old Maid and the Thief" and Humperdinck's "Hansel and Gretel," will be repeated on the next four evenings. The series will then run daily except Sundays for four weeks, with works by Humperdinck, Debussy, Bach, Mozart, Menotti and Pergolesi; one of the previous bills will be repeated for the sixth week.... Alfredo Salmaggi, disappointed at the small turnout for his production of "Carmen" at Randall's Island on June 19, has announced that he will give only one more performance there; "Aida"; Saturday, July 17, is the tentative date. . . . Everett Lee will conduct the second Naumberg Memorial orchestral concert in Central Park next Sunday night, July 4, with Gilda Muhlbauer, violinist, as soloist. Clarence Cameron White's "Elegy" will have its first New York performance. This concert and the others of the series on July 31 and Sept. 6 will be broadcast by WNYC. . . . Carlos Montoya, guitarist, will give the last of his four recitals at the Little Club, 70 E. 55th St., at 11:15 tonight.

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SPRINGFIELD, MASS.
REPUBLICAN

375 ENROLLED AT TANGLEWOOD SUMMER SCHOOL

30 Foreign Students Already Registered at the Music Center

Lenox, June 26 — Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports. Additional applications are being processed daily, and the full enrollment of 400-450 will be reached before the students begin arriving from most of the 48 states, Canada and foreign countries, for the opening of the 12th season on Sunday, July 4.

30 Foreign Students

Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center; composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Boston Symphony manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector as his assistant.

Enrollment is ahead of last year, when 345 students had registered at this time. The 375 students to date include 112 with the two-year-old Dept., 5, the Tanglewood Study Group, 35 of whom are spending the full six weeks at Tanglewood, 22 for four weeks, and 55 for two week terms. Dept. 5 offers advanced students of music, professional or amateur, an opportunity to spend their vacations in absorption of music. Lukas Foss heads the department this summer. Last year 92 students had registered in the study group by mid-June.

As against last summer's 14 foreign students, Miss Bossler reports 30 to date, 12 from Canada, four from Cuba, three each from France and Israel, one each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti. The study group includes seven from Canada, one each from France and Haiti.

A mother and son are students enrolled at the Berkshire Music Center, Mrs. Keith Rogers, president of the Island Radio Broadcasting Co., and her son, [illegible] Keith Rogers, musical director of radio station CFCY, both of Charlottetown, Prince Edward Island. There are three husband-wife combinations, also three [illegible] sic departments of [illegible] leges.

Students of the Berkshire Music Center study orchestra playing and conducting under [illegible] the Juilliard School of Music, New York City; chamber music under first-chair members of the Boston Symphony Orchestra; choral singing and conducting under Hugh Ross; composition under Aaron Copland, Lukas Foss and guest composer Ernst Toch; opera under Frederic Cohen, of the Juilliard School; or are enrolled in the Tanglewood Study Group under Mr. Foss.

In the World of Music

Riverside California Press 6/7/59

Festival at Santa Barbara

NEW YORK — (AP) — Music at the swimming pool will be feature of the first Pacific Coast Festival and Institute at Santa Barbara, Calif., June 24 through July 4.

The 30-piece "little symphony" made up of members of the San Francisco Symphony will play in an open-air casino which has a large California-style swimming pool in its center.

There will be two weeks of orchestral concerts, made up principally of works of Bach and Mozart, with touches of Handel, Haydn, Beethoven, Wagner, Martinu, Richard Strauss, Vivaldi, Stravinsky, Barber and Milhaud.

Antal Dorati, conductor of the Minneapolis Symphony, will conduct the first week; Walter Hendl, conductor of the Dallas Symphony, the second. In addition there will be recitals of chamber music. The institute will offer lectures on musical and other esthetics.

The Berkshire Music Festival, the east coast's big summer music to-do in the Massachusetts hills, offered five scholarships to students enrolled for its music school which operates from July 5 to Aug. 15. In addition there were four prizes, three of $250 each for the outstanding student violinist, 'cellist, and composer of the summer; and a $300 commission for a student composition.

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TIGHT BINDING

Mass. Dept. of Commerce "Commerce Briefs" - July 1954

NOTES FROM TANGLEWOOD

Works of the world's great masters of symphonic and chamber music will be presented during the Berkshire Festival, July 7 to August 15, at Tanglewood in Lenox. The series will feature the Boston Symphony Orchestra and its component parts. Each Wednesday and Friday evening will be devoted to chamber music, with concerts by the full orchestra Saturday evenings and Sunday afternoons. The Tanglewood series is widely acclaimed as one of the outstanding summer musical events anywhere in the world.

TOLEDO, OHIO
TIMES
JUN 2

Summer Observations

By FREDERICK J. KOUNTZ

LAST Monday night another season of Stadium concerts was initiated in New York. Sir Adrian Boult was the conductor and Rudolf Firkusny, the pianist, was soloist. All of which leads one to pause and think.

New York, considering the metropolitan area, is probably the largest city in the world. It is too the most polygot. There is every race, every tongue in New York. It is a place where some people live, where many people work, where throngs visit. It has no aesthetic standards. In Boston, for example, Harvard University and the Boston Orchestra are elements which contribute to the city's cultural position. And the city in turn contributes to them. In New York, Columbia University and the New York Philharmonic are institutions which are in the city but not a part of it. The normal New Yorker expects that Columbia University will continue. He is not much concerned with the Philharmonic at all. Whether it continues or not does not trouble him deeply.

* * *

NEW YORK is not the place out of which will come final s[t]ements. Yet the Stadium [c]oncerts year in and year [o]ut—this will be the 37th [s]eason—have provided perha[p]s the best summer orchest[r]a in the country. There [is] no doubt that the Bost[o]n Orchestra's work in Tang[l]ewood is more all covering [t]horough going. But the [e]normous audiences it has [b]een enticing within the past [f]ew years, is still for the average listener will find [a]n expensive venture. And Tanglewood is a comparative newcomer in the summer concert field. In Lewisohn Stadium in New York one may procure a seat as little as 30 cents. And for that small sum he hear in a summer's span a great deal of the standard orchestral repertoire.

Even if the 30 cent seats sell, the man who sits in them is the same fellow who does not know much about Tanglewood and who probably could not afford to go there if he knew about it. But he wants something about music that has a sense of quality, now and again he finds what he wants in Lewisohn Stadium. Nineteen thousand people turned out last summer to see Jose Greco and his troupe. He will turn out in the summer for Jose Greco and for music.

We live in a troubled world, in a complicated civilization. But there is something normal, something reassuring about the Stadium concerts in New York. They lead one to the comforting thought that we are at bottom a sturdy and a simple nation.

* * *

THE Gold Baton Ball has come and gone and reports say it was an enormous success. It was a one-man show. The one man in the case was Mrs. James Lewis. And she proved several points. First that she is an unusually capable woman. She did more driving, more explicit organizing than any one person or any group of persons has done in the cause of the Toledo Orchestra since the inception of the Stresemann regime. She proved too that financial problems are not necessarily insurmountable. Until all the cards are in and face up it is always difficult to say whether such enterprises as Mrs. Lewis' have been materially rewarding. But she set a pattern. She demonstrated that something can be done about money. And whether it will develop that her contribution to the orchestral coffers is large or small, she did at least get the wheels spinning. She did not talk about what should be done. She did it. And that is accomplishment of a high order.

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SPRINGFIELD, MASS.
REPUBLICAN
JUN 27 1954

Second Thoughts in Music

Chamber Music Concerts On Wednesdays This Year

Recordings Available of Works to Be Heard in Theater Concert Hall at Tanglewood; Beethoven Trio in G and 'Appassionata' Sonata Listed

By WILLARD M. CLARK

The Berkshire [M]usic Festival at Tanglewood [o]n Wednesday night, July 7. It will not open with the pealing of trumpets or rumble of percussion. Rather it will open on an entirely new note, a program of chamber music. There will be six such programs on Wednesday nights. Heretofore, the chamber orchestra programs, devoted mainly to Bach and Mozart, have been the only small scale performances offered, but it appears that there has been a demand for a series of chamber music concerts, so you have them.

Arrau at Piano

It seems scarcely possible that a more distinguished list of performers could be assembled for these concerts. We note that pianist Claudio Arrau, and the Bel Arte Trio will open the first program. The Bel Arte Trio is composed of Ruth Posselt, violinist; Samuel Mayes, cello, and Joseph de Pasquale, violist. This admirable group will be heard in Beethoven's String Trio in G, Op. 9, No. 1. They have made a charming recording of this trio for Decca, matching it with the D major Trio, Op. 9, No. 2. D1-9635.

On the same program Claudio Arrau will give us his interpretation of Beethoven's "Appassionata" sonata, as well as the No. 110.

The second program on Wednesday night, July 14, introduces the famed Albeneri Trio. The program will include the Brahms Trio in B; Martinu Trio in D minor and Beethoven's Trio in B flat, known as the "Archduke" Trio.

Of this trio, there are several fine recorded performances. First of all we choose the reissued LCT version by Rubinstein, Heifetz and Feuermann, Victor LCT 1020. Our second choice is a fine performance by Fournier, Janigro and Badura-Skoda, made for Westminister on West. 5131.

Casals Recording

Our third choice brings us to the Casals Festival recordings where Istomin, Schneider and Casals provide a deeply felt and finely wrought performance on Columbia ML 4573. Brahms' Trio in B Op. 8 receives a fine, though somewhat tonally dated performance by Rubinstein, Heifetz and Feurmann on Victor LCT 1022.

The "Zimbler Sinfonietta," made up of members of the Boston Symphony orchestra, will be heard on Wednesday night, July 21. This admirable group of players has made a number of recordings for Decca and has appeared extensively in concert. Their program includes Vivaldi's "The Four Seasons"; Stravinsky's "Apollon Musagete" and Rossini's "Baroque Concerto." The first two works are for string orchestra.

Concert Hall Society provides an excellent recording of "The Four Seasons" on CHC-1 and another good performance is offered by Molinari and Cecelia orchestra on Cetra 50001. Igor Stravinsky conducts the RCA Victor orchestra in his 'own Apollon Musagete." Victor LM-1096.

Griller String Quartet

Of the many fine string quartet ensembles now playing, few rank higher than the Griller String Quartet. They will play a delectable program on Wednesday evening, July 28, consisting of the Mozart Quartet in E flat, K.428; the first performance of Block's quartet No. 4 and Beethoven's Quartet in G major, Op. 18, No. 2.

The only satisfactory recording of the Mozart K. 428 is by the Amadeus Quarter, West. 5099. The Beethoven quartets, Op. 18 have been wonderfully recorded by the Budapest String Quartet and Pascal String Quartet, the first recording for Columbia and the latter for Concert Hall Society. Which recordings are preferred is entirely a personal choice.

Following the Griller String Quartet comes the equally estimable Kroll String Quartet on Wednesday night, Aug. 4. They offer a varied program, rich in quality, consisting of Haydn's Quartet in D, Op. 64, No. 5, "The Lark"; Hindemith's Quartet No. 3 and Ravel's Quartet in F. We like the Budapest recording of the Haydn quartet which is made on Col. ML-4216.

The Fine Arts String Quartet has made an excellent record of the Hindemith Quartet, with the reverse side given over to the Ravel Quartet. This is a Mercury 10105 disc. Far superior is the performance of the Ravel Quartet by the Budapest Quartet, Col. ML-4091.

Final Program.

The final program of these chamber music recitals will be given on Wednesday night, Aug. 11 by Zino Francescatti, violinist, and Arthur Balsam, pianist. This promises to be one of the most exciting and satisfactory of concerts. The Duo will play two Brahms' sonatas, the A-major and D-major. Francescatti will play the unaccompanied Suite in C by Bach.

The two Brahms sonatas have received a highly intelligent and tonally satisfactory performances from Albert Spalding. He made these recordings for Remington, shortly before his death. Rem. 199-49.

These, then, are some of the fine recordings of works to be played during the six chamber music concerts of the Berkshire Music Festival at Tanglewood. It is hoped that hearing these recordings will enhance your pleasure of listening to the live performances. These concerts will be given on six successive Wednesday nights, opening July 7 at 8.30 in the Theater-Concert Hall and concluding Aug. 11.

Six Chamber Music Concerts At Tanglewood

Also Ann[ou]ncement Aids For M[u]sic Students

Six chamber music [co]ncerts will be given this summer at [T]anglewood, L[e]nox, as a part of the enlarged Berkshire Festival of the Boston Symphony has been announced. The [co]ncerts will be given on six Wednesday evenings in the intimate Theatre-Concert Hall.

The chamber music concerts at Tanglewood were initiated by the late Mrs Elizabeth Sprague Coolidge, who for several years sponsored concerts to which Friends of the Berkshire Music Center, contributors to the support of the school, were invited. This custom of chamber music at Tanglewood continued as a part of the Berkshire Festival. Once the proceeds of the [co]ncerts will be used to benefit the Tanglewood Revolving Scholarship Fund. Several of the artists participating will add to this benefit by contributing their services.

These concerts will be open to the public at a single ticket rate of $3 and $2, and orders are now being taken.

The following dates are announced: July 7, Claudio Arrau, piano, and the Bel Arte Trio; July 14, The Albeneri Trio; July 21, The Zimbler Sinfonietta; July 28, the Griller String Quartet; August 4, The Kroll String Quartet; August 11, Zino Francescatti, violin, and Artur Balsam, piano.

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers, and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years. Berkshire Music Center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood Study Group, a special section available to amateurs.

Various other special scholarships and tuition aids are offered. Further information can be obtained from the Berkshire Music Center, Tanglewood, Lenox, Mass.

NEW HAVEN, CONN.
REGISTER
JUN 20 1954

Travel Agents, Carriers Seek Big Market With 'Package' Offers

The travel industry expects the best domestic summer season in several years, according to the American Express Travel Survey and Forecast. Travel agents, airlines, railroads and bus companies have broadened summer programs and stepped up schedules so that the summer vacation shopper can virtually write his own ticket. Hundreds of brightly wrapped "package vacations" are on sale at bargain prices.

Carriers and hotel representatives report these trends — short notice on domestic reservations and more requests for "Package tours" with rental cars added. While it is too early to make definite predictions, resort bookings reported are good. Railroad reservations are off but expected to pick up as the season advances. De luxe streamliners are being scheduled to include side trips to national parks and attractions of western and resort routes.

An estimated 11.4 million Americans will take vacations by plane, train, ship or bus. And 76 million will take 112 million motor trips of three days or more within the United States, spending approximately $12 billion, according to the Automobile Association of America.

Tourist Industry

Florida's summer tourist industry expects to reach an all-time high, according to a survey of 25 resort communities there. Miami Beach Chamber of Commerce states inquiries are 22 per cent ahead of 1953. Airlines servicing Miami report 10 to 30 per cent increases. Car rental has mushroomed to a $10,000,000 annual business in southern Florida where there are over 6,000 cars for rent.

Travel is now listed by 17 states among top three industries. Among major summer magnets are: Berkshire Music Festival, Tanglewood, Mass., July and August; North Carolina's Annual Craftsman's Fair, Asheville, July; the Pendleton Round-Up, mid-September; Wyoming and Montana's Indian dances and Wild West shows, July.

Canadian resort reservations are up. Canadian Pacific, Canadian National and Canada Steamship hotels are all ahead. Among the drawing cards are Britsh Empire and Commonwealth Games at Vancouver, B. C., July 30 to August 7; Calgary Stampede, July 5-10; Stratford, Ont., June 28; and Canadian National Exposition, Toronto, August 27 to September 11.

Inside U. S. A.

Over 4,000,000 summer vacationists are expected in the Pacific northwest; an accommodations survey reveals several new resorts, increased tourist capacity.

Wyoming tourist facilities now list 2,500 hotel rooms, 450 tourist

TANGLEWOOD — Lenox, Mass.

Berkshire Festival

BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

Opening tonight — Chamber Music Series

Claudio Arrau and Bel Arte Trio

Fri., July 9—Each Program (Theater)

Sat. Eve., Sun. Aft., July 10, 11—[illegible] Shed Concerts

Wed. Eve. Chamber Concerts

Fri. Eve. Theater Concerts

Tickets for Shed Concerts, $6.00 (Tax incl.), $5.50, $4, $3.00, $2, $2.50

Fri. Eve. Concerts—$3, $2; Wed. Eve. Concerts—$2, $1

NOTE: The attention of music lovers is called to the new Wednesday evening series of chamber concerts which open Wednesday, July 7 with CLAUDIO ARRAU, piano, and the BEL ARTE String Trio (Beethoven program).

For programs and ticket information write or phone:

TICKET OFFICE, Tanglewood, Lenox, Mass. Phone—Lenox 600

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TIGHT BINDING

Mass. Dept. of Commerce "Commerce Briefs" - July 1954

NOTES FROM TANGLEWOOD

Works of the world's great masters of symphonic and chamber music will be presented during the Berkshire Festival, July 7 to August 15, at Tanglewood in Lenox. The series will feature the Boston Symphony Orchestra and its component parts. Each Wednesday and Friday evening will be devoted to chamber music, with concerts by the full orchestra Saturday evenings and Sunday afternoons. The Tanglewood series is widely acclaimed as one of the outstanding summer musical events anywhere in the world.

TOLEDO, OHIO
TIMES

JUN 2 4 1954

Summer Observations

By FREDERICK J. KOUNTZ

LAST Monday night another season of Stadium concerts was initiated in New York. Sir Adrian Boult was the conductor and Rudolf Firkusny, the pianist, was soloist. All of which leads one to pause and think.

New York, considering the metropolitan area, is probably the largest city in the world. It is too the most polygot. There is every race, every tongue in New York. It is a place where some people live, where many people work, where throngs visit. It has no aesthetic standards. In Boston, for example, Harvard University and the Boston Orchestra are elements which contribute to the city's cultural position. And the city in turn contributes to them. In New York, Columbia University and the New York Philharmonic are institutions which are in the city but not a part of it. The normal New Yorker expects that Columbia University will continue. He is not much concerned with the Philharmonic at all. Whether it continues or not does not trouble him deeply.

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NEW YORK is not the place out of which will come final statements. Yet the Stadium concerts year in and year out—this will be the 37th season—have provided perhaps the best summer orchestral fare in the country. There is no doubt that the Boston Orchestra's work in Tanglewood is more all covering, more thorough going. But Tanglewood, in spite of the enormous audiences it has been enticing within the past few years, is still for the few. The average listener will find it an expensive venture. And Tanglewood is a comparative newcomer in the summer concert field. In Lewisohn Stadium in New York one may procure a seat for as little as 30 cents. Or that small sum he would pay in a summer's span at deal of the standard orchestral repertoire.

Of the 30 cent seats sell, the man who sits in them is the same fellow who does know much about Tanglewood and who probably could afford to go there if he knew about it. But he has something about music, has a sense of quality, and now and again he finds what he wants in Lewisohn Stadium. Nineteen thousand people turned out last summer to see Jose Greco and his troupe. He will turn out in the thousands this summer for Jose Greco and for music.

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NEW HAVEN, CONN.
REGISTER

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TANGLEWOOD — Lenox, Mass.

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

Opening tonight — Chamber Music Series
Claudio Arrau and Bel Arte Trio
Fri., July 9—Bach Program (Theater)
Sat. Eve., Sun. Aft., July 10, 11—Opening Shed Concerts

● 6 Wed. Eve. Chamber Concerts ● 6 SAT. EVE. Shed Concerts
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The Berkshire Music Festival at Tanglewood opens Wednesday night, July 7. It will not open with the pealing of trumpets or rumble of percussion. Rather it will open on an entirely new note, a program of chamber music. There will be six such programs on Wednesday nights. Heretofore, the chamber orchestra programs, devoted mainly to Bach and Mozart, have been the only small scale performances offered, but it appears that there has been a demand for a series of chamber music concerts, so you have them.

Arrau at Piano

It seems scarecly possible that a more distinguished list of performers could be assembled for these concerts. We note that pianist Claudio Arrau, and the Bel Arte Trio will open the first program. The Bel Arte Trio is composed of Ruth Posselt, violinist; Samuel Mayes, cello, and Joseph de Pasquale, violist. This admirable group will be heard in Beethoven's String Trio in G, Op. 9, No. 1. They have made a charming recording of this trio for Decca, matching it with the D major Trio, Op. 9, No. 2. D1-9635.

On the same program Claudio Arrau will give us his interpretation of Beethoven's "Appassionata" sonata, as well as the No. 110.

The second program on Wednesday night, July 14, introduces the famed Albeneri Trio. The program will include the Brahms Trio in B; Martinu Trio in D minor and Beethoven's Trio in B flat, known as the "Archduke" Trio.

Of this trio, there are several fine recorded performances. First of all we choose the reissued LCT version by Rubinstein, Heifetz and Feuermann, Victor LCT 1020. Our second choice is a fine performance by Fournier, Janigro and Badura-Skoda, made for Westminister on West. 5131.

Casals Recording

Our third choice brings us to the Casals Festival recordings where Istomin, Schneider and Casals provide a deeply felt and finely wrought performance on Columbia ML 4573. Brahms' Trio in B Op. 8 receives a fine, though somewhat tonally dated performance by Rubinstein, Heifetz and Feurmann on Victor LCT 1022.

The "Zimbler Sinfonietta," made up of members of the Boston Symphony orchestra, will be heard on Wednesday night, July 21. This admirable group of players has made a number of recordings for Decca and has appeared extensively in concert. Their program includes Vivaldi's "The Four Seasons"; Stravinsky's "Apollon Musagete" and Rossini's "Baroque Concerto." The first two works are for string orchestra.

Concert Hall Society provides an excellent recording of "The Four Seasons" on CHC-1 and another good performance is offered by Molinari and Cecelia orchestra on Cetra 50001. Igor Stravinsky conducts the RCA Victor orchestra in his own Appollon Musagete." Victor LM-1096.

Griller String Quartet

Of the many fine string quartet ensembles now playing, few rank higher than the Griller String Quartet. They will play a delectable program on Wednesday evening, July 28, consisting of the Mozart Quartet in E flat, K.428; the first performance of Block's quartet No. 4 and Beethoven's Quartet in G major, Op. 18, No. 2.

The only satisfactory recording of the Mozart K. 428 is by the Amadeus Quarter, West. 5099. The Beethoven quartets, Op. 18 have been wonderfully recorded by the Budapest String Quartet and Pascal String Quartet, the first recording for Columbia and the latter for Concert Hall Society. Which recordings are preferred is entirely a personal choice.

Following the Griller String Quartet comes the equally estimable Kroll String Quartet on Wednesday night, Aug. 4. They offer a varied program, rich in quality, consisting of Haydn's Quartet in D, Op. 64, No. 5, "The Lark"; Hindemith's Quartet No. 3 and Ravel's Quartet in F. We like the Budapest recording of the Haydn quartet which is made on Col. ML-4216.

The Fine Arts String Quartet has made an excellent record of the Hindemith Quartet, with the reverse side given over to the Ravel Quartet. This is a Mercury 10105 disc. Far superior is the performance of the Ravel Quartet by the Budapest Quartet, Col. ML-4091.

Final Program.

The final program of these chamber music recitals will be given on Wednesday night, Aug. 11 by Zino Francescatti, violinist, and Arthur Balsam, pianist. This promises to be one of the most exciting and satisfactory of concerts. The Duo will play two Brahms' sonatas, the A-major and D-major. Francescatti will play the unaccompanied Suite in C by Bach.

The two Brahms sonatas have received a highly intelligent and tonally satisfactory performances from Albert Spalding. He made these recordings for Remington, shortly before his death. Rem. 199-49.

These, then, are some of the fine recordings of works to be played during the six chamber music concerts of the Berkshire Music Festival at Tanglewood. It is hoped that hearing these recordings will enhance the pleasure of listening to the live performances. These concerts will be given on six successive Wednesday nights, opening July 7 at 8.30 in the Theater-Concert Hall and concluding Aug. 11

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n Six Chamber Music Concerts At Tanglewood

Also Ann[illegible]uition Aids For Music [illegible]dents

Six chamber music co[illegible]s will be given this summer at [illegible]wood, Le[illegible]ass., as a p[illegible] of t[illegible] enlarged Berkshire Festiva[illegible] t[illegible] Boston Symphony Orche[illegible]a has been announced. Th[illegible] be given on six Wednesday evenings n the intimate Theatre-Concert Hall.

The chamber music concerts at Tanglewood were initiated by the ate Mrs Elizabeth Sprague Coolidge, who for several years sponsored concerts to which Friends of he Berkshire Music Center, contributors to the support of the school, were invited. This cust[illegible] of chamber music at Tanglewo[illegible] continued as a part of the [illegible]shire Festival [illegible]ncer[illegible] the proceeds of the ticket [illegible]o will be used to benefit t[illegible]lewood Revolving Scholarsh[illegible]und. Several of the artists participating will add to this benefit by contributing their services.

These concerts will be open to the public at a single ticket rate of $3 and $2, and orders are now being taken.

The following dates are announced: July 7, Claudio Arrau, piano, and the Bel Arte Trio; July 14, The Albeneri Trio; July 21, The Zimbler Sinfonietta; July 28, the Griller String Quartet; August 4. The Kroll String Quartet; August 11, Zino Francescatti, violin, and Artur Balsam, piano.

More than a dozen special scholarships and tuition aids to summer music students are being offered by the Berkshire Music Center. Charles Munch, conductor of the Boston Symphony, is the school's director, and composer Aaron Copland is assistant director.

The principal aid to the 400 students selected annually from applicants all over the U. S., Canada and abroad, is the Tanglewood Revolving Scholarship Fund, which in 1953 awarded grants for the tuition of 210 students. Established in 1947 by RCA-Victor, and since augmented from other sources, the fund is drawn upon each year for students selected as instrumentalists, conductors, singers, and composers, and is reimbursed by students when they are able to do so in order that others may benefit in future school years. Berkshire Music Center students will work during the six summer weeks at Tanglewood with such eminent faculty members as Jean Morel, head of the orchestra and conducting departments; Ernst Toch, teacher of composition; Frederic Cohen, head of the opera department; Hugh Ross, in the choral department; Lukas Foss, in the Tanglewood Study Group, a special section available to amateurs.

Various other special scholarships and tuition aids are offered. Further information can be obtained from the Berkshire Music Center, Tanglewood, Lenox, Mass.

NEW HAVEN, CONN.
REGISTER

JUN 20 1954

vel Agents, Carriers Seek Market With 'Package' Offers

e travel industry expects the best domestic summer season i years, according to the American Express Travel Survey an st. Travel agents, airlines, railroads and bus compan roadened summer programs and stepped up schedules so t mmer vacation shopper can virtually write his own ticket. f brightly wrapped "package vacations" are on sale at ba

ers and hotel represen report these trends — shor e on domestic reservation ore requests for "Packag with rental cars adde it is too early to make de redictions, resort booking d are good. Railroad reser are off but expected to pic the season advances. De reamliners are being sched include side trips to na parks and attractions o and resort routes.

stimated 114 million Amer ill take vacations by plan ship or bus. And 76 milli ke 112 million motor tri e days or more within t States, spending approx $12 billion, according to t obile Association of Amer

Tourist Industry

da's summer tourist indu pects to reach an all-t according to a survey of communities there Ma Chamber of Commerce inquiries are 22 per ce of 1953. Airlines service report 10 to 30 per ce es. Car rental has mo to a $10,000,000 annual bu southern Florid whe

there are over 6,000 cars for ren

Travel is now listed by 17 state among top three industries. A major summer magnets are: Berkshire Music Festival, Tan wood, Mass., July and Augus North Carolina's Annual Craf man's Fair, Asheville, July Pendleton Round-Up, mid-Septem ber; Wyoming and Montana's I dian dances and Wild West sho July.

Canadian resort reservations a up. Canadian Pacific, Canadian N tional and Canada Steamship hotel are all ahead. Among the dra ing cards are Britsh Empire and Commonwealth Games at Van couver, B. C., July 30 to August 7; Calgary Stampede, July 5-1 Stratford, Ont., June 28; and Canadian National Exposition, Toronto, August 27 to September 11.

Inside U. S. A.

Over 4,000,000 summer vacationists are expected in the Pacific northwest; an accommodations survey reveals several new resorts, increased tourist capacity.

Wyoming tourist facilities now list 2,500 hotel rooms, 450 tourist

TANGLEWOOD — Lenox, Mass.

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

Opening tonight — Chamber Music Series
Claudio Arrau and Bel Arte Trio
Fri., July 9—Bach Program (Theater)
Sat. Eve., Sun. Aft., July 10, 11—Opening Shed Concerts

● 6 Wed. Eve. Chamber Concerts ● 6 SAT. EVE. Shed Concerts
● 6 FRI. Eve. Theater Concerts ● 6 SUN. AFT. Shed Concerts

Tickets for Shed Concerts, $6.50 (Box Seats), $5.50, $4, $3.50, $3, $2.50
Friday Concerts—$4, $5; Wednesday Concerts—$2, $3

NOTE: The attention of music lovers is called to the new Wednesday evening series of chamber concerts which open Wednesday, July 7 with CLAUDIO ARRAU, piano, and the BEL ARTE String Trio (Beethoven program).

For programs and ticket information write or phone:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone—Lenox 600

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SPRINGFIELD FREE PRESS, JULY 3, 1954

BERKSHIRE FESTIVAL CONCERTS

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening (July 7) at 8:30 p.m. in the Theater-Concert Hall at an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte String Trio. On Friday (July 9) also at 8:30 p.m. in the Theater-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p.m. and July 11 at 2:30 p.m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U. S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework; twelve Shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons.

"Eagle" July 7, 1954

Tanglewood Tales

The first concert program by the Orchestra of Department I tomorrow at 8:30 p.m. in the Music Shed follows:

Saturday Evening, July 17
Pierre Monteux, Conductor
Excerpts, St. Sebastian' ..... Debussy
Les Djinns, for piano and orchestra:
soloist, Vera Franceschi ..... Franck
La Mer ..... Debussy
Symphony in D minor ..... Franck

Saturday Evening, July 24
Jean Morel, Conductor
Symphony No. 6 ..... Prokofieff
E flat piano concerto; soloist, Nicole Henriot ..... Liszt
Don Juan ..... Strauss
Enigma Variations ..... Elgar

Sunday Afternoon August 1
Richard Burgin, Conductor
An American Festival Overture, Wm. Schuman
Fantasia on a Theme by Thomas Tallis ..... Vaughan Williams
Violin concerto; soloist, Ruth Posselt, Khatchaturian
Symphony No. 2 ..... Sibelius

Saturday Evening August 14
Charles Munch, Conductor
Tragic Overture ..... Brahms
Symphony No. 4 ..... Piston
Le Tombeau de Couperin ..... Ravel
Symphony No. 3 (with organ) ..... Saint-Saens

Guides Welcome Summer Students

An informal party, given by the guides to welcome the 400 summer students of the Berkshire Music Center, was held in Wheatleigh, the men students' residence at Tanglewood, Saturday evening prior to the commencement of classes Monday of the Boston Symphony Orchestra's summer school of music.

Five of the college student guides, Calvin Bedford, of Middlebury, Vt., Tim Wilson, of New York (Yale), Allen Wardwell, of New York (Yale), Talbott Huey, of Baltimore (Princeton), and Tim Cogan, of New York (Harvard), assisted by students Michael Sahl, New York, Barney Childs, Reno, and James Cusato, Pittsfield, formed a vocal octet, "The Tangle Tones," whose selections were an immense hit, which also included songs by Crayton Bedford, accompanied by Michael Sahl; and McHenry Boatright, of Boston, a student in opera dramatics.

The orchestra for dancing, organized by Jules Hirsch, of New York, personnel manager of the student orchestra of the Berkshire Music Center, consisted of Abe Segal, New York (Department V), violin; Frank Reilly, Gardner, Mass. (Dept. II), violin; Charles Hedlund, Hingham, Mass. (Dept. II), piano; Stephen Simon, New York (Dept. V), piano; Richard Reardon, saxophone; Elyze Illu, Ames, Iowa, harp; Jules Hirsch, bass; Allyn Ferguson, San José, Calif., (Dept. III), piano; and Arthur McKrr, Baltimore (Lifeguard) trombone.

Decorations and refreshments were provided by Frank Reynolds, Wheatleigh manager.

Tim Cogan was master of ceremonies for the entertainment.

N.Y. Student Is Fined $25 Following Crash

LENOX—The operator of a car which crashed into another on West Street here last night was fined a total of $25 in District Court here this morning when found guilty of failing to keep to the right and driving without a proper license.

William V. Silver, 19, a New York City student working for the summer at a local resort, pleaded innocent to both charges.

Injured in the accident, which occurred at about 5 p.m. a mile west of the center of town were Fernand Gillet, a music teacher from Brookline and operator of the second car involved in the accident, and Miss Susan Mann of New York City, a passenger in the car operated by Silver.

Trooper Howard J. O'Brien of the Lee barracks told the court that Silver was driving a Cadillac, owned by Miss Mann's father, west on West Street when he swerved into the car operated by Gillet, headed in the opposite direction. The injured were treated at the scene by Dr. Carl A. Bergan of Lenox.

The charge of driving without a proper license had been brought against Silver, Trooper O'Brien explained, as he was driving a New York car in Massachusetts with a California license.

Silver testified that the accident occurred when his passenger became excited and grabbed him by the arm and the knee. Judge Albert Clark observed that such passengers should be kept in the back seat.

The judge fined Silver $15 for failing to keep to the right and $10 for not having a proper license.

Bus Schedule Announced for Festival Concerts

Thomas E. MacDonald, general manager of the Berkshire Street Railway Co., announced today a schedule of special bus service to the Berkshire Symphonic Festival concerts at Tanglewood. The buses will leave from Park Square and return at the completion of the concerts.

The schedule follows:

7:30 p.m. Wednesday, July 7, 14, 21, 28; Aug. 4, 11.

7:30 p.m. Thursday, Aug. 12.

7:30 p.m. Friday, July 9, 16, 23, 30; Aug. 6.

7:30 p.m. Saturday, July 10, 17, 24, 31; Aug. 7, 14.

1:30 p.m. Sunday, July 11, 18, 25; Aug. 1, 8, 15.

9 a.m. Saturday, July 10, 17, 24, 31; Aug. 7, 14.

Buses will also operate to "Tanglewood on Parade," Friday, Aug. 13.

LAST WEEK Sir Adrian Boult appeared in two places at once, in a way. He was written up in *The New Yorker* magazine, and also visited Tanglewood. Sir Adrian is guest conductor at the Lewisohn Stadium, New York, and in *The New Yorker* said, "I deplore the airplanes at the Stadium. Very, very tiresome." Indeed, in most of his interviews he takes a swipe at the planes which interfere with his conducting at the out-door stadium. He probably would love Tanglewood. At most, we've heard no more than one small Cub chug over.

see other side

SEASON'S FIRST CONCERT GIVEN AT TANGLEWOOD

Bel Arte Trio, Pianist Claudio Arrau Please Audience Of 1400

By WILLARD M. CLARK

Tanglewood, July 7—It was to the accompaniment of one of those minor storms so bountiful in these Berkshire Hills that the first of the Berkshire festival concerts got underway tonight. However, the skies cleared and the rain in no way affected the size or enthusiasm of the audience. Approximately 1400 persons sat in the theater-shed or outside benches and welcomed this first concert in the series of six chamber music concerts with right goodwill.

Part of Festival

Berkshire County has long been richly provided with chamber music through the beneficence of the late Elizabeth Sprague Coolidge. The chamber concerts which she gave at Tanglewood, alone or through the Library of Congress, are continued in these Wednesday evening chamber series now a part of the festival.

Such concerts draw a distinctly different audience than other concerts. Those here tonight seemed to be real musicians, understanding and appreciative. They listened with an intensity that one could almost feel, and their attention was richly rewarded.

First to be heard was the Bel Arte trio, made up of Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello. These distinguished musicians have played together for several seasons and the results were revealed tonight in the blend of tone, unanimity of feeling and a virtuosity used only as a means to an end. Miss Posselt, who is sometimes dominant when a member of a quartet ensemble, tonight was just one of three musicians making beautiful music, even though the melodic burden was largely hers.

The trio played one of the two trios for stringed instruments Beethoven wrote, namely the "String Trio in G Major, Op. 9, No. 1." This is an attractive and highly listenable worth with a particularly fine slow movement. It was played with complete understanding of its content and with rare expressivity. It was no surprise that the players were called back repeatedly after the performance.

Claudio Arrau, as pianist of great experience, who will observe the 30th anniversary of his initial appearance with the Boston Symphony Orchestra when he plays the "Emperor" concerto Sunday afternoon, played three Beethoven sonatas, the "Sonata in F Sharp Minor, Op. 78," the "Sonata in A Flat Major, Op. 110" and the "Sonata in F Minor, Op. 57" familiarly known as the "Appassionata." Last season Mr. Arrau played the entire series of Beethoven piano sonatas in Town Hall, New York, during seven concerts. This winter he will play all the Mozart piano sonatas.

His performances tonight were finely detailed, intelligently conceived and brilliantly executed. There was charm and buoyance in the Opus 78 Sonata, and a beautifully intimate and lyrical exposition of the Opus 110. A sonata in which Beethoven turned away from the colossal sonata structure of the "Hammerklavier Sonata," and in this "Sonata in A Flat Major" gives us a work which is subtle, erudite and glowingly expressive.

The pianist's conception of the "Appassionata" was forthright and in the grand manner. The two end movements had the required sound and fury, yet were kept within the bounds of good musical taste. The theme of the slow movement was beautifully announced and the variations played with imagination. It was a performance of one who had lived with this sonata for a long time.

Friday night, Charles Munch will make his initial appearance of the festival conducting a chamber orchestra in five of the Brandenburg concerti. Only No. 4 is being omitted. Lukas Foss will be the soloist in No. 5, which, in reality is a concerto for piano and orchestra.

Concerts in the shed open Saturday night when "The Damnation of Faust" will be performed by the orchestra, Harvard and Radcliffe choristers and soloists Eleanor Steber, Martial Singher, David Poleri and Donald Gramm. Mr. Munch will conduct. Sunday afternoon Pierre Monteux will make his initial appearance leading the Boston Symphony Orchestra in a program which includes Beethoven's "Leonora Overture No. 3," his fifth symphony and the "Emperor" piano concerto with Mr. Arrau at the piano.

Page 16—CATSKILL DAILY MAIL, THURSDAY, JULY 8, 1954

Munch Announces Berkshire Festival Program Changes

Charles Munch, music director of the Boston Symphony Orchestra announces changes in the concert of the Berkshire Festival at Tanglewood, Lenox, Mass., to be played by the orchestra in the Music Shed at 2:30 p. m. on Sunday afternoon, Aug. 1.

Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture," to be followed by Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," then by the Khatchaturian violin concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout ballet suite of Prokofieff and the Dvorak violin concerto.

Changes in the Berkshire Festival programs previously announced involve the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner. Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's Excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

Revised programs are listed below:

Saturday evening July 17—Pierre Monteux, conductor:; Debussy: Excerpts, "St. Sebastian"; Franck: "Les Djinns," for Piano and Orchestra; soloist, Vera Franceschi; Debussy: "La Mer"; Franck: Symphony in D Minor.

Saturday evening July 24—Jean Morel, conductor:; Prokofieff: Symphony No. 6; Liszt: E flat Piano Concerto; soloist, Nicole Henriot; Strauss: "Don Juan"; Elgar: "Enigma" Variations.

Sunday afternoon Aug. 1—Richard Burgin, conductor:; Wm. Schuman: "An American Festival Overture"; Vaughan Williams: "Fantasia on a Theme by Thomas Tallis"; Khatchaturian: Violin Concerto; soloist, Ruth Posselt; Sibelius: Symphony No. 2.

Saturday evening Aug. 14—Charles Munch, conductor:; Brahms: "Tragic Overture"; Piston: Symphony No. 4; Ravel: "Le Tombeau de Couperin"; Saint-Seans: Symphony No. 3 (with organ).

BERKSHIRE FESTIVAL—Friday, July 9, at 8:... Charles Munch conducting a chamber ... chestra, made up of members of the ... Symphony, in a program of Bach's ... burg" concertos with Lukas Foss ... ¶ Saturday, July 10, at 8:30: Ch... directing the Boston Symphony ... formance of Berlioz's "The ... Faust," with Eleanor Steber, ... Poleri, tenor; Martial Singher, ... and Gramm, bass-baritone; the ... Club and the Radcliffe Choral ... ¶ Sunday, July 11, at 2:30: ... conducting the Boston Symphony ... Beethoven program, with Claudio ... piano. ... ¶ Wednesday, July 14, at 8:... Albeneri Trio. ... ¶ Friday, July 16, at 8:... Charles Munch conducting a chamber ... chestra, made up of members of the ... Symphony, in an all-Bach program ... urday, July 17, at 8:30: Pierre Monteux ... ducting the Boston Symphony, with ... Francesca ... piano. (Tanglewood, Lenox, Mass. ... Sunday, Aug. 15.)

N.Y. "Herald-Tribune" July 9, 1954

11

Berkshire Festival Opens With Beethoven Evening

Special to the Herald-Tribune

TANGLEWOOD, Lenox, Mass., July 7.—A capacity audience of 1,200 filled the theater-concert hall here Wednesday night as the 1954 Berkshire Festival opened with a chamber music concert featuring Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, cello) in a Beethoven program including the Trio for Strings in G, Op. 9, No. 1, and three piano sonatas.

It is twenty years since the first Berkshire Festival was given at the Hanna Farm in near-by Stockbridge, and this will be the fifteenth summer in which the Boston Symphony Orchestra has participated. Charles Munch, music director of the Bostonians, will make his first appearance at Tanglewood following his recent vacation in his native France when he conducts a chamber orchestra of Symphony players Friday evening in an all-Bach program of five of the six Brandenburg concertos, with Lukas Foss as piano soloist, also in the intimate theater-concert hall.

On Saturday evening, Mr. Munch opens the Music Shed series with a Tanglewood premiere, a performance in its complete form of Berlioz' dramatic symphony, "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society assisting, and soloists Eleanor Steber, David Polieri, Martial Singher and Donald Gramm. Sunday afternoon's Shed concert has Pierre Monteux at the orchestra's helm, in an all-Beethoven program, with Mr. Arrau as piano soloist in the Emperor Concerto.

July 9, 1954 THE BOSTON HERALD,

DAVID POLERI, tenor, will be one of four soloists at the opening Berkshire Festival concert tomorrow night in Berlioz' "Damnation of Faust," at the Music Shed.

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SPRINGFIELD FREE PRESS, JULY 3, 1954

"Eagle" July 7, 1954

BERKSHIRE FESTIVAL CONCERTS

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Violin concerto; soloist, Ruth Posselt, ... Khatchaturian
Symphony No. 2 ..... Sibelius

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An informal party, given by the guides to welcome the 400 summer students of the Berkshire Music Center, was held in Wheatleigh, the men students' residence at Tanglewood, Sunday evening prior to the commencement of classes Monday of the Boston Symphony Orchestra's summer school of music.

Five of the college student guides, Crayton Bedford, of Middlebury, Vt., (Amherst), Tim Wilson, of New York (Yale), Allen Wardwell, of New York (Yale), Talbott Huey, of Baltimore (Princeton), and Tim Cogan, of New York (Harvard), assisted by students Michael Sahl, New York, Barney Childs, Reno, and James Cusato, Pittsfield, formed a vocal octet, "The Tangle Tones," whose selections were an immense hit. which also included songs by Crayton Bedford, accompanied by Michael Sahl; and McHenry Boatright, of Boston, a student in opera dramatics.

The orchestra for dancing, organized by Jules Hirsch, of New York, personnel manager of the student orchestra of the Berkshire Music Center, consisted of Abe Segal, New York (Department V), violin; Frank Reilly, Gardner, Mass. (Dept. II), violin; Charles Hedlund, Hingham, Mass. (Dept. II), piano; Stephen Simon, New York (Dept. V), piano; Richard Reardon, saxophone; Elyze Ilku, Ames, Iowa, harp; Jules Hirsch, bass; Allyn Ferguson, San José, Calif., (Dept. III), piano; and Arthur eKrr, Baltimore (Lifeguard) trombone.

Decorations and refreshments were provided by Frank Reynolds, Wheatleigh manager.

Tim Cogan was master of ceremonies for the entertainment.

N.Y. Student Is Fined $25 Following Crash

LENOX—The operator of a car which crashed into another on West Street here last night was fined a total of $25 in District Court here this morning when found guilty of failing to keep to the right and driving without a proper license.

William V. Silver, 19, a New York City student working for the summer at a local resort, pleaded innocent to both charges.

Injured in the accident, which occurred at about 5 p.m. a mile west of the center of town were Fernand Gillet, a music teacher from Brookline and operator of the second car involved in the accident, and Miss Susan Mann of New York City, a passenger in the car operated by Silver.

Trooper Howard J. O'Brien of the Lee barracks told the court that Silver was driving a Cadillac, owned by Miss Mann's father, west on West Street when he swerved into the car operated by Gillet, headed in the opposite direction. The injured were treated at the scene by Dr. Carl A. Bergan of Lenox.

The charge of driving without a proper license had been brought against Silver, Trooper O'Brien explained, as he was driving a New York car in Massachusetts with a California license.

Silver testified that the accident occurred when his passenger became excited and grabbed him by the arm and the knee. Judge Albert Clark observed that such passengers should be kept in the back seat.

The judge fined Silver $15 for failing to keep to the right and $10 for not having a proper license.

7:35—Bring Back the Bands.
7:55—Magic Word.
8:00—Musical Preview of Berkshire Festival Concert.
10:00—Headline Edition.
10:15—Freedom Forum.
10:30—News: Local, National, World.

Bus Schedule Announced for Festival Concerts

Thomas E. MacDonald, general manager of the Berkshire Street Railway Co., announced today a schedule of special bus service to the Berkshire Symphonic Festival concerts at Tanglewood. The buses will leave from Park Square and return at the completion of the concerts.

The schedule follows:

7:30 p.m. Wednesday, July 7, 14, 21, 28; Aug. 4, 11.

7:30 p.m. Thursday, Aug. 12.

7:30 p.m. Friday, July 9, 16, 23, 30; Aug. 6.

7:30 p.m. Saturday, July 10, 17, 24, 31; Aug. 7, 14.

1:30 p.m. Sunday, July 11, 18, 25; Aug. 1, 8, 15.

9 a.m. Saturday, July 10, 17, 24, 31; Aug. 7, 14.

Buses will also operate to "Tanglewood on Parade," Friday, Aug. 13.

LAST WEEK Sir Adrian Boult appeared in two places at once, in a way. He was written up in *The New Yorker* magazine, and also visited Tanglewood. Sir Adrian is guest conductor at the Lewisohn Stadium, New York, and in *The New Yorker* said, "I deplore the airplanes at the Stadium. Very, very tiresome." Indeed, in most of his interviews he takes a swipe at the planes which interfere with his conducting at the out-door stadium. He probably would love Tanglewood. At most, we've heard no more than one small Cub chug over.

see other side —

SEASON'S FIRST CONCERT GIVEN AT TANGLEWOOD

Bel Arte Trio, Pianist Claudio Arrau Please Audience Of 1400

By WILLARD M. CLARK

Tanglewood, July 7—It was to the accompaniment of one of those minor storms so bountiful in these Berkshire Hills that the first of the Berkshire festival concerts got underway tonight. However, the skies cleared and the rain in no way affected the size or enthusiasm of the audience. Approximately 1400 persons sat in the theater-shed or outside benches and welcomed this first concert in the series of six chamber music concerts with right goodwill.

Part of Festival

Berkshire County has long been richly provided with chamber music through the beneficence of the late Elizabeth Sprague Coolidge. The chamber concerts which she gave at Tanglewood, alone or through the Library of Congress, are continued in these Wednesday evening chamber series now a part of the festival.

Such concerts draw a distinctly different audience than other concerts. Those here tonight seemed to be real musicians, understanding and appreciative. They listened with an intensity that one could almost feel, and their attention was richly rewarded.

First to be heard was the Bel Arte trio, made up of Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello. These distinguished musicians have played together for several seasons and the results were revealed tonight in the blend of tone, unanimity of feeling and a virtuosity used only as a means to an end. Miss Posselt, who is sometimes dominant when a member of a quartet ensemble, tonight was just one of three musicians making beautiful music, even though the melodic burden was largely hers.

The trio played one of the two trios for stringed instruments Beethoven wrote, namely the "String Trio in G Major, Op. 9, No. 1." This is an attractive and highly listenable worth with a particularly fine slow movement. It was played with complete understanding of its content and with rare expressivity. It was no surprise that the players were called back repeatedly after the performance.

Claudio Arrau, as pianist of great experience, who will observe the 30th anniversary of his initial appearance with the Boston Symphony Orchestra when he plays the "Emperor" concerto Sunday afternoon, played three Beethoven sonatas, the "Sonata in F Sharp Minor, Op. 78," the "Sonata in A Flat Major, Op. 110" and the "Sonata in F Minor, Op. 57" familiarly known as the "Appassionata." Last season Mr. Arrau played the entire series of Beethoven piano sonatas in Town Hall, New York, during seven concerts. This winter he will play all the Mozart piano sonatas.

His performances tonight were finely detailed, intelligently conceived and brilliantly executed. There was charm and buoyance in the Opus 78 Sonata, and a beautifully intimate and lyrical exposition of the Opus 110. A sonata in which Beethoven turned away from the colossal sonata structure of the "Hammerklavier Sonata," and in this "Sonata in A Flat Major" gives us a work which is subtle, erudite and glowingly expressive.

The pianist's conception of the "Appassionata" was forthright and in the grand manner. The two end movements had the required sound and fury, yet were kept within the bounds of good musical taste. The theme of the slow movement was beautifully announced and the variations played with imagination. It was a performance of one who had lived with this sonata for a long time.

Friday night, Charles Munch will make his initial appearance of the festival conducting a chamber orchestra in five of the Brandenburg concerti. Only No. 4 is being omitted. Lukas Foss will be the soloist in No. 5, which, in reality is a concerto for piano and orchestra.

Concerts in the shed open Saturday night when "The Damnation of Faust" will be performed by the orchestra, Harvard and Radcliffe choristers and soloists Eleanor Steber, Martial Singher, David Poleri and Donald Gramm. Mr. Munch will conduct. Sunday afternoon Pierre Monteux will make his initial appearance leading the Boston Symphony Orchestra in a program which includes Beethoven's "Leonora Overture No. 3," his fifth symphony and the "Emperor" piano concerto with Mr. Arrau at the piano.

Munch Announces Berkshire Festival Program Changes

Changes in the Berkshire Festival programs previously announced involve the concert of Aug. 14, in place of Miss Harriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner. Pierre Monteux's orchestral, planned all-Franck concert of July 17 has had Debussy's Excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

Revised programs are listed below:

Saturday evening July 17—Pierre Monteux, conductor; Debussy: Excerpts, "St. Sebastian"; Franck: "Les Djinns," for Piano and Orchestra; soloist, Vera Franceschi; Debussy: "La Mer"; Franck: Symphony in D Minor.

Saturday evening July 24—Jean Morel, conductor; Prokofieff: Symphony No. 6; Liszt: E flat Piano Concerto; soloist, Nicole Henriot; Strauss: "Don Juan"; Elgar: "Enigma" Variations.

Sunday afternoon Aug. 1—Richard Burgin, conductor; Wm. Schuman: "An American Festival Overture"; Vaughan Williams: "Fantasia on a Theme by Thomas Tallis"; Khatchaturian: Violin Concerto; soloist, Ruth Posselt, Sibelius: Symphony No. 2.

Saturday evening Aug. 14—Charles Munch, conductor; Brahms: "Tragic Overture"; Piston: Symphony No. 4; Ravel: "Le Tombeau de Couperin"; Saint-Saens: Symphony No. 3 (with organ).

BERKSHIRE FES... Charles ... chestra ... Sympho... burg" co... ¶ Satur... directin... formance... Faust," ... Poleri, ... baritone; the H... ald Gram... Club; ar... ¶ Sund... conduct... Beetho... piano... Albers... Charle... chestr... Sympt... urday... ducte... Fran... Mass... Friday, July 9, at ... conducting a chamber ... of members of the B... all-Bach program.... ¶ ... at 8:30: Pierre Monteux ... on Symphony, with ... Tanglewood. ... Sunday, Aug. 15.

N.Y. "Herald-Tribune" July 9, 1954

11

Berkshire Festival Opens With Beethoven Evening

Special to the Herald-Tribune

TANGLEWOOD, Lenox, Mass., July 7.—A capacity audience of 1,200 filled the theater-concert hall here Wednesday night as the 1954 Berkshire Festival opened with a chamber music concert featuring Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, cello) in a Beethoven program including the Trio for Strings in G, Op. 9, No. 1, and three piano sonatas.

It is twenty years since the first Berkshire Festival was given at the Hanna Farm in near-by Stockbridge, and this will be the fifteenth summer in which the Boston Symphony Orchestra has participated. Charles Munch, music director of the Bostonians, will make his first appearance at Tanglewood following his recent vacation in his native France when he conducts a chamber orchestra of Symphony players Friday evening in an all-Bach program of five of the six Brandenburg concertos, with Lukas Foss as piano soloist, also in the intimate theater-concert hall.

On Saturday evening, Mr. Munch opens the Music Shed series with a Tanglewood premiere, a performance in its complete form of Berlioz' dramatic symphony, "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society assisting, and soloists Eleanor Steber, David Polieri, Martial Singher and Donald Gramm. Sunday afternoon's Shed concert has Pierre Monteux at the orchestra's helm, in an all-Beethoven program, with Mr. Arrau as piano soloist in the Emperor Concerto.

July 9, 1954
THE BOSTON HERALD,

DAVID POLERI, tenor, will be one of four soloists at the opening Berkshire Festival concert tomorrow night in Berlioz' "Damnation of Faust," at the Music Shed.

[14]

TIGHT BINDING

Berkshire Festival To Begin Season's Concerts Wednesday Night

All-Beethoven Program First

Special to The Blade

LENOX, Mass., July 3—The 17th Berkshire Festival since concerts were inaugurated in the hills of western Massachusetts in 1934, the 15th since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts Wednesday evening at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte String Trio.

On Friday, also at 8:30 p.m., in the Theater-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

★ ★ ★

FOR THE FIRST time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given in the opening weekend, July 10 at 8:30 and July 11 at 2:30 p.m. in the Music Shed.

Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

On Sunday afternoon, Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra, then under Mr. Monteux.

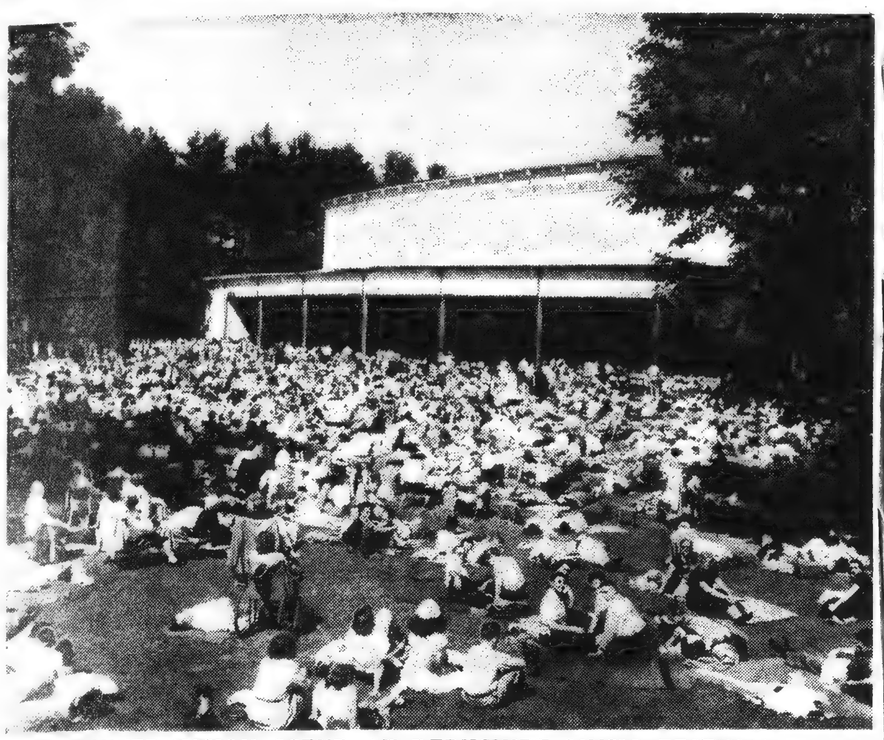
★ ★ ★

SINCE 1938, when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over the eastern United States and Canada. Last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

The 1954 Berkshire Festival has been increased in scope within its 6-week framework: 12 shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts, concentrated last summer in the festival's first three weekends, this year are to be held each Friday evening; and a new series has been inaugurated, six Wednesday evening chamber-music programs, a total of 24 concerts in all.

On Saturday morning (July 10) at 10 a.m. the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's Pension Fund, to which the public is invited for a nominal admission.

THE MUSIC SHED concerts in 1954 will honor the 150th anniversary [illegible]



INTERMISSION SCENE AT BERKSHIRE MUSIC FESTIVAL
Crowds from afar bring picnic blankets, even a wheel chair or two

"Eagle" July 7, 1954

Mabos

PROMINENT in Sunday's opening exercises at Tanglewood were Boston Symphony Conductor Charles Munch and Mrs. Serge Koussevitzky, widow of the founder of the Berkshire Music Center, shown chatting at tea which followed formal opening ceremonies.

12—The Berkshire Evening Eagle, Wednesday, July 7, 1954

Festival Opens 17th Season With Chamber Music Tonight

Dr. Munch Announces Changes in Four Programs—Ruth Posselt To Appear as Soloist With Husband, Concertmaster Burgin Aug. 1

TANGLEWOOD—The Berkshire Music Festival will open its 17th season of concerts tonight at 8:30 in the Theater-Concert Hall, featuring the Bel Arte String Trio with Claudio Arrau as pianist.

Dr. Charles Munch, music director of the Boston Symphony Orchestra, announced today changes in the concert to be played by the orchestra in the Music Shed at 2:30 p.m., Sunday, Aug. 1.

Burgin To Conduct

Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture," to be followed by Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," then by the Khatchaturian Violin Concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout" ballet suite of Prokofieff and the Dvorak Violin Concerto.

Changes in the Berkshire Festival programs previously announced involve the advancement to June 24 of Nicole Henriot, French pianist, as soloist, playing the Liszt E flat Piano Concerto on that program, replacing Weber's Overture to "Der Freischutz." On the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner. Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

Revised Programs

The revised programs follow:

Symphony in D major, Mozart (K.385) .....
Allegro con spirito
Andante
Menuetto
Finale: Presto
Paul Vermel—Conductor

Symphonic Poem, Les Preludes ..... Liszt
Samuel Krachmalnick—Conductor

INTERMISSION

Symphony No. 4 in D minor, Op. 120 ..... Schumann
Ziemlich langsam; Lebhaft
Romanze: Ziemlich langsam
Scherzo: Lebhaft
Langsam; Lebhaft
Jean Morel—Conductor

July 9, 1954

THE SPRINGFIELD UNION, SPRINGFI

At Tanglewood Tonight

Chamber Orchestra Series To Open; Munch to Conduct

The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30.

4360 Average '53 Draw

Known popularly as "the Bach-Mozart concerts," these popular programs in 1953 attracted an audience of 26,150, an average attendance of 4360. An innovation will find the chamber orchestra concerts given on successive Friday evenings, July 16, July 23, July 30, Aug. 6; the final one, however, will be on a Thursday, Aug. 12, because of the annual "Tanglewood on Parade" Friday, Aug. 13.

At tonight's all-Bach concert, Mr. Munch, in his first appearance on the podium at Tanglewood this summer, will conduct the Brandenburg Concertos, Nos. 1, 2, 3, 5 and 6, with Lukas Foss, composer-conductor-pianist and this year head of the Berkshire Music Center's Department V for amateur students of music, as soloist.

Foss was born in Berlin in 1922 and studied at the Paris Conservatoire from the time he was 11 until he was 15. On coming to the U. S. in 1937, he studied at the Curtis Institute of Music in Philadelphia with Randall Thompson, Fritz Reiner and Paul Hindemith, then became a conductor-pupil of Serge Koussevitzky at Tanglewood, and was appointed to the faculty of the Berkshire Music Center in 1946.

Teaches at California

He is professor of music at the University of California. He has won Pulitzer, Guggenheim and Fulbright fellowships, the Horblit Award of the Boston Symphony, the Prix de Rome, and a citation from the New York Music Critics' Circle for "The Prairie," a cantata.

His compositions include "Ode For Orchestra," "Symphony in G," a ballet "The Gift of the Magi," and three works done at Tanglewood, "The Song of Songs" in 1950, "Piano Concerto" and the cantata "A Parable of Death" performed last summer. On Aug. 6 he will conduct the Chamber Orchestra of the Boston Symphony Orchestra in a program of Stravinsky and Mozart.

Miss Doriot Anthony, flutist, and Richard Burgin, concertmaster of the Boston Symphony, will be soloists in the second and fifth Brandenburg concertos. In the second, Roger Voisin, trumpet, and Ralph Gomberg, oboe, also will play solos.

Burgin made his first public appearance at the age of 11 as violin soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Nikisch, Fiedler, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the Boston Symphony in 1920 and heads the chamber music department of the Berkshire Music Center. Recently he was named conductor of the New England Conservatory of Music in Boston.

In Debut Last Summer

Miss Anthony returns to Tanglewood where she made her debut in the same solo last summer. Before joining the Boston Symphony she played in the National Symphony, Washington, D. C., the Los Angeles Philharmonic, the NBC Standard (Los Angeles) and Hollywood Bowl symphony orchestras.

Gomberg, a native Bostonian, was first oboe for Stokowski's All-American Youth, the Baltimore Symphony and the Mutual Broadcasting orchestras, and has soloed for the New York City Center Symphony under Leonard Bernstein. He is a graduate of Curtis Institute, Philadelphia. A native of Angers, France, Voisin learned to play the trumpet from his father, whom he succeeded with the Boston Symphony. He teaches solfege at Tanglewood.

The identical program of five of the six Brandenburg concertos, (which Johann Sebastian Bach presented to the Margraf of Brandenburg in 1721) with the same soloists, attracted a record-breaking attendance of 4200 at the opening of the Berkshire Festival's chamber orchestra concerts last summer. Prior to this never more than two of the concerti were ever played on the same program at Tanglewood.

Tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which conclude Aug. 15, may be obtained at the Tanglewood box office, and telephone reservations are accepted —Lenox 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which also will seat the lawn audience.

BERKSHIRE MUSIC FESTIVAL
(Boston Symphony Orchestra—Charles Munch conducting)

Friday: Theater Concert Hall, chamber orchestra: Bach program — soloists: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin; Lukas Foss, pianist.

Saturday: Music Shed, full orchestra: Berlioz' "Damnation of Faust"—Harvard Glee Club, Redcliffe Choral Society; soloists: Eleanor Steber, David Poleri, Martial Singher, Donald Gramm.

N. Y. Times 7/8/54

BERKSHIRE FETE BEGINS

Season Opens With a Chamber Concert—Rain Cuts Turnout

Special to The New York Times.

LENOX, Mass., July 7—Rain an hour before concert-time Wednesday night, kept down the attendance at the opening of the seventeenth annual Berkshire Music Festival at Tanglewood.

Every seat was taken in the theatre concert hall, with a capacity of 1,200, and an overflow crowd of 300 found shelter under the huge roof which extends from the edge of the concert hall. Normally, another 1,000 persons listen to the concert from the spacious lawns.

Claudio Arrau was the pianist tonight in the opening chamber music concert with the Bel Arte Trio, made up of Ruth Posselt, violin; Joseph De Pasquale, viola, and Martin Hoherman, 'cello.

Making its first appearance at Tanglewood tonight, the trio presented an all-Beethoven program.

[142]

TIGHT BINDING

Bel Arte Trio and Arrau Open Tanglewood's Season

CHILEAN PIANIST, Claudio Arrau, who was given a rousing ovation at the opening of the 17th Berkshire Music Festival chamber music concert in the theater-concert hall last night, will appear at Tanglewood again Sunday in the Music Shed with the Boston Symphony Orchestra with Pierre Monteux, in the background, as guest conductor.

By JAY C. ROSENFELD

THE FIRST concert of the season at Tanglewood was a Beethoven chamber music program last night in the theater-concert hall played by the Bel Arte trio and by Claudio Arrau. Ruth Posselt is the violinist of the trio, Joseph de Pasquale the violist, and Martin Hoherman, the cellist. They played the Beethoven G major string trio, Opus 9, No. 1. Mr. Arrau played three sonatas, opera 57, 78 and 110. The piano sonatas scarcely fit within the specifications of chamber music although one hardly needs a reason to enlist Mr. Arrau on any program.

The three artists of the trio played with exactitude and resonant tone and evidence of great care in the preparation of their music. There was a temptation to play their instrument when the spirit of ensemble might have guided them to greater consideration of each other and they were the victims of their own virtuosity in the final movement when the speed they chose made the presto a perpetual motion rather than a play of wit. Such displays always evoke the most vociferous applause but in this case it was certainly for the impeccable instrumental playing rather than for any insight into the trio.

* * *

WITHIN OUR MEMORY Mr. Arrau was playing the first piano solos at Tanglewood at a program for which admission was charged. Incidentally, in spite of the rain, an audience of 1,500 was seated within the hall and on benches under the overhanging roof. Mr. Arrau's playing was lofty in many instances and highly gratifying in most of his part of the evening. We never tire of hearing Arrau's dramatic and graphic playing although we can not fully subscribe to the introduction of solo instrumental playing on chamber music programs, even if it were granted that Tanglewood needs to include that field of music within its schedule.

It would be difficult to choose three sonatas more fully to display Beethoven's genius. The Appasionata, the lyrical Opus 78 and the introspective 110. Mr. Arrau realized the core and the marrow of each sonata, making personal expression of many debatable episodes with which it would be difficult to cavil. There were many moments of grandeur, moments in which his vital immergence in the material found the piano almost too limited to express what his boundless energy prompted him to say. His tendency to make the piano an orchestral instrument agrees with our understanding of his conception of some of Beethoven's music.

* * *

IN THE DEEPLY felt sonata Opus 110 he gave shape and dimensions to the adagio and later maintained a poised clarity in the fugue. The inversion of the fugue became obvious and logical and he became the interpreter rather than the pianist when it was appropriate.

"Eagle"
e, Friday, July 9, 1954

Public Events

Tonight

8:30—Second concert of the Berkshire Festival season. Chamber Orchestra, Charles Munch conducting; Lukas Foss, piano soloist. Tanglewood theater-concert hall, Lenox.

"Eagle" - July 8, 1954

Warren Sears, Veteran First Aid Man, Gets a New Shed for Tanglewood Season

By THOMAS O. MORTON JR.

A veteran Tanglewood performer will make his first 1954 appearance there Friday night in a new shed.

The performer is Warren U. Sears of 37 Noblehurst Ave. The new shed is a Red Cross first aid building that replaces the tent that has been used for that purpose in the past. Mr. Sears' performance will be the usual act of service he has been doing at Tanglewood since 1946—taking care of whatever aches or pains the music lovers develop.

And Mr. Sears has seen some rather unusual developments of that nature in the eight years he has been volunteering his services as a Red Cross first aider at Tanglewood.

Unusual Accident

He recalls the night a couple were buying their tickets at the entrance and the husband let a bottle of beer slip out of the blanket he was carrying. The bottle exploded when it hit the ground and a chunk of flying glass cut his spouse's leg.

The cut wasn't too severe, but the woman was wearing open toed shoes and nylon stockings. The blood flowed out the open portion of the shoe and traveled up the nylon stocking by capillary action.

"The husband just about passed out while we were taking care of his wife and we had to take care of him," Mr. Sears explained.

The "we" who help Warren do the taking care of includes the distaff side of the Sears family. Mrs. Sears is a registered nurse. She has been serving as a volunteer Red Cross first aid worker at Tanglewood two years less than her husband.

During their summers of volunteer Red Cross duty at Tanglewood the Searses have been called on for everything from bee stings to broken bones.

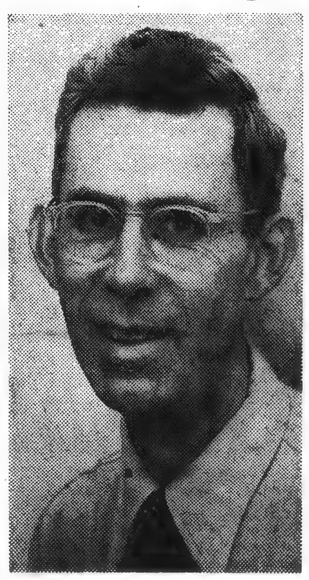
The bee stings they can take care of on the spot. The broken bones and other more seriously ill or injured music lovers are given prescribed emergency treatment and dispatched to a doctor or hospital.

Double Sting

Bee stings may sound rather humorous and inconsequential, but Mr. Sears remembers one night when they were very disturbing to one Tanglewood patron. The young man came into the first aid tent with a couple of stings on one leg. He rolled up his pant leg and Mr. Sears applied some ointment. The patient was about ready to return to his choice seat in the Shed for the concert when the bee, which had apparently traveled up and to the rear of the trousers, struck again. The young man had to stand to hear the concert that night.

Mr. and Mrs. Sears and the seven other volunteer first aid workers who staff the Red Cross station at the concerts enjoy the concerts, but not quite as much as a patient they received one night. The patient was a man who passed out because he was emotionally overcome by the music.

Broken bones are not the usual type of ailment the Red Cross first aiders are called on to take care of, but there have been a few. Mr. Sears had to put a splint on a broken leg bone one night when a young man received the injury while jumping over a bench in the Shed before concert time.



Warren U. Sears

Mr. Sears remembers one day when three doctors were among those who stopped in at the first aid tent. Two were just visiting to look over the equipment. The other was a woman doctor who agreed with Mr. Sears' diagnosis of the possibility of near sunstroke and gladly accepted his treatment.

Seven Others To Assist

The Searses are scheduled to work at Tanglewood during 19 of this season's events. They will be assisted by the seven other volunteers qualified Red Cross first aiders who are stationed at various spots throughout the big Shed.

Mr. Sears freely admits that his interest in Red Cross first aid work stems from the fact that he always wanted to be a doctor. His Red Cross experience dates back from 1931, when he took a company first aid course a few years after he joined Western Massachusetts Electric Co.

He became a qualified first aid instructor in 1937 and since then has taught more than 2,000 hours of classes. He has no idea of how many hours of volunteer work he has put in since then at Tanglewood and other tasks for the Red Cross.

The Searses are a 100 per cent Red Cross family. Mr. Sears is cochairman of first aid for the Berkshire County Red Cross. Mrs. Sears is a Red Cross home nursing instructor. Their daughter, Barbara, who is taking her nurse's training at Albany Hospital, is a Red Cross water safety instructor.

"Eagle" - July

Manos

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Lenox

FRANK V. McCARTHY — Tel. 476-M

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Adagio
Menuetto: Presto
Finale: Vivace

Richard Elias, violin; Endel Kalam, viola; William Keller, violin; Michael Grebanier, violoncello

Quintet for wind instruments and piano in E-flat major, Opus 16 ..... Beethoven
Grave; Allegro ma non troppo
Andante cantabile
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Grace Sarvis, oboe; Bernice Mamins, bassoon; Mercer Sweeney, clarinet; David Allen, french horn; Adelaide Stone, piano

Quintet for strings and piano in F major, Opus 34 ..... Brahms
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July 9, 1954

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Those covering Saturday are John B. Russell, Alfred S. Anderson, Clarence E. King, George F. Maynard and Raymond A. Dufresne of Pittsfield; Mrs. Ida E. Fosty of Lee and H. Albert Stevens, Jr., of Great Barrington.

Sunday, Matthew K. Leslie, George E. Leonard and Mr. Maynard of Pittsfield, Miss Muriel V. Flagg of Williamstown, Roy E. Doyle, Jr., of Adams, George E. Hyman of Dalton, and Mr. Stevens of Great Barrington.

TIGHT BINDING

Bel Arte Trio and Arrau Open Tanglewood's Season

CHILEAN PIANIST, Claudio Arrau, who was given a rousing ovation at the opening of the 17th Berkshire Music Festival chamber music concert in the theater-concert hall last night, will appear at Tanglewood again Sunday in the Music Shed with the Boston Symphony Orchestra with Pierre Monteux, in the background, as guest conductor.

By JAY C. ROSENFELD

THE FIRST concert of the season at Tanglewood was a Beethoven chamber music program last night in the theater-concert hall played by the Bel Arte trio and by Claudio Arrau. Ruth Posselt is the violinist of the trio, Joseph de Pasquale the violist, and Martin Hoherman, the cellist. They played the Beethoven G major string trio, Opus 9, No. 1. Mr. Arrau played three sonatas, opera 57, 78 and 110. The piano sonatas scarcely fit within the specifications of chamber music although one hardly needs a reason to enlist Mr. Arrau on any program.

The three artists of the trio played with exactitude and resonant tone and evidence of great care in the preparation of their music. There was a temptation to play their instrument when the spirit of ensemble might have guided them to greater consideration of each other and they were the victims of their own virtuosity in the final movement when the speed they chose made the presto a perpetual motion rather than a play of wit. Such displays always evoke the most vociferous applause but in this case it was certainly for the impeccable instrumental playing rather than for any insight into the trio.

* * *

WITHIN OUR MEMORY Mr. Arrau was playing the first piano solos at Tanglewood at a program for which admission was charged. Incidentally, in spite of the rain, an audience of 1,500 was seated within the hall and on benches under the overhanging roof. Mr. Arrau's playing was lofty in many instances and highly gratifying in most of his part of the evening. We never tire of hearing Arrau's dramatic and graphic playing although we can not fully subscribe to the introduction of solo instrumental playing on chamber music programs, even if it were granted that Tanglewood needs to include that field of music within its schedule.

It would be difficult to choose three sonatas more fully to display Beethoven's genius. The Appasionata, the lyrical Opus 78 and the introspective 110. Mr. Arrau realized the core and the marrow of each sonata, making personal expression of many debatable episodes with which it would be difficult to cavil. There were many moments of grandeur, moments in which his vital immergence in the material found the piano almost too limited to express what his boundless energy prompted him to say. His tendency to make the piano an orchestral instrument agrees with our understanding of his conception of some of Beethoven's music.

* * *

IN THE DEEPLY felt sonata Opus 110 he gave shape and dimensions to the adagio and later maintained a poised clarity in the fugue. The inversion of the fugue became obvious and logical and he became the interpreter rather than the pianist when it was appropriate.

"Eagle"
le, Friday, July 9, 1954

Public Events

Tonight

8:30—Second concert of the Berkshire Festival season. Chamber Orchestra, Charles Munch conducting; Lukas Foss, piano soloist. Tanglewood theater-concert hall, Lenox.

9:30—Author Meets the Critics.
10:00—Frank Edwards, News.
10:15—Emile Cote Glee Club.
10:30—This Week at Tanglewood.
11:00—News.
11:15—[illegible] News.
11:35—News.

"Eagle"
July 8, 1954

Warren Sears, Veteran First Aid Man, Gets a New Shed for Tanglewood Season

"Eagle" - July 8, 1954

By THOMAS O. MORTON JR.

A veteran Tanglewood performer will make his first 1954 appearance there Friday night in a new shed.

The performer is Warren U. Sears of 37 Noblehurst Ave. The new shed is a Red Cross first aid building that replaces the tent that has been used for that purpose in the past. Mr. Sears' performance will be the usual act of service he has been doing at Tanglewood since 1946—taking care of whatever aches or pains the music lovers develop.

And Mr. Sears has seen some rather unusual developments of that nature in the eight years he has been volunteering his services as a Red Cross first aider at Tanglewood.

Unusual Accident

He recalls the night a couple were buying their tickets at the entrance and the husband let a bottle of beer slip out of the blanket he was carrying. The bottle exploded when it hit the ground and a chunk of flying glass cut his spouse's leg.

The cut wasn't too severe, but the woman was wearing open toed shoes and nylon stockings. The blood flowed out the open portion of the shoe and traveled up the nylon stocking by capillary action.

"The husband just about passed out while we were taking care of his wife and we had to take care of him," Mr. Sears explained.

The "we" who help Warren do the taking care of includes the distaff side of the Sears family. Mrs. Sears is a registered nurse. She has been serving as a volunteer Red Cross first aid worker at Tanglewood two years less than her husband.

During their summers of volunteer Red Cross duty at Tanglewood the Searses have been called on for everything from bee stings to broken bones.

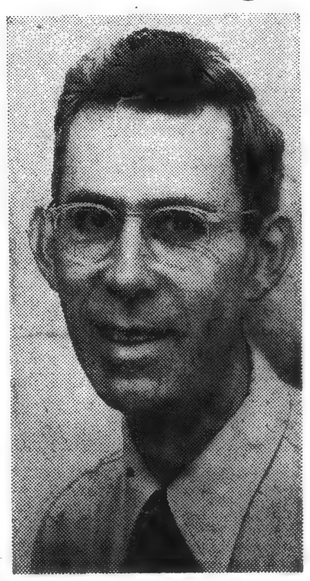
The bee stings they can take care of on the spot. The broken bones and other more seriously ill or injured music lovers are given prescribed emergency treatment and dispatched to a doctor or hospital.

Double Sting

Bee stings may sound rather humorous and inconsequential, but Mr. Sears remembers one night when they were very disturbing to one Tanglewood patron. The young man came into the first aid tent with a couple of stings on one leg. He rolled up his pant leg and Mr. Sears applied some ointment. The patient was about ready to return to his choice seat in the Shed for the concert when the bee, which had apparently traveled up and to the rear of the trousers, struck again. The young man had to stand to hear the concert that night.

Mr. and Mrs. Sears and the seven other volunteer first aid workers who staff the Red Cross station at the concerts enjoy the concerts, but not quite as much as a patient they received one night. The patient was a man who passed out because he was emotionally overcome by the music.

Broken bones are not the usual type of ailment the Red Cross first aiders are called on to take care of, but there have been a few. Mr. Sears had to put a splint on a broken leg bone one night when a young man received the injury while jumping over a bench in the Shed before concert time.



Warren U. Sears

Mr. Sears remembers one day when three doctors were among those who stopped in at the first aid tent. Two were just visiting to look over the equipment. The other was a woman doctor who agreed with Mr. Sears' diagnosis of the possibility of near sunstroke and gladly accepted his treatment.

Seven Others To Assist

The Searses are scheduled to work at Tanglewood during 19 of this season's events. They will be assisted by the seven other volunteers qualified Red Cross first aiders who are stationed at various spots throughout the big Shed.

Mr. Sears freely admits that his interest in Red Cross first aid work stems from the fact that he always wanted to be a doctor. His Red Cross experience dates back from 1931, when he took a company first aid course a few years after he joined Western Massachusetts Electric Co.

He became a qualified first aid instructor in 1937 and since then has taught more than 2,000 hours of classes. He has no idea of how many hours of volunteer work he has put in since then at Tanglewood and other tasks for the Red Cross.

The Searses are a 100 per cent Red Cross family. Mr. Sears is cochairman of first aid for the Berkshire County Red Cross. Mrs. Sears is a Red Cross home nursing instructor. Their daughter, Barbara, who is taking her nurse's training at Albany Hospital, is a Red Cross water safety instructor.

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CHARLES MUNCH
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Berkshire "Eagle"
N.Y. Herald Tribune

E, THURSDAY, JULY 8, 1954

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Special to the Herald Tribune

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MUNCH BACK ON PODIUM AT TANGLEWOOD

Springfield Union 7/1954

Boston Orchestra Director Conducts Bach Concerti Program

By WILLARD M. CLARK

Tanglewood, July 9—Charles Munch, conductor of the Boston Symphony Orchestra, made his initial appearance at the Berkshire Music Festival tonight conducting the opening concert of the traditional chamber orchestra concerts devoted primarily to Bach and Mozart. Approximately 2800 persons were on hand to do honor to the distinguished conductor, the members of the chamber orchestra and to Johann Sebastian Bach whose "Brandenburg concerti" made up the program. Mr. Munch opened the series last year with this same program.

Much Exquisite Music

It appears that when Bach undertook the writing of the concerti he meant to explore all the possibilities of the concerto grosse. This he did in a most fasinating manner, giving us music which is bouyant, bright and containing few instances of the Bachian elegiac note. One hears this most affectingly in the exquisite andante of the third concerto and the affetioso of the fifth.

It takes the virtuosi of the Boston Symphony Orchestra to fully realize the possibilities within these concerti. The singing strings in the two movements of the third concerti, the blazing beauty of the trumpet played by Roger Voisin in the second concerti and the pianistic wizardry of Lukas Foss in the fifth concerto, these are elements which bring full realization of these concerti. One must also mention the exquisite playing of flutist Doriot Anthony, oboeist Ralph Gemberg and violinist Richard Burgin.

There is utter variety in these concerti and boundless imagination in the use of the instruments, and in the ways the various combination of instruments are juxtaposed, divided and treated. Mr. Munch shies somewhat away from the purity of the Bach style. His approach is with a greater realization of the concert possibilities of these works and thus one has a more sonorous, warmer performance than one might expect, one which the purists may not wholy agree is just. It is utterly satisfactory and rewarding.

The second, third and fifth concerti have remained the most popular and of these, the fifth seems to be the greater favorite. It is, in fact, a concerto for piano and orchestra; a concerto of fantastic difficulties for the pianist and it is to the credit of Lukas Foss that he gave a brilliant display of virtuosity. We find few pianists as rewarding as this young man.

Tomorrow night the concerts in

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* * *

THE WORK, which runs for two and a half hours with a single intermission, has never before been presented at a Berkshire festival but Munch conducted it in Boston last winter.

A program made up of five of the Brandenburg concertos will be played tonight at 8:30 o'clock in the Theatre-Concert hall on the Tanglewood grounds with Munch conducting.

The first afternoon Music Shed concert will be held Sunday at 2:30 o'clock with Pierre Monteux as guest conductor in an all-Beethoven program, including the "Overture to 'Lenore' No. 3", "Piano Concerto No. 5, 'Emperor'," and the "Symphony No. 5."

* * *

CLAUDIO ARRAU, the eminent Chilean pianist, who will be the soloist, first appeared with the Boston Symphony orchestra on Feb. 4, 1924, under the direction of Monteux. His return to Tanglewood Sunday marks the 30th anniversary of his association with the Boston Symphony, with which he has played many times in his career.

Tickets are available at the Tanglewood box office for the Berkshire festival concerts and reservations may be made by telephone to Lenox, Mass. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before each performance.

In Brief . . .

Eagle July 9

There are probably no more cautiously happy people in Berkshire County today than the innkeepers and renters of rooms as the result of BSO Manager George Judd's hint that the Tanglewood season might be even further extended . . . The chamber music series at South Mountain—the first during the Tanglewood season in many years—deserve capacity audiences. Mrs. Willeke has done a magnificent job of organization and programming . . .

Miss Gertrude Robinson-Smith of Glendale has had as her guests for a few days Francois Jean Charles-Roux, counsel general of France in Boston, and Mme. Charles-Roux, who have returned to Boston. Miss Smith entertained recently at a dinner party for Charles Munch, Boston Symphony Orchestra conductor. Guests were Mr. and Mrs. Zino Francescatti and Mrs. Francescatti's mother, Mme. Potel de la Briere, of Monterey; Massimo Freccia, conductor of the Baltimore Symphony Orchestra, and Mrs. Freccia of Washington, Conn.; Edgar Fader, music critic of France Amerique; and Mr. and Mrs. Charles-Roux.

7/9/54

Manos

REHEARSING for tonight's Bach program in the theater-concert hall at Tanglewood are these members of the Boston Symphony Orchestra who make up the chamber orchestra. Charles Munch, music director of the BSO, conducting the orchestra here, will make his first public appearance at the 1954 Festival tonight.

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* * *

THE WORK, which runs for two and a half hours with a single intermission, has never before been presented at a Berkshire festival but Munch conducted it in Boston last winter.

A program made up of five of the Brandenburg concertos will be played tonight at 8:30 o'clock in the Theatre-Concert hall on the Tanglewood grounds with Munch conducting.

The first afternoon Music Shed concert will be held Sunday at 2:30 o'clock with Pierre Monteux as guest conductor in an all-Beethoven program, including the "Overture to 'Lenore' No. 3"; "Piano Concerto No. 5, 'Emperor'," and the "Symphony No. 5."

* * *

CLAUDIO ARRAU, the eminent Chilean pianist, who will be the soloist, first appeared with the Boston Symphony orchestra on Feb. 4, 1924, under the direction of Monteux. His return to Tanglewood Sunday marks the 30th anniversary of his association with the Boston Symphony, with which he has played many times in his career.

Tickets are a... the Tanglewood box office to... ...shire festival concerts and reservations may be made by ... to Lenox, Mass. Tickets of general admission, entitling ... to listen from the Tanglewood ... will be sold a few ... before each performance.

In Brief . . . Eagle July 9

There are probably no more cautiously happy people in Berkshire County today than the innkeepers and renters of rooms as the result of BSO Manager George Judd's hint that the Tanglewood season might be even further extended . . . The chamber music series at South Mountain—the first during the Tanglewood season in many years—deserve capacity audiences. Mrs. Willeke has done a magnificent job of organization and programming . . .

Miss Gertrude Robinson-Smith of Glendale has had as her guests for a few days Francois Jean Charles-Roux, counsel general of France in Boston, and Mme. Charles-Roux, who have returned to Boston. Miss Smith entertained recently at a dinner party for Charles Munch, Boston Symphony Orchestra conductor. Guests were Mr. and Mrs. Zino Francescatti and Mrs. Francescatti's mother, Mme. Potel de la Briere, of Monterey; Massimo Freccia, conductor of the Baltimore Symphony Orchestra, and Mrs. Freccia of Washington, Conn.; Edgar Fader, music critic of France Amerique; and Mr. and Mrs. Charles-Roux. 7/9/54

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It takes the virtuosi of the Boston Symphony Orchestra to fully realize the possibilities within these concerti. The singing strings in the two movements of the third concerti, the blazing beauty of the trumpet played by Roger Voisin in the second concerti and the pianistic wizardry of Lukas Foss in the fifth concerto, these are elements which bring full realization of these concerti. One must also mention the exquisite playing of flutist Doriot Anthony, oboeist Ralph Gemberg and violinist Richard Burgin.

There is utter variety in these concerti and boundless imagination in the use of the instruments, and in the ways the various combination of instruments are juxtaposed, divided and treated. Mr. Munch shies somewhat away from the purity of the Bach style. His approach is with a greater realization of the concert possibilities of these works and thus one has a more sonorous, warmer performance than one might expect, one which the purists may not wholy agree is just. It is utterly satisfactory and rewarding.

The second, third and fifth concerti have remained the most popular and of these, the fifth seems to be the greater favorite. It is, in fact, a concerto for piano and orchestra; a concerto of fantastic difficulties for the pianist and it is to the credit of Lukas Foss that he gave a brilliant display of virtuosity. We find few pianists as rewarding as this young man.

Tomorrow night the concerts in

Manos

REHEARSING for tonight's Bach program in the theater-concert hall at Tanglewood are these members of the Boston Symphony Orchestra who make up the chamber orchestra. Charles Munch, music director of the BSO, conducting the orchestra here, will make his first public appearance at the 1954 Festival tonight.

erkshire Evening E

ttsfield, Massachusetts, Friday, July 9, 1954.

Chamber Orchestra Concert Opens Tonight at Festival

TANGLEWOOD — The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by music director Charles Munch, will be given at the Berkshire Festival tonight at 8:50 in the theater-concert hall.

Parade Aug. 13

Known popularly as "the Bach-Mozart concerts," these increasingly popular programs in 1953 attracted an audience of 26,150, an average attendance of 4,360. An innovation this year will find the chamber orchestra concerts given on successive Friday evenings, July 16, July 23, July 30, Aug. 6; the final one, however will be on a Thursday, Aug. 12, because of the annual Tanglewood on Parade scheduled for Friday, Aug. 13. In past years these intimate concerts had been concentrated into the first three weekends of the Berkshire Festival on Saturday evenings and Sunday afternoons.

At tonight's all-Bach concert, Mr. Munch, in his first appearance on the podium at Tanglewood this summer, will conduct the Brandenburg Concertos, Nos. 1, 2, 3, 5 and 6, with Lukas Foss, composer-conductor-pianist and this year head of the Berkshire Music Center's Department V for amateur students of music, as soloist.

Mr. Foss was born in Berlin in 1922, and studied at the Paris Conservatoire from the time he was 11 until he was 15. On coming to the United States in 1937, he studied at the Curtis Institute of Music in Philadelphia with Randall Thompson, Fritz Reiner and Paul Hindemith, then became a conductor-pupil of Serge Koussevitzky at Tanglewood, and was appointed to the faculty of the Berkshire Music Center in 1946. Currently he is professor of music at the University of California.

Won Many Awards

He has won the Pulitzer, Guggenheim and Fulbright fellowships, the Horblit Award of the Boston Symphony, the Prix de Rome, and a citation from the New York Music Critics' Circle for "The Prairie," a cantata. His compositions include "Ode for Orchestra," "Symphony in G," a ballet "The Gift of the Magi," and three works done at Tanglewood, "The Song of Songs" in 1950, "Piano Concerto" and the cantata "A Parable of Death" performed last summer. On Aug. 6 he will conduct the chamber orchestra of the Boston Symphony Orchestra in a program of Stravinsky and Mozart.

Miss Doriot Anthony, flutist, and Richard Burgin, concertmaster of the Boston Symphony, will be soloists in the second and fifth Brandenburg concertos. In the second, Roger Voisin, trumpet, and Ralph Gomberg, oboe, will also play solos.

Mr. Burgin made his first public appearance at the age of 11 as violin soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Nikisch, Fiedler, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the Boston Symphony in 1920 and heads the chamber music department of the Berkshire Music Center. Recently he was named conductor of the New England Conservatory of Music in Boston.

Miss Anthony returns to Tanglewood where she made her debut in the same solo last summer. Before joining the Boston Symphony she played in the National Symphony, Washington, D.C., the Los Angeles Philharmonic, the NBC Standard (Los Angeles) and Hollywood Bowl symphony orchestras.

Native of Boston

Mr. Gomberg, a native Bostonian, was first oboe for Stokowski's All-American Youth, the Baltimore Symphony and the Mutual Broadcasting orchestras, and has soloed for the New York City Center Symphony under Leonard Bernstein. He is a graduate of Curtis Institute, Philadelphia.

A native of Angers, France, Mr. Voisin learned to play the trumpet from his father, whom he succeeded with the Boston Symphony. He teaches solfege at Tanglewood.

The identical program of five of the six Brandenburg concertos, (which Johann Sebastian Bach presented to the Margraf of Brandenburg in 1721) with the same soloists, attracted a record-breaking attendance of 4,200 at the opening of the Berkshire Festival's chamber orchestra concerts last summer. Prior to this never more than two of the concerti were ever played on the same program at Tanglewood.

Tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concluded Aug. 15, may be obtained at the Tanglewood box office, and telephone reservations are accepted. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which will also seat the lawn audience.

Mitchell

BACK IN THE BERKSHIRES for Sunday afternoon's concert at Tanglewood is Pierre Monteux, 79-year-old conductor who will direct the Boston Symphony Orchestra in an all-Beethoven program Sunday afternoon at 2:30. After arriving by plane at the Pittsfield Airport Wednesday he went to Elm Court where he will reside during his Festival stay.

Tanglewood Tales

Student Concert Program

The program for the student concert in the chamber music hall Sunday night at 8:30 was announced today. It follows:

Divertimento for string trio . George Green
I Sonatine—Vivace, II Cantilena—Andantino, III Rondo—Vivace
Violin, George Green
Viola, Joseph Pietropaolo
Cello, Camilla Heller

Sonata for bassoon and piano ..... Heskel Brisman
I Slow and Quietly, II Rondo—Lively, III Lament—Slow
Bassoon, Isabelle Clore
Piano, Emmalou Diemer

Suite for violin and piano ..... Emmalou Diemer
I Scherzo, II Pastoral, III Finale
Violin, Miriam Wexler
Piano, Emmalou Diemer

Eclogue for three wood-winds . Claire Polin
Flute, Claire Polin
Clarinet, Kenneth Moore
Bassoon, Robert Martenson

Six little pieces for pianoforte, four hands ..... Richard Maxfield
I Moderato, II Vivo, III Adagio Tranquillo, IV Andante, V Allegro Moderato, VI Allegro con Spirito
Richard Maxfield and Tossi Ichiyanagi

Trio ..... Stefans Grove
I Preludium, II Fugue, III Aria, IV Rondo
Oboe, Catherine Dufford
Clarinet, Walter Rubin
Bassoon, Patsy Hayes

* * *

Weekend Guests

William Judd, elder son of retiring BSO manager George E. Judd, vacationing at Meadowlark, the former studio of Daniel Chester French in Glendale, and Miss Ruth O'Neill, both of the Judson, O'Neill & Judd division of Columbia Artists management, New York, are attending the Tanglewood concerts this weekend. This is the bureau which manages soloist Claudio Arrau. Another Tanglewood concert guest is John Ortiz, artists' manager of the Baldwin Piano Co., New York.

* * *

Several Students Camping at Bowl

Eight Berkshire Music Center students at Tanglewood this summer are disdaining the relative comforts of Wheatleigh, the male students' dormitory, for the more rugged life, and are camping on the edge of Stockbridge Bowl. Since four are tympanists, one a trombone player and another a chorus leader, they are well equipped to give a nocturnal concert of their own. In a small shack lives Norman Bernstein, of Lowell, the trombonist, a repeater from last summer. Mervin Britton, Hindsboro, Ill., Michael Colgrass, Brookfield, Ill., Lloyd McCausland, Milford, and Albert Duffy, Littleton, are the tympanists, and the chorus leader is Maurice Carbonneau, of Lewiston, Maine. Their neighbors in a near-by tent are two students of Ludwig and Laura Zirner of the University of Illinois, in Champaign, Harold Johnson, Chicago, and Herbert Gibson, Danville, Ill., both associates in the opera department. Two Wisconsin students are also quartered in the Barn, daytime scene of Department V studies, William Keller of Milwaukee, and Bert Phillips, of LaCrosse, who play violin and cello respectively in the student symphony.

"Eagle"
July 9, 1954

Munch Conducts His French Orchestra

Charles Munch, music director of the Boston Symphony Orchestra, while on vacation last month in his native Strasburg, France, took over the helm of his erstwhile orchestra, the French National Radio Orchestra, for a concert on June 20 in the Strasbourg Festival, at short notice. The concert had been reserved for Soviet composer Dmitri Shostakovitch to conduct his new Tenth Symphony, which hasn't yet been performed outside of the U.S.S.R. It was canceled on short notice, and Mr. Munch, invited to fill the gap, performed the posthumous Schubert symphony in C major, with young French violinist Annie Jodry performing the Khatchaturian violin concerto which Ruth Posselt will perform with Richard Burgin conducting the Boston Symphony at Tanglewood Sunday afternoon, Aug. 1.

Newtown BEE
July 2, 1954

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, telephone Lenox 600.

Wednesday, July 7, Claudio Arrau, piano, and The Bel Arte Trio: Beethoven, String Trio in G, Op. 9, No. 1; Piano Sonatas, Op. 79, 110, 57 ("Appassionata").

Friday, July 9: Bach, Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, piano solo by Lukas Foss. Charles Munch, conductor.

Saturday, July 10: Berlioz, "The Damnation of Faust", with the Harvard Glee Club, Radcliff Choral Society and soloists. Charles Munch, conductor.

Sunday, July 11: Beethoven, Overture to "Leonore", No. 3; Piano Concerto No. 5 ("Emperor") with Claudio Arrau, soloist; Symphony No. 6. Pierre Monteux, conductor.

Wednesday, July 14, The Albeneri Trio: Brahms, Trio in B, Op. 8; Martinu, Trio in D Minor; Beethoven, Trio in B flat, Op. 97 ("Archduke").

Friday, July 16: Bach, Cantata No. 93, "Wer nur den lieben Gott", Hugh Ross conducting; Suites Nos. 1 and 4, Charles Munch conducting.

Saturday, July 17: Debussy, Excerpts from "St. Sebastian", and "La Mer"; Franck, "Les Djinns", for piano and orchestra with Vera Francheschi as soloist, and Symphony in D Minor, Pierre Monteux, conductor.

Sunday, July 18, Debussy, "Iberia"; Copland, Piano Concerto with Leo Smit as soloist; Berlioz, "Fantastic Symphony". Charles Munch, conductor.

MUSIC

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening at 8:30 p.m. in the Theater-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte String Trio. On Friday also at 8:30 p.m. in the Theater-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p.m. and July 11 at 2:30 p.m., in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U.S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

Newtown (Conn.) BEE
July 4, 1954

Announce Soloists Of Berkshire Festival

Six-Week Concert Series To Open July 7

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Niccola Moscona, bass-baritone of the Metropolitan Opera, and E. Power Biggs, organist, will be among the soloists for the Berkshire Festival by the Boston Symphony Orchetra at Tanglewood, Lenox, Mass. this summer.

The six week-ends of summer concerts in the hills of western Massachusetts will commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio, Ruth Poselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, 'cello, in an all-Beethoven program in the Theatre-Concert Hall on Wednesday evening, July 7.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburg Concertos, Nos. 1, 2, 3, 5 and 6, with Lukas Foss as soloist, in the Theatre-Concert Hall on Friday, July 9. The Festival will continue through Sunday afternoon, August 15.

Mr Singher, Mr Poleri, Mr Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust", to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood. The full 104-piece Boston Symphony conducted by Mr Munch, assisted by the Harvard Glee Club and the Radcliffe Choral Society under the direction fo G. Wallace Woodworth, will perform in the opera. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

Mr Poleri will also be the soloist in Berlioz' "Te Deum", which Mr Munch will conduct at the Shed Concert of Saturday evening, August 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center, the summer school of music maintained by the orchestra. Mr Poleri will sing the single solo part in Berlioz' "Requiem", with which Mr Munch will close the Festival on Sunday afternoon, August 15. The final concert will be a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony and pioneer of the Tanglewood development.

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 Festival performance of Berlioz' dramatic symphony "Romeo and Juliet", will repeat their roles in the performance of Saturday evening, July 31. Mr Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire Festival.

Other of the summer soloists are Miss Steber in Berlioz' "Summer Nights", on Saturday evening, August 7; Lukas Foss in the Bach Brandenburk Concerto No. 5 Friday evening, July 9; Claudio Arrau, in Franck's "Les Djinns", which Mr Monteux will conduct on Saturday evening, July 17.

Also, Leo Smit, pianist, in Aaron Copland's Piano Concerto, Sunday afternoon, July 18; William Primrose, violist, in Berlioz' "Harold in Italy" Symphony, Sunday afternoon, July 25; Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto, Friday evening, July 30; Ruth Posselt, violinist, in Dvorak's Violin Concerto, Sunday afternoon, August 11; Seymur Lipkin, pianist, in a Mozart Piano Concerto, Friday evening, August 6; Zino Francescatti in Beethoven's Violin Concerto, Sunday afternoon, August 8, and Nicole Henriot, pianist, in Ravel's Piano Concerto, Saturday evening, August 14.

Applications for single concert tickets may be sent to the box office, Tanglewood, Lenox, Mass., telephone Lenox 600.

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The Berkshire County Committee for the United Nations will bring this needed understanding to the area. It is apparently long

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To the Editor

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WINDUP: Telev-

Tanglewood Tales

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MUSIC

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening at 8:30 p. m. in the Theater-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio. On Friday also at 8:30 p. m. in the Theater-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U.S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

Mitchell

BACK IN THE BERKSHIRES for Sunday afternoon's concert at Tanglewood is Pierre Monteux, 79-year-old conductor who will direct the Boston Symphony Orchestra in an all-Beethoven program Sunday afternoon at 2:30. After arriving by plane at the Pittsfield Airport Wednesday he went to Elm Court where he will reside during his Festival stay.

Newtown (Conn.) BEE
July 4, 1954

Announce Soloists Of Berkshire Festival

Six-Week Concert Series To Open July 7

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Niccola Moscona, bass-baritone of the Metropolitan Opera, and E. Power Biggs, organist, will be among the soloists for the Berkshire Festival by the Boston Symphony Orchetra at Tanglewood, Lenox, Mass. this summer.

The six week-ends of summer concerts in the hills of western Massachusetts will commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio, Ruth Poselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, 'cello, in an all-Beethoven program in the Theatre-Concert Hall on Wednesday evening, July 7.

Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Branden- Foss as soloist, in the Theatre-Concert Hall on Friday, July 9. The Festival will continue through Sunday afternoon, August 15.

Mr Singher, Mr Poleri, Mr Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust", to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood. The full 104-piece Boston Symphony conducted by Mr Munch, assisted by the Harvard Glee Club and the Radcliffe Choral Society under the direction fo G. Wallace Woodworth, will perform in the opera. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

Mr Poleri will also be the soloist in Berlioz' "Te Deum", which Mr Munch will conduct at the Shed Concert of Saturday evening, August 7, with the assistance of the Berkshire Festival Chorus of students of the Berkshire Music Center, the summer school of music maintained by the orchestra. Mr Poleri will sing the single solo part in Berlioz' "Requiem", with which Mr Munch will close the Festival on Sunday afternoon, August 15. The final concert will be a memorial to Serge Koussevitzky, for 25 years music director of the Boston Symphony and pioneer of the Tanglewood development.

John McCollum and Nicola Moscona, who were two of the three soloists in the 1953 Festival performance of Berlioz' dramatic symphony "Romeo and Juliet", will repeat their roles in the performance of Saturday evening, July 31. Mr Biggs will give two Saturday afternoon organ recitals in the Music Shed during the latter part of the Berkshire Festival.

Other of the summer soloists are Miss Steber in Berlioz' "Summer Nights", on Saturday evening, August 7; Lukas Foss in the Bach Brandenburk Concerto No. 5 Friday evening, July 9; Claudio Arrau, in Franck's "Les Djinns", which Mr Monteux will conduct on Saturday evening, July 17.

Also, Leo Smit, pianist, in Aaron Copland's Piano Concerto, Sunday afternoon, July 18; William Primrose, violist, in Berlioz' "Harold in Italy" Symphony, Sunday afternoon, July 25; Doriot Anthony, first flutist of the Boston Symphony, in Jacques Ibert's Flute Concerto, Friday evening, July 30; Ruth Posselt, violinist, in Dvorak's Violin Concerto, Sunday afternoon, August 11; Seymur Lipkin, pianist, in a Mozart Piano Concerto, Friday evening, August 6; Zino Francescatti in Beethoven's Violin Concerto, Sunday afternoon, August 8, and Nicole Henriot, pianist, in Ravel's Piano Concerto, Saturday evening, August 14.

Applications for single concert tickets may be sent to the box office, Tanglewood, Lenox, Mass., telephone Lenox 600.

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Complete copy of issue follows.

Summer Symphony

... sure gage of musical culture

Red Rocks Theater, Denver

SUMMER music keeps alive community interest in the local symphony orchestra, proves a solution to the population's increased leisure, is a new lease on life for orchestra members, makes the difference between a temporary and a permanent orchestra. Of all these reasons its lift to orchestra members is most pertinent. The average pay of members of a *major* symphony in the winter season (22.4 weeks) is around $81. (Secondary orchestras pay less.) Spread out over the year, this comes to about $40 weekly—not enough nowadays to keep the children in cornflakes, let alone sending them to college. Summerless symphonists, therefore, eke out a living by scattering to camps, resorts, and more music-loving cities. Some of the instrumentalists, finding niches elsewhere, do not come back in the Fall. In the end, it is the city which makes year-round provision for its symphony orchestra members which attracts and holds musicians.

For all its recent sproutings, the summer series is no new shoot on the orchestral branch. Small orchestras were playing for summer audiences already in the eighteenth century—witness the open-air concert (followed by "a small firework") given in 1760 at Ranelagh Gardens in New York City and the series of summer concerts put on by the Pennsylvania Coffee House in Philadelphia in 1786, and at Gray's Gardens there in 1789. In fact, the first really professional symphony orchestra in America was a summer orchestra. From May, 1868, to October, 1875, the Theodore Thomas Orchestra played 1,127 concerts in New York City in Central Park Garden, a hall with a small plaza in front of it in which potted plants were arranged around a plashing fountain and tables were spread with beer and light refreshments. Thomas granted two intermissions in a sort of bargain with the audience members—plenty of time to drink, smoke and promenade in return for full concentration on the music. This was the first orchestra in the United States to give its members regular rehearsals plus regular salaries, and a fair likelihood of continuance.

Other summer orchestras patterned after the Thomas group soon sprang up. By 1880 Denver was putting aside $2,500 a year for summer concerts in the parks. The Boston Symphony started giving summer concerts when it was only four years old, that is, in 1885 — "promenade" concerts they were called, famous equally for their spirited music, their stimulating intermission conversation and their excellent beer. Now they have developed into the "Pops" with their season May and June, their home a hall scattered with tables and cheerful with color, their audiences relaxed, leisurely, their conductor of twenty-five years, Arthur Fiedler, who believes that summer programs should be made up of good music which is easy to take.

Trolley cars, which came into wider use (replacing horse-drawn cars) in the 1890's, gave a boost to summer music. The Danz Orchestra of Minneapolis — Danz had been concert master in the Thomas Orchestra—got itself out of the doldrums by starting a summer series on Lake Harriet, to which trolley-riders and bicyclists came in droves. Milwaukee, revelling in its new electric trolley system, discovered its parks; and the Milwaukee Electric Railway and Light Company, with an eye to business as well as with an ear for music, instituted free concerts therein. The Rapid Transit Company in Philadelphia, quick to realize the importance to their trade of summer concerts, built a huge open-air auditorium in Willow Grove Park and engaged famous orchestras and bands as early as 1896. After the turn of the century these Willow Grove concerts became so famous that Philadelphia was called the summer capital of American music. Another Philadelphia summer series, this in Woodside Park, conducted by Fritz Scheel in 1899, led to his being chosen the following year as the leader of the newly formed Philadelphia Orchestra.

During the early part of the century there was a lag in summer music, at least of the symphonic variety. During the 1930's and 1940's, however, when the debacle in Europe had turned America's attention to her own artistic resources and when dozens of symphony orchestras were seeking simultaneously to establish themselves on a permanent basis, summer series began to start in good earnest. Among the earliest of these was the New York City popular-priced summer symphony concerts inaugurated at the Lewisohn Stadium in 1918. Though from the beginning they have been under separate management from the winter series, they have none the less used New York Philharmonic members almost entirely.

"Symphonies under the Stars" in Hollywood Bowl was first presented July 11, 1922, also with local symphony players. The Los Angeles Philharmonic's then conductor, Alfred Hertz, was, in fact, one of the pioneer stadium symphony directors, willing to brave the great open spaces in a day when hazards of wind and rain were looked on much more seriously than they are today. His faith in California weather seems to have been justified. Of the 1,001 Hollywood Bowl concerts which have been given to date only *two* have had to be postponed on account of rain!

In 1929, the Esplanade Concerts were founded in Boston by Mr. Fiedler, still their conductor today. He in fact waged a successful one-man campaign to convince the city fathers that the funds bequeathed by Edwin M. Hatch to provide that city with good summer music would be put to best use by the erection of an orchestral shell. The Edwin Hatch Memorial, standing on the Charles River Esplanade, is a most substantial monument to his persuasiveness and his persistency.

Twin of the Boston Esplanade Concerts, in age, at least, is the Chautauqua Orchestra founded at [redacted]-plus-Festival on Lake Chautauqua, New York, by Albert Stoessel, and made up of the summer crop of instrumentalists from major orchestras. A third orchestra to emerge in this year 1929 was the summer series of the Wheeling (West Virginia) Symphony.

Robin Hood Dell Concerts came into being in 1930, as outlet for Philadelphia Orchestra players. In 1934, summer orchestras in Buffalo, St. Louis and Chicago (Grant Park) came into being, the latter under the sponsorship of Local 10.

Now every year a new series came popping up: the Watergate concerts in Washington, D. C., in 1935; the Chicago Symphony in Ravinia Park in 1936; Milwaukee's Concerts Under the Stars and the St. Paul Pop concerts, both in 1937; the Cleveland Summer Orchestra in 1938. In 1941 the Houston summer series was instituted as a public service by Hubert Roussel, music editor of the Houston *Post;* in 1944, the Burbank (California) series; in 1945 the Atlanta (Georgia) Pops, founded by its present director, Albert Coleman; in 1946, the El Paso Symphony; in 1947, the Red Rocks Music Festival, using the Denver Symphony; in 1949, the Rockford (Illinois) Symphony; in 1950, the Waterbury (Connecticut) Civic Orchestra; in 1951 the Little Symphony of Worcester (Massachusetts) and the Lafayette (Indiana) Symphony.

Festivals*, pops, little symphony series, all help the cause of summer music. In operatic seasons the cities' symphony orchestra members often find summer employment *en masse:* witness the fifty-member orchestras of the Cincinnati Zoo Opera and the St. Louis Mu-

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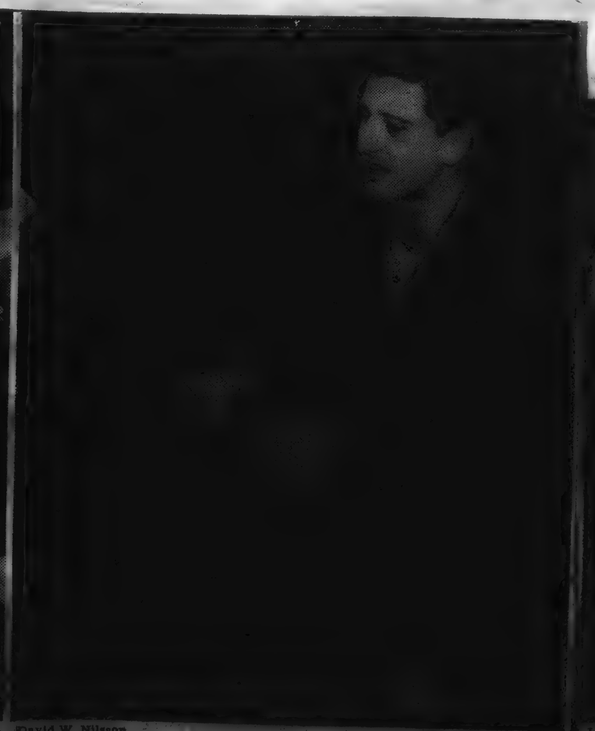
Claudio Arrau, pianist, [redacted] the Bel Arte Trio will present a Beethoven program at [redacted]wood Wednesday, July 7.



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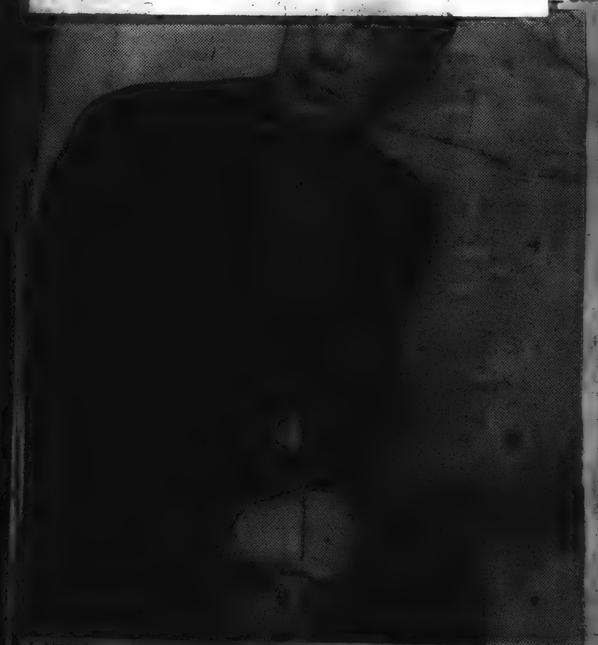

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Festivals*, pops, little symphony series, all help the cause of summer music. In operatic seasons the cities' symphony orchestra members often find summer employment *en masse:* witness the fifty-member orchestras of the Cincinnati Zoo Opera and the St. Louis Municipal Opera, both culled from the local symphony orchestras, the Civic Light Opera Association of Greater Pittsburgh, the Summer Opera of Kansas City and the Baton Rouge Civic Opera. The San Francisco Opera Company, in placing its schedule in the early Fall, does a real service for the San Francisco Symphony since it employs a large number of its personnel.

Lake, mountain, ravine and river are natural settings for summer symphony. "This is the greatest open-air theater I have ever seen!" exclaimed Dame Nellie Melba fifty years ago, as she stood in what is now Red Rocks Theater near Denver and gazed at the backdrop panorama of the Great Plains, and at the 167-foot natural stage.

"Here is where the Burbank Symphony will have summer concerts!" said conductor Leo Damiani, suddenly rounding a bend in a mountain road and seeing a bowl site, with perfect floor, and shell with monoliths to mark the sides, with a vast valley extending away in all directions. Just so, mountain-hovering Aspen in Colorado, the tranquil valley of Ojai in California, or Oregon's Hood River with its towering snow-capped Mt. Hood as a backdrop are naturals for symphonic music series.

Boston Symphony scouts must have come to such a conclusion when they made their first venture into the Berkshire Hills in 1936. At any rate, the site once chosen, the season was given impetus by two gifts: the parcel of serenely beautiful countryside, Tanglewood, and the Music Shed, holding 6,000. Now in a single summer, July 7 to August 15, 100,000 music-lovers journey to this region in the Berkshires to hear the orchestra play. With its "pops" (May and June), its Esplanade (July) and its Berkshire Festival (July-August), the Boston Symphony takes its proud place as one of the few all-year-round orchestras in the United States.

Another such is the Louisville (Kentucky) Orchestra, the Saturday series of which runs for forty-six weeks in the year.

Scenic effects serve as publicity agents also for the Brevard Music Festival in North Carolina; the Bach festivals in Carmel, California, and Bethlehem, Pennsylvania; the Yaddo Festival in New York; and the Cape Cod Summer Symphony which is currently being revived—it had a satisfying if brief career in the early '40's — in that Massachusetts summer resort.

The length of the summer symphony season is (as a rule) six, seven, or eight weeks. June and July are the favored months. In a six-week season, New York's Lewisohn Stadium presents thirty concerts; Chicago's Ravinia and Boston's Esplanade, each twenty-four; Robin Hood Dell, twenty-one; Denver, twelve; San Francisco, eight to ten; and Vancouver, six. In eight weeks Chicago's Grant Park puts on thirty-two concerts; the Hollywood Bowl, twenty-four; and St. Paul's Pops, twenty-four. In a ten-week period Houston gives twenty-one concerts; Cleveland, twenty; Buffalo, ten; and Miami, ten. Detroit puts on thirty-six concerts in twelve weeks. The seasonal grist for the National Symphony at Washington, D. C., is nine concerts; for Burbank, eight; for the St. Louis, Kansas City, Rockford and Wheeling, each six; for the El Paso, five; for the Little Symphony of Worcester, and the Dayton, Ohio, four to six; for the Babylon, four; the Rhode Island and Newport, each three; and the Waterbury, two.

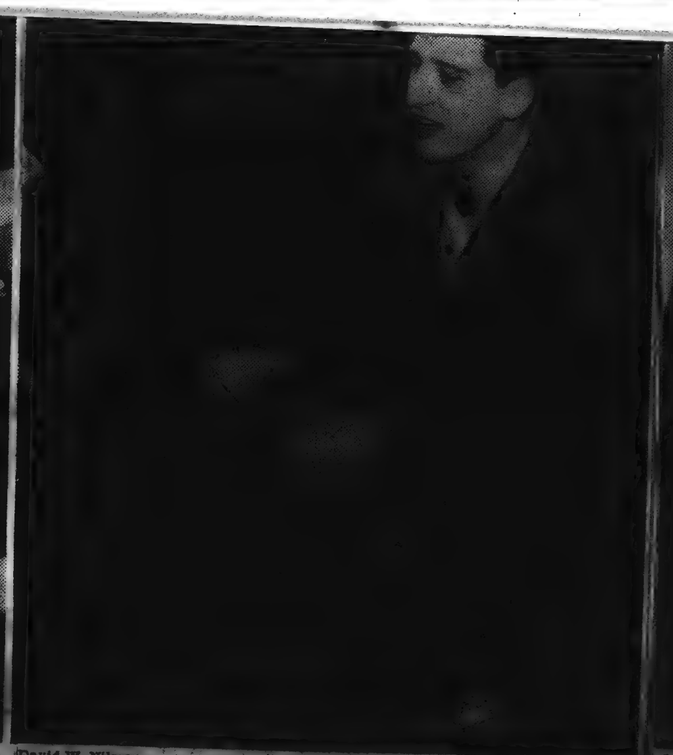
Some orchestras, if they cannot maneuver a whole season, manage at least to give one toe-in-the-door concert. The Racine (Wisconsin) Symphony's single concert is sponsored by the MPTF of the Recording Industry. The New Jersey Symphony presents a June "Symphony Under the Sky" concert on the Studer estate in Montclair, sponsored by the Montclair Concert Association in conjunction with the Friends of the New Jersey Symphony Orchestra for nineteen communities.

Summer repertoire has undergone a radical change within the past few years. Programs of ten or twenty years ago were built on the assumption that only light fare was digestible in hot weather. Now it is almost universally conceded that, to assure uniformly large crowds, uniformly good music must be provided. Special features are used more often than in Winter, however: ballet groups (Buffalo, Atlanta, Burbank), local artists (Houston, Detroit, San Francisco), ice revues (St. Paul), famous soloists (Cleveland, Buffalo,

(Continued on page thirty-two)

Arthur Fiedler, conductor of the Boston Pops and guest conductor of the San Francisco Summer Series

Claudio Arrau, pianist, at ... Beethoven program at ... the Bel Arte Trio will present ... wood Wednesday, July 7.



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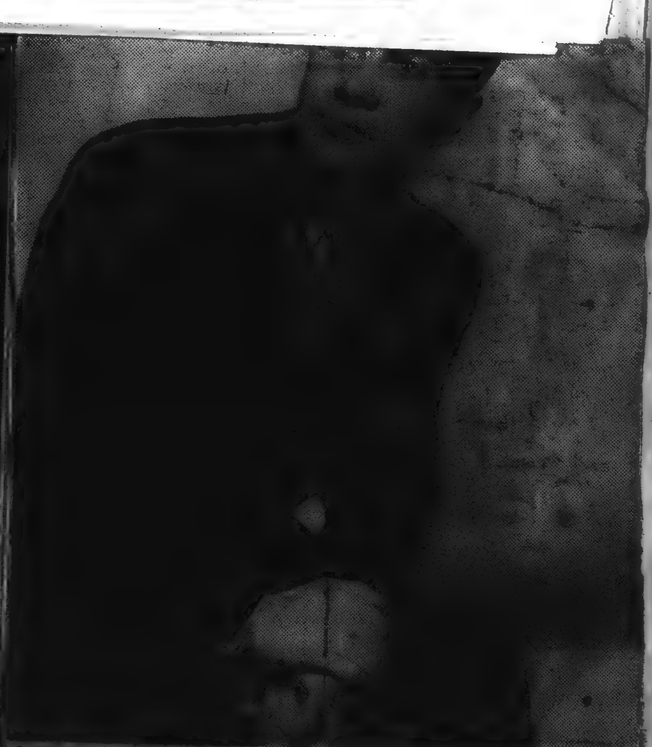

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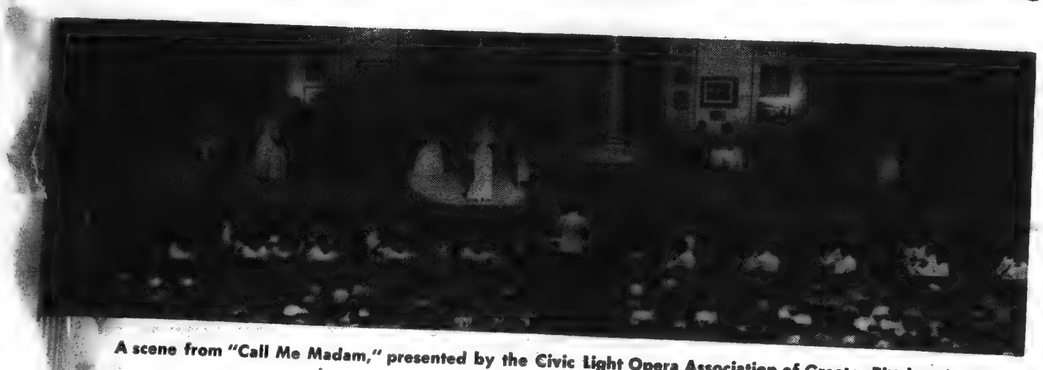
International Musician - July, 1954



A scene from "Call Me Madam," presented by the Civic Light Opera Association of Greater Pittsburgh

Summer Symphony

(Continued from page twenty-three)

Detroit, Washington, D. C.), American works (Houston, El Paso, Worcester, Lafayette, Atlanta). Viennese music has its innings in summer, and music with a humorous or gay twist, Tchaikovsky's *Nutcracker Suite*, or Dukas' *The Sorcerer's Apprentice*. But there is also room for the large and imposing works. During the 1954 Los Angeles Music Festival on the campus of the University of California the first week in June, Franz Waxman conducted the West Coast premiere of *Oedipus Rex*, opera-oratorio by Igor Stravinsky. For the Ojai Festival this year Lichine choreographed the Bach Suite in B minor for lute and strings. St. Louis, in keeping with its twenty-five-piece orchestra, programs mostly eighteenth century music and works written especially for it by American composers. The Tucson Orchestra features the Civic Chorus. Burbank includes a "Festival of the Nations." The Lafayette Symphony annually prepares a Requiem. At the Berkshire Festival this Summer, conductor Munch will feature the music of Hector Berlioz to celebrate that composer's 150th birthday.

Extra-musical enticements are often resorted to, ranging from the "Pops for Pop" concert presented on Father's Day by the New Jersey Symphony, to a device of the Lewisohn Stadium Series, "Candid Camera Night," with hundreds of fans bringing their cameras and prizes being given for the best shots of musicians, audience members, and other pertinent subjects.

Guest conductors are more in evidence in Summer than in Winter, are engaged, in fact, for the New York, Chicago, Philadelphia, Los Angeles, Milwaukee, Buffalo, Cleveland, St. Louis, Santa Barbara, and Vancouver orchestras. San Francisco this year will have Boston's Mr. Fiedler. In Detroit, Valter Poole, the orchestra's associate conductor, will direct thirty-four of their summer concerts, and Eduard Werner, Local 5's President, two. Conductor and assistant conductor sometimes share conducting chores in Summer: in Wheeling, Henry Mazer and William Fischer, and in Rhode Island, Francis Madeira and Martin Fischer. In Houston and Cleveland the associate conductors take over in Summer: Andor Toth in the former orchestra and Rudolph Ringwall (sharing with guests) in the latter. "Regular" conductors, who may or may not be the winter conductors according to whether or not the two series are under the same management, are on the podiums in Atlanta (Albert Coleman), Babylon (Christos Vrionides), Cape Cod (Joseph Hawthorne), Dayton (Paul Katz), Rockford (Arthur Zack), St. Paul (Clifford Reckow), Waterbury (Mario Di Cecco), Worcester (Harry Levenson), the New Jersey Symphony (Samuel Antek), and the National Symphony in Washington, D. C. (Howard Mitchell). El Paso's conductor, Orlando Barera, Miami's John Bitter and St. Louis's Max Steindel share their podiums with guest conductors.

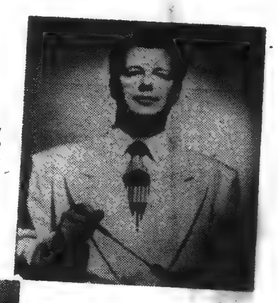
The summer symphony shows considerable originality in housing, or in dispensing with it. Parks and shells are the choice of Detroit, Chicago, Philadelphia, Milwaukee, Houston, Vancouver, Worcester, Babylon, Baltimore, Dayton, Wheeling, Lafayette and Rockford. Stadiums serve for New York, El Paso and Waterbury; bowls and natural amphitheaters for Los Angeles (Hollywood Bowl), Washington, D. C., Burbank and Denver; pavilions for the Chautauqua and the Berkshire festivals; campuses for St. Louis and Rhode Island; the lawns of a private estate for the New Jersey; an ice-skating arena for St. Paul; a "horseshoe within an arena" for Newport; and gardens of a hotel for Tucson. When summer series are held in halls and auditoriums such as those of San Francisco, Buffalo, Cleveland, Atlanta, Miami and Boston, these are decorated to give a note of informality and cheeriness, and usually they are air-cooled.

Summer symphony bills are footed by industries, as in Vancouver, in Waterbury and in Worcester; by municipalities as in Houston, San Francisco, Baltimore, Milwaukee, Burbank and Lafayette; by the MPTF as in Tucson and Worcester; by associations and guarantor groups as in Cleveland, St. Louis and Rhode Island. The Detroit Symphony is financed compositely by industries, the Department of Parks and Recreation and the MPTF. A few orchestras also have several sources of support—such as the El Paso, which has four city-sponsored and one MPTF, sponsored concerts and the Miami Beach pops, which is financed jointly by the University of Miami and the City of Miami Beach.

Tickets usually run cheaper in Summer than in Winter; $2.00 is as a rule tops, though in some localities, usually at festival sites, it reaches $3.00. Fifty cents or even thirty cents will usually get a person a seat somewhere on lawn or bench in any of the park or stadium projects. In Dayton, El Paso, Lafayette, Philadelphia. Rockford. Waterbury, Worcester and Vancouver you can get in Scot free. As for the others, the description of Robin Hood Dell by Robert Gerson fits them all: "The price is low. The fence is also low for those without the price—not that they need to climb it, for the music may be heard far beyond the officially seated audience."

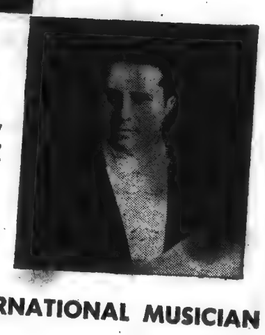
Both wage scales and manpower undergo a slimming process in summer series. Exceptions to the member-subtracting rule are the Los Angeles Philharmonic, the Waterbury Symphony, the Rhode Island Philharmonic and the Denver Symphony (at Red Rocks) whose memberships pass over *en toto* into the summer series. The Burbank Symphony even *adds* ten men in Summer, making it a ninety-piece orchestra. Three cities, namely St. Louis, Tucson, Babylon, function in Summer on a derivative basis, as chamber groups. The San Francisco Symphony Chamber Orchestra is the unit used by the Pacific Coast Festival in Santa Barbara.

Even if they keep going only in split-up groups and at reduced salaries, such orchestras still do their communities a real service. It needs no Gallup poll or scientific logarithm to prove why summer symphony should stay. It is simply that thousands of musicians need work and millions of Americans need music —live music, that is, not the processed variety. For city populati[illegible] keep going amid the simmer of h[illegible] stench of gasoline fumes, they ma[illegible] the difference between living and [illegible]g out an existence. The thousa[illegible]verge wherever symphonic music is offered, to sit on stadium steps, lounge on park slopes, relax in concert halls and drink in the music of Beethoven and Wagner and Mozart, are convincing proof that the best in music has come to be expected by our population as a year-round diet.



Albert Coleman, musical director Atlanta "Pops"

Franz Waxman, music director, Los Angeles Music Festival



Leo Damiani, conductor, Burbank Symphony

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Summer Symphony

(Continued from page twenty-three)

Detroit, Washington, D. C.), American works (Houston, El Paso, Worcester, Lafayette, Atlanta). Viennese music has its innings in summer, and music with a humorous or gay twist, Tchaikovsky's *Nutcracker Suite*, or Dukas' *The Sorcerer's Apprentice*. But there is also room for the large and imposing works. During the 1954 Los Angeles Music Festival on the campus of the University of California the first week in June, Franz Waxman conducted the West Coast premiere of *Oedipus Rex*, opera-oratorio by Igor Stravinsky. For the Ojai Festival this year Lichine choreographed the Bach Suite in B minor for lute and strings. St. Louis, in keeping with its twenty-five-piece orchestra, programs mostly eighteenth century music and works written especially for it by American composers. The Tucson Orchestra features the Civic Chorus. Burbank includes a "Festival of the Nations." The Lafayette Symphony annually prepares a Requiem. At the Berkshire Festival this Summer, conductor Munch will feature the music of Hector Berlioz to celebrate that composer's 150th birthday.

Extra-musical enticements are often resorted to, ranging from the "Pops for Pop" concert presented on Father's Day by the New Jersey Symphony, to a device of the Lewisohn Stadium Series, "Candid Camera Night," with hundreds of fans bringing their cameras and prizes being given for the best shots of musicians, audience members, and other pertinent subjects.

Guest conductors are more in evidence in Summer than in Winter, are engaged, in fact, for the New York, Chicago, Philadelphia, Los Angeles, Milwaukee, Buffalo, Cleveland, St. Louis, Santa Barbara, and Vancouver orchestras. San Francisco this year will have Boston's Mr. Fiedler. In Detroit, Valter Poole, the orchestra's associate conductor, will direct thirty-four of their summer concerts, and Eduard Werner, Local 5's President, two. Conductor and assistant conductor sometimes Ringwall (sharing with guests) in the latter. "Regular" conductors, who may or may not be the winter conductors according to whether or not the two series are under the same management, are on the podiums in Atlanta (Albert Coleman), Babylon (Christos Vrionides), Cape Cod (Joseph Hawthorne), Dayton (Paul Katz), Rockford (Arthur Zack), St. Paul (Clifford Reckow), Waterbury (Mario Di Cecco), Worcester (Harry Levenson), the New Jersey Symphony (Samuel Antek), and the National Symphony in Washington, D. C. (Howard Mitchell). El Paso's conductor, Orlando Barera, Miami's John Bitter and St. Louis's Max Steindel share their podiums with guest conductors.

The summer symphony shows considerable originality in housing, or in dispensing with it. Parks and shells are the choice of Detroit, Chicago, Philadelphia, Milwaukee, Houston, Vancouver, Worcester, Babylon, Baltimore, Dayton, Wheeling, Lafayette and Rockford. Stadiums serve for New York, El Paso and Waterbury; bowls and natural amphitheaters for Los Angeles (Hollywood Bowl), Washington, D. C., Burbank and Denver; pavilions for the Chautauqua and the Berkshire festivals; campuses for St. Louis and Rhode Island; the lawns of a private estate for the New Jersey; an ice-skating arena for St. Paul; a "horseshoe within an arena" for Newport; and gardens of a hotel for Tucson. When summer series are held in halls and auditoriums such as those of San Francisco, Buffalo, Cleveland, Atlanta, Miami and Boston, these are decorated to give a note of informality and cheeriness, and usually they are air-cooled.

Summer symphony bills are footed by industries, as in Vancouver, in Waterbury and in Worcester; by municipalities as in Houston, San Francisco, Baltimore, Milwaukee, Burbank and Lafayette; by the MPTF as in Tucson and Worcester; by associations and guarantor groups as in Cleveland, St. Louis and Rhode Island. The Detroit Symphony is financed compositely by industries, the Department of Parks and Recreation and the MPTF. A few orchestras also have several sources of support—such as the El Paso, which has four city-sponsored and one MPTF, sponsored concerts and the Miami Beach pops, which is financed jointly by the University of Miami and the City of Miami Beach.

Tickets usually ru
than in Winter: $2.00

bury, Worcester and Vancouver you can get in Scot free. As for the others, the description of Robin Hood Dell by Robert Gerson fits them all: "The price is low. The fence is also low for those without the price—not that they need to climb it, for the music may be heard far beyond the officially seated audience."

Both wage scales and manpower undergo a slimming process in summer series. Exceptions to the member-subtracting rule are the Los Angeles Philharmonic, the Waterbury Symphony, the Rhode Island Philharmonic and the Denver Symphony (at Red Rocks) whose memberships pass over *en toto* into the summer series. The Burbank Symphony even *adds* ten men in Summer, making it a ninety-piece orchestra. Three cities, namely St. Louis, Tucson, Babylon, function in Summer on a derivative basis, as chamber groups. The San Francisco Symphony Chamber Orchestra is the unit used by the Pacific Coast Festival in Santa Barbara.

Even if they keep going only in split-up groups and at reduced salaries, such orchestras still do their communities a real service. It needs no Gallup poll or scientific logarithm to prove why summer symphony should stay. It is simply that thousands of musicians need work and millions of Americans need music —live music, that is, not the processed variety. For city populations which keep going amid the simmer of heat and the stench of gasoline fumes, they make all the difference between living and m[illegible]ering out an existence. The thousands that converge wherever symphonic music is offered, to sit on stadium steps, lounge on park slopes, relax in concert halls and drink in the music of Beethoven and Wagner and Mozart, are convincing proof that the best in music has come to be expected by our population as a year-round diet.

Albert Coleman, musical director Atlanta "Pops"

Franz Waxman, music director, Los Angeles Music Festival

BOSTON, MASS.
Christian Science Monitor
JUN 19 1954

Claudio Arrau, pianist, and the Bel Arte Trio will present a Beethoven program at Tanglewood Wednesday, July 7.

David W. Nilsson

Lukas Foss, soloist in the Bach Brandenburg Concerto No. 5 at Tanglewood in the Berkshire Music Festival on Friday, July 9.

J. Abresch

Martial Singher, baritone soloist in Berlioz' "The Damnation of Faust" at the Berkshire Music Festival on Saturday, July 10.

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Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

Monday, July 5

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Francesca Bruning and Shepperd Strudwick in
"Pygmalion"

Tuesday, July 6

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Hasty Heart"

Wednesday, July 7

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m.. Claudio Arrau, pianist; the Bel Arte Trio.
String Trio in G,
Op. 9 No. 1 Beethoven
Piano Sonatas, Op. 79, 110, 57 ("Appassionata") Beethoven

Friday, July 9

Tanglewood

Friday and Saturday evenings at 9 p.m.
Mary Ellen Moylan and Michael Maule, ballet.
Charles Weidman and Dance Company.

Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Monday, July 12

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Paul Lipson in
"My Three Angels"

Tuesday, July 13

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"My Three Angels"

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Fred Hellerman, folk-singer and guitarist.
"The American Scene"

Wednesday, July 14

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Albeneri Trio.
Trio in B, Op. 8 Brahms
Trio in D minor Mozart
Trio in B flat, Op. [illegible] "Archduke" Beethoven

at 9 p.m.
Alexandra Danilova and partners, ballet.
Charles Weidman and Dance Company.

Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Friday, July 16

Tanglewood

Monday, July 19

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Rex O'Malley in
"The Ghost Train"

Tuesday, July 20

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"My Three Angels"
(Second week)

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Irwin (Lord) Burgess, Calypso singer.
"Songs From the Caribbean Islands"

Wednesday, July 21

Tanglewood

Chamber music, Theatef-Concert Hall, 8:30 p.m. The Zimbler Sinfonietta.
"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
Baroque Concerto" Rossini

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Friday, July 23

Tanglewood

Monday, July 26

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Gaye Jordan and William Roerick in
"Madam, Will You Walk?"

Tuesday, July 27

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Country Girl"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program, special tickets required.
"L'Amfiparnasso" Vecchi
"The Princess and the Pea" Toch

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Suzy Sann, continental singer, and Irmgard Carle, guitar-recorder.
"From the Plains of the Pusta to the Borders of the Seine"

Wednesday, July 28

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Griller String Quartet.
Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance satirists.

Friday, July 30

Tanglewood

Monday, August 2

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Anna Russell in
"Traveler's Joy"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.
"The Tender Land" Copland

Tuesday, August 3

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Silver Whistle"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required.
"The Tender Land" Copland

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.
"20th Century Troubadour"

Wednesday, August 4

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Kroll String Quartet.
Quartet in D, Op. 64, No. 5 ("The Lark") Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.

Dept. I Orchestra, Shed, 8:30 p.m.

Friday, August 6

Tanglewood

Monday, August 9

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in
"The Iron Gate"

Tuesday, August 10

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Love of Four Colonels"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.
"From the Pastures of Ireland to the Appalachian Mountains."

Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.
Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.

Strauss

Friday, August 13

Tanglewood

Monday, August 16

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. William Roerick in
"Charlie's Aunt"

Tuesday, August 17

Malden Bridge Playhouse

"The Moon Is Blue"

Wednesday, August 18

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Italian and English music of the Renaissance and Baroque.

Monday, August 23

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Betty Field in
"Ethan Frome"

Tuesday, August 24

Malden Bridge Playhouse

"The Moon Is Blue"
(Second week)

Wednesday, August 25

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. English medieval and Elizabethan carols.

Pleasant Valley Sanctuary

Off Route 7 between Lenox and Pittsfield. Watch for signs. Trailside Museum open 1-5 p.m. every day; Red Barn Tea Room, noon to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center

At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paitings by Ellen Emmet Rand; through both months, photographs by Clarence Kellogg, miniature rooms, dolls, antiques.

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

Friday, August 20

Tanglewood

Friday, August 27

Tanglewood

TIGHT BINDING

FILMED AS BOUND

("Appasionata") Beethoven

Trio in D minor Martinu
Trio in B flat, Op. 97
("Archduke") Beethoven

Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

Quartet No. 4 (first performances) Mozart
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

Quartet No. 3, Op. 22 Hindemith
Quartet No. 5 Bowl

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

Violin Sonata in A major Brahms
Suite in G (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Ram Gopal, Hindu dancer.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zenorini, sculpture by Franc Epping, Wilson collection of etchings, engravings and lithographs of famous composers (in cooperation with the Boston Symphony Orchestra); Aug. 3-31, Civil War [illegible] by Mathew Brady; Aug. 3-31, "The Coach"; Aug. 4-[illegible] announced. Aug. 18-24, "Fan Fair" [illegible] 2-14, to be announced. Aug. 18-24, "Fan Fair" [illegible] Aug. 24-28, to be announced.

Mission House

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

at 9 p.m.
Mary Ellen Moylan and Michael Maule, ballet.
Charles Weidman and Dance Theater Co., modern.
Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

at 9 p.m.
Alexandra Danilova and partners, ballet.
Charles Weidman and Dance Theater Co., modern.
Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Friday and Saturday evenings at 9 p.m.
The Lester Horton Dance Theater of California.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Overture to "Scala di Seta" Rossini
Symphony in B flat K.319 Mozart
"Mother Goose" Suite Ravel
"Der Burger als Edelmann" Strauss

Friday, July 9

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Charles Munch, conductor; Lukas Foss, piano soloist.
Brandenburg Concertos, Nos. 1, 2, 3, 5, 6 Bach

Friday, July 16

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductors, Charles Munch and Hugh Ross.
Cantata No. 93 "Wer nur den lieben Gott" Bach
Suites Nos. 1 and 4 Bach

Friday, July 23

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductors, Charles Munch and Hugh Ross.
Concerto Grosso for Strings, Op. 6, No. 4 Handel
Symphony No. 100, "Military" Haydn
"Nelson" Mass Haydn

Friday, July 30

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Charles Munch; soloist, Doriot Anthony.
"The Spider's Feast" Roussel
Flute Concerto Ibert
Serenade for Eight Winds K.388 Mozart
"Paris" Symphony K.297 Mozart

Friday, August 6

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Lukas Foss; soloist, Seymour Lipkin.
"Pulcinella" (complete) Stravinsky
Piano Concerto in B flat, K.450 Mozart
"Idomeneo" (excerpts) with chorus and soloists Mozart

Friday, August 13

Tanglewood

Tanglewood on Parade.

(Program to be announced)

Friday, August 20

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m.
Negro Dance Theater.
Grace and Kurt Graff.
Ram Gopal, Hindu dancer.

Friday, August 27

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
Yurek Lazowski, character ballet.
Pearl Lang and Co.
Lotte Goslar.

Saturday, July 10

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch, with Harvard Glee Club and Radcliffe Choral Society and soloists.
"The Damnation of Faust" Berlioz

South Mountain

Chamber Music 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 1, 10, 7

Saturday, July 17

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Pierre Monteux; soloist, Vera Franceschi.
Excerpts, "St. Sebastian" Debussy
"La Mer" Debussy
"Les Djinns," for piano and orchestra Franck
Symphony in D minor Franck

South Mountain

Chamber Music. 4:00 p.m. Leontyne Price, soprano; Samuel Barber, piano.

Saturday, July 24

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ Recital, Shed, 3 p.m. E. Power Biggs, organist. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Jean Morel, soloist, Nicole Henriot.
Overture to "Der Freischutz" Weber
Symphony No. 6 Prokofieff
E Flat Piano Concerto Liszt
"Enigma" Variations Elgar

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 8, 4, 6, 3

Saturday, July 31

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Romeo and Juliet" dramatic symphony with Festival Chorus and soloists Berlioz

South Mountain

Trio—horn, violin, piano. 4:00 p.m.
Alexander Schneider, Artur Balsam, John Barrows.

Saturday, August 7

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ recital, Shed, 3 p.m. E. Power Biggs, organist. Friends
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch; soloist, Eleanor Steber. Berlioz program:
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights," for soprano and orchestra
"Te Deum" with Festival Chorus and soloist

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 5, 2, 9

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" Brahms
Symphony No. 4 Piston
"Le Tombeau de Couperin" Ravel
Symphony No. 3 (with organ) Saint-Saens

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 2 William Denny
Quartet in G, Op. 54, No. 2 Haydn
String Quartet No. 1 Benjamin Lees
Quartet in F major Raval

Saturday, August 21

South Mountain

Chamber Music Festival, Coolidge Series, 11 a.m. and 4 p.m. Kroll Quartet, Chamber Orchestra from the Boston Symphony Orchestra.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Court and chapel music of Henry V-Henry VIII.

Saturday, August 28

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Music of the German Renaissance and Baroque.

Sunday, July 11

Tanglewood

Chamber music, Dept. I, Chamber Music Hall, 10 a.m. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Pierre Monteux; soloist, Claudio Arrau.
Overture to "Leonore", No. 3 Beethoven
Piano Concerto No. 5 ("Emperor") Beethoven
Symphony No. 5 Beethoven
Composers' Forum, Dept. III, Chamber Music Hall, 8:30 p.m. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(All Beethoven)
Quartet No. 11, Op. 95 (Serioso)
Serenade in D, Op. 8
Quartet No. 15 in A, Op. 132

Sunday, July 18

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor Charles Munch; soloist, Leo Smit.
"Iberia" Debussy
Piano Concerto Copland
"Fantastic Symphony" Berlioz
Composers' Forum, Dept. III, Chamber Music Hall, 8:30 p.m. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, July 25

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, William Primrose.
Overture to "Beatrice and Benedick" Berlioz
"Harold in Italy", Symphony (with Viola Solo) Berlioz
Symphony No. 2 Toch
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 1

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Richard Burgin; soloist, Ruth Posselt.
American Festival Overture William Schuman
Fantasia on a theme by Tallis Vaughan Williams
Concerto for Violin Khachaturian
Symphony No. 2 Sibelius
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 8

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti.
Overture to "Alceste" Gluck
Violin Concerto Beethoven
Symphony No. 2 Brahms
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 15

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.
"Requiem" with Festival Chorus and soloist Berlioz

Music Mountain

Berkshire Quartet 4:00 p.m.

(Program to be announced)

Sunday, August 22

South Mountain

Chamber Music Festival, Coolidge Series, 4:00 p.m. Chamber Orchestra from the Boston Symphony Orchestra, Rudolf Serkin and Alexander Schneider.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Music of the Spanish Renaissance.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 29

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Vocal and instrumental works of Salamone Rossi, Hebreo (Mantua 1587-1628).

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

TIGHT BINDING
FILMED AS BOUND

Syracuse Herald-Journal
July 7, 1954

CLAUDIO ARRAU, pianist, is guest soloist in the Piano Concerto No. 5 ("Emperor") by Beethoven with the Boston Symphony Orchestra in an all-Beethoven Berkshire Festival program to be conducted by Pierre Monteux in the Music Shed "Tanglewood" next Sunday afternoon at 2:30. This is the 30th anniversary of Arrau's debut with the Boston Symphony Orchestra then under the baton of Monteux. Arrau will play in a Beethoven chamber music program in the Theater-Concert Hall in "Tanglewood" tonight.

FOR THE FIRST time in Berkshire Festival history, Saturday night and Sunday afternoon concerts will be given, commencing the opening weekend, next July 10-11, in the Music Shed. The capacity of the Music Shed is 6,000, but at every concert, thousands more listen from the spacious grounds. The 104-piece Boston Symphony will be heard in a first Berkshire presentation of Hector Berlioz's "Damnation of Faust" next Saturday night, with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth. Soloists: Eleanor Steber, David Poleri, Martial Singher and Donald Gramm. On Sunday afternoon, guest conductor Pierre Monteux will conduct the full Boston Symphony Orchestra in an all-Beethoven program with Claudio Arrau as soloist. The occasion will mark the 30th anniversary of Arrau's first appearance with the Boston Symphony, then under baton of Monteux.

Waterbury (Conn) AMERICAN
July 8, 1954

Arrau Gives Inspired Performance

(Special To The American)

Lenox, Mass., July 8 —The annual trek of thousands of music lovers from all parts of the country to Tanglewood, that delightful musical mecca in the Berkshires, began last night when an overflow audience of 1,500 gathered in the theater-concert hall to hear one of the most rewarding piano performances it has been our pleasure to experience.

The bravos that greeted Claudio Arrau at the conclusion of Beethoven's "Appassionata" sonata were justly deserved. Mr. Arrau had given an inspired performance in which he made the piano perform as we have seldom heard it with the possible exception of Artur Rubenstein. He performed with the utmost of vigor and delicacy. He drew from the instrument such sounds as we had almost forgotten it was capable of producing.

And this Claudio Arrau did after two equally brilliant performances in the Beethoven sonatas, "F sharp major," and "A Flat major", played during the first half of the program. He has improved considerably since we heard him here last. Tanglewood audiences on Sunday afternoon will have an opportunity to hear Mr. Arrau again when he plays with the Boston Symphony Orchestra in an all-Beethoven program. Incidentally, his appearance, with Monteux conducting will mark the 30th anniversary of his first appearance as a youth with that conductor.

The Bel Arte Trio began the evening's performance with an excellent performance of Beethoven's "String Trio in G major." Ruth Posselt was the violinist, Joseph De Pasquale, viola, and Martin Hoherman, cellist.

The Friday night program will present the Brandenburg Concertos in an all-Bach program with Lukas Foss as the pianist and Charles Munch conducting.

S. M.

Italian News (Boston) July 9, 1954

ZINO FRANCESCATTI, violinist, who will play the last of the Berkshire Festival series of six chamber music concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., on Wednesday, August 11 at 8:30 P.M. He will play Brahms' sonatas in A major and D minor, and Bach's Suite in C.

VERA FRANCESCHINI, pianist, who will be guest soloist in the performance of Cesar Frank's "Les Djinns" in a Berkshire Festival program of French music with Pierre Monteux conducting the Boston Symphony Orchestra in the Music Shed on Saturday, July 17, at 8:30 P.M. at Tanglewood, Lenox, Mass.

DAVID POLERI, tenor, who is one of four soloists singing with the Harvard Glee Club and Radcliffe Choral Society and the Boston Symphony Orchestra at the performance of Berlioz' "The Damnation of Faust", the opening concert of the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., on Saturday evening, July 10 at 8:30 P.M.

NICOLA MOSCANA, bass-baritone, who is a soloist in the dramatic symphony "Romeo and Juliet" by Hector Berlioz, which the Boston Symphony Orchestra will perform under the baton of Charles Munch with Festival Chorus and soloists at the Berkshire Festival concert in the Music Shed at Tanglewood, Lenox, Mass., on Saturday evening, July 31 at 8:30 P.M.

Italian Artists Star at Tanglewood

Italo-American musicians will take a leading role as soloists and as members of the symphony orchestra this Summer at the 17th Berkshire Festival at Tanglewood, Mass.

Tomorrow night's opening of the full 104-piece Boston Symphony will feature David Poleri, tenor, in the role of Faust in the little-heard complete presentation of Hector Berlioz' "The Damnation of Faust."

Wednesday evening commenced six week's of 24 concerts at the world-famous Tanglewood, where Nathaniel Hawthorne lived a century ago. Located near the shores of Stockbridge Bowl, Tanglewood is set in a natural valley in the Berkshire Hills, a few minutes from Lenox and 10 miles from Pittsfield. On a hill overlooking the Music Center is Shadowbrook, a Jesuit Seminary.

NOTED SOLOISTS

The first of six Wednesday Chamber Music Concerts included an all-Beethoven program by the Bel Arte Trio, of which Joseph de Pasquale is violinist.

Among the season's noted soloists are Metropolitan Opera stars Nicola Moscona, bass-baritone; David Poleri, tenor; Vera Franceschi, pianist; and Zino Francescatti, violin.

Besides the series of concerts, the Berkshire Festival includes a six-week Summer school of Music, maintained by the Boston Symphony Orchestra. Many Italo-Americans are among the 400 musicians enrolled in the famous school.

GROWING CONTINUALLY

Since 1938 when the 6000-seat Music shed was erected on the Tanglewood estate, open on three sides so that music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U.S. and Canada until last Summer all attendance were broken, with an average of 10,200 at each Shed concert.

To accomodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's nine, to be held on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts held each Friday evening; and a new series of six Wednesday evening chamber music programs.

On Saturday morning (July 10) at 10 A.M. the Boston Symphony will hold the first of six weekly open rehearsals for the benefit of the orchestra's Pension Fund. The public is invited to these interesting rehearsals for the nominal admission of $1.

Italo-Americans from throughout the state and country, who among the greatest of music lovers, will find a trip to the Berkshire Festival a thrilling experience.

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, telephone Lenox 600.

Friday, July 9: Bach, Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, piano solo by Lukas Foss. Charles Munch, conductor.

Saturday, July 10: Berlioz, "The Damnation of Faust", with the Harvard Glee Club, Radcliff Choral Society and soloists. Charles Munch, conductor.

Sunday, July 11: Beethoven, Overture to "Leonore", No. 3; Piano Concerto No. 5 ("Emperor") with Claudio Arrau, soloist; Symphony No. 5. Pierre Monteux, conductor.

Wednesday, July 14, The Albeneri Trio: Brahms, Trio in B, Op. 8; Martinu, Trio in D Minor; Beethoven, Trio in B flat, Op. 97 ("Archduke").

Friday, July 16: Bach, Cantata No. 93, "Wer nur den lieben Gott", Hugh Ross conducting; Suites Nos. 1 and 4, Charles Munch conducting.

Saturday, July 17: Debussy, Excerpts from "St. Sebastian", and "La Mer"; Franck, "Les Djinns", for piano and orchestra with Vera Francheschi as soloist, and Symphony in D Minor, Pierre Monteux, conductor.

Sunday, July 18, Debussy, "Iberia"; Copland, Piano Concerto with Leo Smit as soloist; Berlioz, "Fantastic Symphony". Charles Munch, conductor.

Wednesday, July 21, The Zimbler Sinfonietta; Vivaldi, "The Four Seasons; Stravinsky, "Apollon Musagete"; Rossini, "Baroque Concerto".

Newtown (Mass) Bee
At Tanglewood
July 9, 1954

Martial Singher

The 104-piece Boston Symphony Orchestra will give its first concert of the 1954 Berkshire Festival this Saturday night, July 10, with the presentation of Hector Berlioz' "The Damnation of Faust". The concert will be given in the great Music Shed at Tanglewood, Lenox, Mass.

Appearing with the orchestra will be the Harvard Glee Club and the Radcliffe Choral Society, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). The two and one-half hour performance will begin at 8:30 under the baton of Charles Munch, regular conductor of the Boston Symphony.

This Sunday at 2:30 p.m., Pierre Monteux will conduct the orchestra in an all- Beethoven program with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr Arrau's first appearance with the orchestra which was then under the baton of Mr Monteux.

This year's festival will continue for six weeks, 24 concerts will be given by various musical units. The Music Shed concerts on Saturay evenings and Sunday afternoons, will honor the 150th anniversary of the birth of Hector Berlioz by performing complete versions of his principal works.

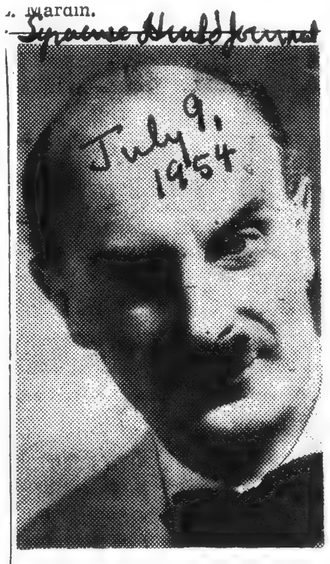
Other programs of the festival include a chamber music series on Wednesday evenings at 8:30 and chamber music concerts on Friday evenings at 8:30, both in the Theatre-Concert Hall. The programs of all concerts for the coming two weeks are detailed in the Weekly Calendar in this issue of The Bee and will continue through the season.

BOSTON, MASS.
MORNING GLOBE
JUN 27 1954

Tanglewood Ticket Sale

Subscriptions for the Berkshire festival series of Boston Symphony Orchestra concerts will be held ... Saturday, July 10 to ... Sunday, July 18 ... August 15 ... Music Shed, Tanglewood. ... Director ... of the Summer ... passed those of the Summer of 1953, manager George E. Judd announces.

Marian.
Syracuse Herald-Journal



Hugh Ross again heads the choral music department of Berkshire Music Center, "Tanglewood," summer school of muic operated by the Boston Symphony Orchestra in connection with the annual Berkshire Festival. The Festival chorus will participate in concerts July 31, Aug. 6, 7, 15, including works by Berlioz. Ross also will conduct Bach's Cantana No. 93 and Haydn's "Nelson" Mass on July 16 and 23 respectivly.

...NE, SUNDAY, JULY 11, 1954

Going On in Music

Changes at Tanglewood; Festival, Stadium News

By FRANCIS D. PERKINS

Changes have been made in three of the Boston Symphony's Berkshire Festival programs at Tanglewood, Lenox, Mass. Nicole Henriot, appearing three weeks earlier than originally scheduled, will play Liszt's Piano Concerto in E flat Saturday night, July 24, with Jean Morel conducting; Weber's Overture to "Der Freischuetz" will be omitted. Ruth Posselt will play Khatchaturian's Violin Concerto instead of Dvorak's Sunday afternoon, Aug. 1, with her husband, Richard Burgin, conducting; Vaughan Williams' Tallis Fantasia and William Schuman's American Festival Overture will be substituted for Prokofiev's "Chout" Suite. On Saturday night, Aug. 14, Charles Munch will conduct Ravel's "Le Tombeau de Couperin" in place of the Ravel concerto originally announced for Miss Henriot.

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30, Boston Symphony Orchestra, Pierre Monteux conducting; soloist, Claudio Arrau, pianist. Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emperor"); Symphony No. 5, Beethoven.
Wednesday, 8:30, Albeneri Trio (Erich Iter Kahn, pianist; Giorgi Chomet, violinist; Benar Heifitz, cellist). Trio in B, Op. 8, Brahms; Trio in D minor, Martinu; Trio in B flat, Op. 97 ("Archduke"), Beethoven.
Friday, 8:30, Chamber Orchestra, Boston Symphony Musicians, Charles Munch, conductor. Suites Nos. 1 and 4; Cantata No. 93 "Wer nur den lieben Gott" (Hugh Ross conducting), Bach.
Saturday, 8:30, Boston Symphony Orchestra, Pierre Monteux conducting. Excerpts, "St. Sebastian," Debussy; "Les Djinns," for Piano and Orchestra (soloist, Vera Franceschi, pianist), Franck; "La mer," Debussy; Symphony in D minor, Franck.
Sunday, July 18, 2:30, Boston Symphony Orchestra, conductor, Charles Munch; soloist, Leo Smit, pianist. "Iberia," Debussy; Piano Concerto, Copland; "Fantastic Symphony," Berlioz.

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Berkshire Festival:

Munch Offers Bach Program

2,800 Attend Fine Opening

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass, July 10—Charles Munch opened the first of six big weekends of this year's Berkshire Festival with a Bach program in the theatre-concert hall last night.

A crowd of 2,800 people attended.

The program consisted of five of the six Brandenburg concertos played by 40 members of the Boston Symphony Orchestra. They were well conducted by giving Nos. 1, 3, and 2 before and Nos. 6 and 5 after the intermission.

Ragged Tempo

This "Bach Madness" did not have quite so much method in it as one might have expected. Munch always has approached Bach in virile fashion but perhaps not with such an over-vital rhythmic urge as he did last night.

For that reason the performances sounded unnecessarily rough and altogether too rugged. Things went wrong here and there with tempos, difficult passages, and endings.

The soloists were the bright spot of the first half of the concert.

Roger Voisin's "Bach" trumpet in the second concerto may have sounded like a child's toy instrument injected into the assemblage, but it was most skillfully played.

So, too, were the flute of Doriot Anthony, the oboe of Ralph Gomberg, and the violin of Richard Burgin.

Fine Evening

In the sixth and fifth concertos much was much more in the vein. The former found the viola and cello sections of the orchestra in excellent form.

The latter gained in stature through the finely-controlled playing of Lukas Foss whose piano cadenza in the first movement was a model of crescendo playing.

Whatever the reservation about the performances, however, the music gave everyone a lift. A whole evening of the Brandenburg concertos is just enough. They never let the listener down.

Boston Sunday Herald
July 11, 1954

K TIMES, SATURDAY,

MUNCH CONDUCTS 5 BACH CONCERTOS

'Brandenburg' Works Given at the Opening Program of Series at Tanglewood

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 9—Twenty-eight hundred people somehow managed to pack themselves into and about the theatre-concert hall this evening at Tanglewood for the first concert of the Bach-Mozart series of the Berkshire Festival of 1954.

Charles Munch led an orchestra of some forty players of the Boston Symphony Orchestra in a program devoted entirely to five of the six so-called "Brandenburg" Concertos for chamber orchestra of J. S. Bach. There were listeners on the stage back of the orchestra and hundreds stood or were seated outside the hall and answered, by their presence and their applause, the question that a newcomer to the festivals was heard to ask—whether a whole evening of nothing but the "Brandenburg" Concertos wouldn't prove tiresome.

The evening was an unmitigated delight, if only because of the infinite variety, brilliancy and spirit of Bach's writing. If ever learning were worn lightly, and the presence of a master hand wholly concealed by the apparent spontaneity and unreflecting exuberance of the music, it is in those extraordinary pieces. For the six concertos, composed for and dedicated to the German princeling who neither acknowledged them or gave them a designated place in his music library, are highest art and popular entertainment in one. Regardless of the relative merits of their interpretation, they will captivate an audience.

Differing Interpretations

This is said with cognizance of the fact that this evening's performances were by no means of the same level of excellence. The opening performance of the First Concerto was more conspicuous for rugged energy and over-emphasis than for clarity, balance, or technical precision.

Next in order of succession came the Third Concerto—for the strings—a marked improvement in finish, if not unfailing distinction of delivery. The "star" performance of the evening—though the word "star" must be taken in a symbolic sense when writing of a superb ensemble achievement—was that of the Second Concerto, the very brilliant one in F major, with the solo parts for trumpet, flute, oboe and violin.

This was playing of the finest, of a score so rich and exuberant in its workmanship that one wanted to cry "bravo" to Bach after each measure and was reluctant to have him stop, knowing that he could lengthen each movement by another five or ten minutes and simply delight us.

The soloists were Roger Voisin, who played the special small trumpet designed especially to cope with the prodigious difficulties of the high, florid trumpet part; Doriot Anthony, the first-class young woman flutist of the Boston Symphony, now a vital and interesting player, who will become more mellow and authoritative with further experience; Ralph Gomberg for the first-class oboe, and Richard Burgin, honored concertmaster, for the solo violin.

This was exhilarating, though we find the tone of the small trumpet and Mr. Voisin plays so that it is too shrill for the good of the music. The performance of the Fifth Concerto, with the famous piano—originally harpsichord—cadenza, was the brilliant conclusion of the evening.

It might be said that in this last respect there was a little too much sentiment, when it came to romanticizing somewhat Bach's writing, and in not keeping sufficiently to a clear, unsentimental, sculpturesque line in the more lyrical measures.

As a whole, this performance made a conclusion that the audience stormily applauded.

Tanglewood (Mus) BEE
Tanglewood
July 9, 1954

Martial Singher

4-piece Boston Symphony will give its first con- the 1954 Berkshire Festi- Saturday night, July 10, presentation of Hector The Damnation of Faust". ert will be given in the sic Shed at Tanglewood, ass.

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1954 Berk- y the Boston for concerts y evenings, and on six- ly 11 to Au- sic Shed at have sur- Summer of E. Judd an-

Berkshire Festival
In Second Week

This afternoon in the Music Sched at Tanglewood, Lenox, Mass., Pierre Monteux will conduct an all-Beethoven program consisting of the "Leonore" Overture, No. 3; the Piano Concerto No. 5 ("Emperor"), with Claudio Arrau as soloist and the Symphony No. 5.

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of chamber music by the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday evening in the Theatre-Concert Hall; an all-Bach program, including a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening in the Theatre-Concert Hall; a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Friday evening, in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon (July 18), in the Music Shed.

tsfield, Massachusetts, Saturday, July 10, 1954. EAGLE

RELAXING at the Tanglewood grounds before their performance tonight with the Boston Symphony Orchestra of Hector Berlioz' dramatic symphony, "The Damnation of Faust," are, left to right, G. Wallace Woodworth, who trained the Harvard Glee Club and Radcliffe Choral Society choir of 110 voices; Eleanor Steber, soprano soloist of the Metropolitan Opera Company; Dr. Charles Munch, music director of the BSO; Martial Singher, baritone, and standing, David Poleri, tenor.

Tanglewood Tales

* * *

Foss Commissioned To Write Composition

Lukas Foss reveals he has been commissioned by the Schweitzer Foundation to compose an orchestral piece which the Boston Symphony Orchestra will perform on the 80th birthday next January, of Albert Schweitzer, noted philosopher, physician, organist, humanitarian and exponent of Bach, who is a nephew by marriage of Conductor Charles Munch. Mr. Foss is also at work on a piano piece and has titled his fairy tale opera for the National Broadcasting Co. "Griffelkin."

* * *

Bach Cantata Soloists

Theresa Green, Beatrice Krebs, David Lloyd and McHenry Boatright have been named soloists in the Bach Cantata No. 93 "Wer nur den lieben Gott," which Hugh Ross will conduct for the first time at Tanglewood when Charles Munch leads a chamber orchestra of Boston Symphony players in an all-Bach program next Friday, in the theater concert hall at Tanglewood.

* * *

Lectures For Students

The first of informal lectures to students at the Berkshire Music Center in a series planned by Dean Ralph Berkowitz, entitled "Aspects of Music," were given at Tanglewood this week. Lukas Foss spoke "On Listening to Music" on Monday; Aaron Copland on "Berlioz From the Composers' Viewpoint" on Friday. Lukas Foss' musicianship class on Wednesday heard him on the subject of "The Bach Style."

* * *

A high official from Finland is expected at Tanglewood the week of Aug. 1. On Sunday, Aug. 1, when Richard Burgin conducts the Finnish composer's symphony No. 2 in the Berkshire Festival Shed concert, details will be announced of a scholarship to be established at the Berkshire Music Center by the Koussevitzky Music Foundation.

Music

Colorful Performance Given Bach Brandenberg Concertos

By JAY C. ROSENFELD

An evening of the Bach Brandenburg concertos, all except the fourth, was the program in the theater-concert hall at Tanglewood last night as the first of the Friday nights to be devoted to music for a small orchestra. In the new alignment which has been planned for this season, what was the original Bach-Mozart series is to be expanded to include a wider circle of composers although Bach and Mozart are to be the anchors.

While the playing of the Brandenburgs has become a tradition by now at Tanglewood, there is no traditional playing there of these famous concertos. We were treated last night to several new ideas and different versions which, in general, were advantageous. The 30-odd men played with incisive rhythm and the various instrumental requirements of the different concertos added interest and color to the evening. The soloists, too, all veterans of varying terms of service, were bright additions to the evening's enjoyment.

* * *

THE EVENING ENDED with the big fifth in which the soloists were Doriot Anthony, flute, Richard Burgin, violin, with Lukas Foss, piano, playing the part originally written for cembalo. The larger assignment, by far, of course, falls to the piano and Mr. Foss played with even more eloquent and deeper conception than ever before. There was fluent poetry in the big cadenza of the first movement and beautifully articulated inflections and divisions in his statement of the whole work.

The Brandenburgs were undoubtedly played without a conductor in Bach's day and while Charles Munch, the conductor of the Boston Symphony Orchestra, properly confined himself mainly to tempo indications, he neither controlled nor dominated the situation during the evening.

As a matter of fact, certainly the sixth, for divided violas and celli, with all due respect for Mr. Munch, is better played with the principal viola watching the principal cello rather than both watching a baton. The violas forced their tone somewhat here, but this is understandable, considering the powerful impulses and metric interest Bach affords them. This alone might have been avoided, but the second theme of the first movement was thereby submerged and obscured when it fell to the celli.

* * *

ROGER VOISIN never played the high register trumpet in F in the second concerto so well as he did last night. The strings used a more detached off-the-strings bowing than before and thereby added brilliance and clarity, even though they changed the values of some notes. Mr. Burgin's solos were excellently executed. In the slow movement Ralph Gomberg, oboe, and Miss Anthony, flute, played with conspicuous beauty, Mr. Gromberg especially achieving some notable phrasing.

WESTPORT, CONN
TOWN CRIER
7/1/54

CLAUDIO ARRAU, pianist, will be guest soloist with the Boston Symphony in an All-Beethoven Berkshire Festival program in the Music Shed at Tanglewood on Sunday, July 11, at 2:30 p.m. He will also play in a Beethoven chamber music program in the Theatre-Concert Hall on Wednesday, July 7, at 8:30 p.m., which opens the six-week Festival season.

TANGLEWOOD — Lenox, Mass.

Berkshire Festival

BY THE BOSTON SYMPHONY ORCHESTRA

CHARLES MUNCH, Music Director

Opening Shed Concerts Tonight and Sunday Afternoon

● 6 Wed. Eve. Chamber Concerts
● 6 FRI. Eve. Theater Concerts
● 6 SAT. EVE. Shed Concerts
● 6 SUN. AFT. Shed Concerts

Tickets for Shed Concerts, $6.50 (Box seats), $5.50, $4, $3.50, $3, $2.50
Friday Concerts—$4, $5; Wednesday Concerts—$2, $3

For programs and ticket information write or phone:
TICKET OFFICE, Tanglewood, Lenox, Mass. Phone—Lenox 600

EAGLE July 10, 1954

[150]

Berkshire "Eagle" July 10, 1954

BSO Moves Into the Music Shed For 'The Damnation of Faust'

Initial Performance Tonight at Tanglewood of Berlioz' Dramatic Legend To Feature Harvard, Radcliffe Choral Group

TANGLEWOOD — The 104 piece Boston Symphony Orchestra moves into the Music Shed at Tanglewood this evening to open the 1954 series of six Saturday night and Sunday afternoon concerts. The performance, with Dr. Charles Munch conducting, will start at 8:30.

2800 Here Last Night

The first two Berkshire Music Festival chamber concerts held in the theater-concert hall drew large audiences. Last night's performance by the BSO chamber orchestra attracted 2800 music lovers to Tanglewood.

At tonight's opening of the Shed series, three weeks earlier than in the past, Dr. Munch will conduct for the first time at Tanglewood Hector Berlioz' dramatic legend, "The Damnation of Faust," Op. 24.

The Harvard Glee Club and Radcliffe Choral Society of 110 voices directed by G. Wallace Woodworth will participate. The soloists, all making their Tanglewood debuts, are Eleanor Steber, soprano, David Poleri, tenor, Martial Singher, baritone and Donald Gramm, bass.

Runs 2½ Hours

Although the work, which runs 2½ hours with a single intermission, has never before been presented at a Berkshire Festival, Mr. Munch, president of the Berlioz Society, conducted it in Boston last winter in a performance that received unanimous critical praise, The Boston Herald calling it "the supreme Charles Munch achievement in Boston, perhaps even the supreme achievement of his career."

"The Damnation of Faust" is the first of a number of Berlioz' works, including the dramatic symphony "Romeo and Juliet" (July 31), the "Requiem" (Aug. 15), the song cycle "Summer Nights," the "Te Deum" (Aug. 7) and the symphony "Harold in Italy" (July 25) to be given in their complete form at Tanglewood this summer in observance of the 150th season of the birth of the French composer.

Miss Steber, a leading member of the Metropolitan Opera Company, who returns to Tanglewood Aug. 7 to sing "Summer Nights" with the Boston Symphony, has just performed at the Holland Festival in Scheveningen and the Maggio Musicale in Florence, Italy. In the summer of 1953 she sang at such major European music centers as Vienna and Lucerne, the opening night at Bayreuth's Wagner Festival and the Edinburgh Festival. Later this summer she sings at the Red Rocks Festival, Denver, and at the opening night of the Hollywood Bowl, California.

Former Music Center Student

A Berkshire Music Center pupil in 1947 and 1948, David Poleri, who sings Faust, returns after many engagements with major orchestras and performances with the New York City Opera Company. He sings this summer at Tanglewood in the "Te Deum" and "Requiem."

Another leading member of the N.Y. City Opera Company, Donald Gramm will sing the role of Brander in tonight's performance. Mr. Gramm began his musical training in Milwaukee at the age of eight. During four years as a scholarship student at the Chicago Musical College, he won the Paul Lavalle scholarship. Since winning the Chicagoland Musical Festival first prize in 1943, he has had engagements with the Chicago, San Francisco and Pittsburgh Symphony Orchestras. After his Tanglewood appearance, Mr. Gramm goes to the Hollywood Bowl, the Peninsular Festival under Thor Johnson in Wisconsin, and North Carolina's Brevard Festival.

Martial Singher, the Mephistopheles, is a member of the Metropolitan Opera Company who came from his native France in 1944. During his American career he has sung 700 times in recital, with orchestra, and in opera. Latterly he has devoted much of his time to teaching voice and interpretation at the Juilliard School of Music in New York, the Metropolitan School of Music in Chicago, the Music Academy of the West in Santa Barbara, Calif., and been director of the vocal department at the Conservatoire in Montreal.

Four Parts, 20 Scenes

"The Damnation of Faust" is in four parts, of 20 scenes. The first is devoted to the solitary Faust. In the second, Mephistopheles appears and dominates. In the third, the meeting with Marguerite is effected, and in the last, the lovers are united and torn apart, Faust is dragged to perdition and Marguerite saved.

The solo in the epilogue, "A Voice on Earth," is sung by McHenry Boatwright, bass, of Boston, a student of opera dramatics at the Berkshire Music Center.

The first Sunday afternoon Music Shed concert, at 2:30 tomorrow will have Pierre Monteux as guest conductor in an all-Beethoven program, consisting of the Overture to "Leonore," No. 3; Piano Concerto No 5 ("Emperor") and Symphony No. 5. Claudio Arrau, the eminent Chilean pianist who is soloist, first appeared with the Boston Symphony Orchestra Feb. 4, 1924 under the direction of Mr. Monteux. His return to Tanglewood tomorrow, for the first time since 1949 when his concert broke records, accordingly marks the 30th anniversary of his association with the Boston Symphony Orchestra, with which he has played many times.

MUSIC UNDER THE SKY—More than 15,000 music lovers are expected to attend the annual Berkshire Festival of the Boston Symphony Orchestra at Tanglewood this year. Tonight Charles Munch will conduct "The Damnation of Faust," by Berlioz, and Pierre Monteux will conduct an all Beethoven program tomorrow afternoon.

Albany Times-Union July

NEW YORK WORLD-TELEGRAM AND SUN, SATURDAY, JULY 10, 1954.

Music

The Berkshires Echo to Bach

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., July 10.—The opening concert of the Berkshire Festival's first weekend was given last night in the theater-concert hall. This is a small house, seating 1200. Actually the attendance was 2800, counting the music lovers huddled about the lawn outside the auditorium.

It was all Bach, this program. Five of his six Brandenburg concertos (the No. 4, excluded), which, you will agree, is quite a lot of Bach.

Wonderful Variety.

But these audiences at Tanglewood are true devotees of Johann Sebastian. (He isn't called the "All-Father" of music for nothing, you know.) And, as you can imagine, five "Brandenburg" concertos filled the cool, cloudless evening with notes like swarms of fireflies.

There is a wonderful variety to these concertos. None is like any other, really, yet all have the same stamp. The variety, the difference between them is to be noted in the choice of instrumental combinations employed.

The Boston Symphony Orchestra, reduced, with Charles Munch at the helm, sailed through these compositions in a practiced manner. They have always been especial glories of the orchestra, the "Brandenburgs." Yet I would say that on the whole, such as I have heard of them before this were delicately handled.

Rough Sound.

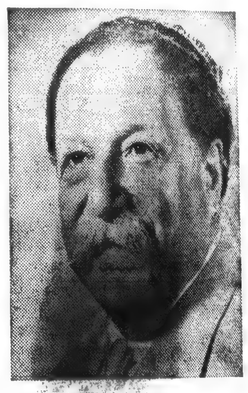
Last night, Mr. Munch seemed generally bent on keeping the strong beats heavier than seemed necessary. Not in all places, of course, but enough to give one that impression. When that happened, naturally, the results were rough sound, particularly in complicated passages, where musical lines intertwine about each other like vines.

Moreover, the situation was by no means improved by the rather frequent and, it appeared to me, unnecessary deviation of the tempo. I have heard jazz groups, without a conductor, keep a tempo going perfectly, without variation of any kind from beginning to end of a session. And that reminds me that Mr. Munch's tempos lacked the buoyancy that the Bach music required. As you know, such as I have heard of them before this were delicately handled.

Now that I've got off the gripes, there is much to be said in favor of certain renditions. The Concerto No. 2, in F Major, for trumpet, flute, oboe and violin, with strings, and the D Major, No. 5, for orchestra with piano, flute and violin supplied the listeners with such satisfactions as, perhaps, they had been awaiting.

SPRINGFIELD FREE PRESS—SATURDAY, JULY 10

At Tanglewood



Pierre Monteux will be guest conductor of the Boston Symphony Orchestra at the Berkshire Festival concerts on Sunday, July 11, at 2:30 p.m. (an all-Beethoven program with Claudio Arrau, pianist, as soloist), and Saturday evening, July 17, at 8:30 (an all French program with piano soloist Vera Franceschi) at Tanglewood, Lenox,

Republican July 11, 1954

THE SPRINGFIELD SUNDAY REPUBLI

Lunch Box Check for Tanglewood Trip

An advance peek into their lunch boxes occupied one foursome of the 60 members of the Springfield Business and Professional Women's Club as they awaited busses for the second annual trip to Tanglewood yesterday afternoon. Shown in front of First Church in Court Square, are, left to right, Mrs. Beatrice R. Manley, Miss Edith M. Watson, Miss Olive M. Saber, Miss Helena M. Collins. The success of last year's Tanglewood trip resulted in a doubling of attendance from the club this year.

HARTFORD, CONN. COURANT - 1954

Tanglewood Auditions May 9 In New York

The final instrumental auditions for applicants to the Berkshire Music Center, Tanglewood, will be held in Carnegie Recital Hall on Sunday, May 9 between 12 and 2 o'clock. All students accepted for the school orchestra at Tanglewood will be eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

Final auditions for active participants in the Opera Department will be held in the same Hall on Saturday, May 15 from 11 a.m. to 1 o'clock.

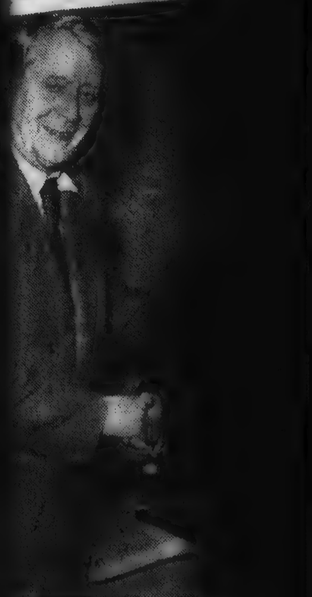
The Berkshire Music Center's twelfth season will extend from July 5 to August 15 and will be held in connection with the Boston Symphony Orchestra's Berkshire Festival.

Applicants ... are advised to appear at the ... Center, Tanglewood, ... possible, but ... Boston 15, Mass. Symphony Hall, ... Applications and catalogues may be obtained at the time of the auditions.

[151]

July 11, 1954 Y REPUBLICAN,

Maestros



h, (left), noted conductor o
n welcoming his old friend
sic Center at Tanglewood
the Music Shed this afte
program.

anglewood

0—Eight Berkshire students at Tanglemer are disdaining comforts of Wheatle students' dormimore rugged life, ing on the edge of wl. Since four are a trombone player chorus leader, they ed to give a nocturtheir own. In a ives Norman Bernll, Mass., the trombter from last sumBritton, Hindsboro, Colgrass, Brookfield, cCausland, Milford, ert Duffy, Littleton, tympanists, and the is Maurice Carbonviston, Me. Their nearby tent are two Ludwig and Laura University of Illinois, Harold Johnson, Herbert Gibson, Danh associates in the nent. Two Wisconre also quartered in time scene of Destudies, William Kelkee, and Bert Philsse, who play violin pectively in the stu-

itelaw, of Boston, the summer at tape-recording the chamber orches-, the Saturday Sunday afternoon concerts of the phony in the Berkl, for WGBH-FM, non-commercial station which 50-80 mile radius during the past has broadcast in rm live concerts ony Hall of the hony's Friday aftSaturday night station is cosupported by the hony, Boston Col- University, Harr., the Museum of the New England of Music, Northversity and Tufts broadcasts inroom lectures, fo-, poetry and news.

w, producer and will offer the first "tape" to WGBH's turday July 17, the Berlioz "Damnaen given at Tangleand the recorded continue until the mber.

from Ceylon, Tori Horace Jam Modt the Curtis Hotel, anglewood visitors nother interesting ith Adolf Berle in on, was Benjamin ador from Costa ited Nations.

Informal lectures t the Berkshire in a series an Ralph Berked "Aspects of given at Tanglek. Lukas Foss tening to Music" aron Copland on the Composers'

Bostonians On a Shuttle

With the Boston ... certs in Boston ... Berkshire Festival ... the Boston Symphony ... chestra has been ... weekly ... The ... who ... leave ... nights ... for the ... rehearsals for the ... chestra's ... concerts, and ... Boston in time for ... day night program ... bank of the Charles.

Musicians who ... Friday night ... chestra concerts ... commute; twenty ... are members of the ... shire Music Center.

outside ... celed on ... Munch, ... formed ... Symphon ... French ... forming ... concerto ... perform ... ducting ... Tanglewood ... August 1.

Willia ... retiring ... E. Judd ... "Meadow ... studio ... French ... and Mis ... the Juds ... vision ... Manager ... attending ... certs th ... the bu ... soloist C ... Tanglew ... John Or ... The Ba ... New Yo

Lukas ... commiss ... Foundati ... tral piec ... phony O ... the 80th ... of Alber ... opher, p ... itarian a ... is a nep ... ductor C ... is also ... and has ... for the ... Company

TIGHT BINDING

N. Y. Herald-Tribune
July 11, 1954

Bostonians On a Shuttle

With the Esplanade co
certs in Boston and
Berkshire Festival in Len
the Boston Symphony
chestra has begun a tw
weekly shuttling operati
The [illegible] musici
who take part in both ser
leave [illegible] Wednesd
nights to reach Tanglewo
for the Thursday afterno
rehearsal for the full
chestra's week-end festi
concerts, and get back
Boston in time for the Mo
day night program on
bank of the Charles.

Musicians who play in
Friday night chamber
chestra concerts do
commute; twenty of th
are members of the Be
shire Music Center's facu

PRESS—SATURDAY, JULY 10, 19

Tanglewood

[illegible] will be guest
[illegible] of the Boston Sym
[illegible] Orchestra at the Berk
[illegible] Festival, concerts on Sun
[illegible]y, July 11, at 2:30 p.m. (an
[illegible]Beethoven program with Clau
[illegible]rrau, pianist, as soloist),
[illegible]d Saturday evening, July 17,
[illegible]:30 (an all French program
[illegible] piano soloist Vera Fran
[illegible]i) at Tanglewood, Lenox,

HARTFORD, CONN.
COURANT
MAY 2 - 1954

Tanglewood Auditions May 9 In New York

The final instrumental audi
tions for applicants to the Berk
shire Music Center—Tanglewood
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12 and 2 o'clock. All students
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for tuition grants from the
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Final auditions for active par
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ment will be held in the same
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11 a.m. to 1 o'clock.

The Berkshire Music Center's
twelfth season will extend from
July 5 to August 15 and will be
held in connection with the Bos
ton Symphony Orchestra's Berk
shire Festival.

Applicants who intend to ap
pear at the auditions should, if
possible, notify the Registra,
Symphony Hall, Boston 15, Mass.
Applications and catalogues may
be obtained at the time of the
auditions.

July 11, 1954
SUNDAY REPUBLICAN, SPRINGFIELD, MAS

Maestros Meet

Charles Munch, (left), noted conductor of the Boston Symphony Orchestra, seen welcoming his old friend Pierre Monteux to the Berkshire Music Center at Tanglewood. Monteux will be guest conductor in the Music Shed this afternoon, in an all-Beethoven program.

Tanglewood Topics

[illegible] 10 Eight Berkshire
[illegible] students at
[illegible] summer are disdainful
[illegible] comforts of Wheat
[illegible]ale students' dormi
[illegible] the more rugged life
[illegible] camping on the edge of
[illegible] Since four at
[illegible] are a trombone player
[illegible] a chorus leader, they
[illegible] equipped to give a noctur
[illegible] concert of their own. In a
[illegible] shack lives Norman Bern
[illegible] of Lowell, Mass., the trom
[illegible] a repeater from last sum
[illegible] Melvin Britton, Hindshore
[illegible]ine; Colgrass, Brookfield,
[illegible] Lloyd McCausland, Milford,
[illegible] and Albert Duffy, Littleton,
[illegible] are the tympanists, and the
[illegible] leader is Maurice Carbon
[illegible] of Lewiston, Me. Thr
[illegible]ors in a nearby tent are two
[illegible]rs of Ludwig and Laur
[illegible] of the University of Illinois.
[illegible]campaign Harold Johnson
[illegible]o, and Herbert Gibson, Dan
[illegible] Ill., both associates in th
[illegible] department. Two Wiscon
[illegible]dents are also quartered in
[illegible]ge, a drama scene of De
[illegible]en V. Stubes, William Ke
[illegible]Nu[illegible]ssee, and Bert Pe
[illegible] of LaCrosse, who play viol
[illegible]cello respectively in the stu
[illegible]symphony.

* * *

[illegible]rden Music Tow, of Boston,
[illegible]pending the summer at
[illegible]Seacoast, taped recording the
[illegible]ast night chamber orches
[illegible] concerts, the Saturday
[illegible]r and Sunday afternoon
[illegible]symphony concerts of the
[illegible]on Symphony in the Berk
[illegible]e Festival, for WGBH-FM,
[illegible]ton the non-commercial
[illegible]ational station which
[illegible]hes a 65-80 mile radius
[illegible] which during the past
[illegible]e years has broadcast in
[illegible]plete form live concerts
[illegible] Symphony Hall of the
[illegible]on Symphony's Friday
[illegible]on and Saturday
[illegible] the series is supported by the
[illegible] Symphony Boston Co
[illegible]Lowell, University
[illegible]N[illegible] the Massac
[illegible]Ass[illegible] the New
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[illegible] and
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[illegible] [illegible]
[illegible] [illegible]
[illegible] [illegible]
[illegible] will continue until the
[illegible] of September.

* * *

[illegible]editors from Ceylon, Tho
[illegible]ova and Horace
[illegible]ewing at the Curtis Hotel
[illegible]were Tanglewood visitors
[illegible]s. Another interesting
[illegible]r with Adolf Berle
[illegible]Washington, was Berle's
[illegible]Ambassador from Costa
[illegible] to the United Nations.

* * *

[illegible]n of it musical
[illegible]dents at the Berkshire
[illegible] Center in a series
[illegible]ed by Dean Ralph Berk
[illegible]entitled "Aspects of
[illegible]" were given at Tangle
[illegible]this week. Lukas Foss
[illegible]e on "Listening to Music"
[illegible]Monday; Aaron Copland on
[illegible]oz from the Composers'
Viewpoint" on Friday. Lukas Foss' Musicianship Class on Wednesday heard him on the subject of "The Bach Style".

* * *

Retiring manager George L. Judd of the Boston Symphony Orchestra, in recognition of the first Berkshire Festival being given 20 summers ago, spoke as one neighbor to another to the Lenox Kiwanis Club last Wednesday.

* * *

William J. Cox, assistant to the principal of the Phillips Academy at Exeter, N. H., and Chairman of the Society of Friends of the Berkshire Music Center, the organization through which interested and generous people can help support the summer music school of the Boston Symphony Orchestra, will address the Pittsfield Kiwanis Club on Wednesday, July 14.

* * *

Charles Munch, music director of the Boston Symphony Orchestra, while on vacation last month in his native Strasbourg, France, took over the helm of his erstwhile orchestra, the French National Radio Orchestra, for a concert on June 20 in the Strasbourg Festival, at short notice, and, according to a review received this week in highly laudatory fashion. The concert had been reserved for Soviet composer Dmitri Shostakovitch to conduct his new Tenth Symphony, which hasn't yet been performed outside of the USSR. It was canceled on short notice, and Mr. Munch, invited to fill the gap, performed the posthumous Schubert Symphony in C Major, with young French violinist Annie Jodry performing the Khatchaturian violin concerto which Ruth Posselt will perform with Richard Burgin conducting the Boston Symphony at Tanglewood on Sunday afternoon, August 1.

* * *

William Judd, elder son of retiring BSO manager George E. Judd, vacationing at "Meadowlark", the former studio of Daniel Chester French in West Stockbridge, and Miss Ruth O'Neill, both of the Judson, O'Neill & Judd division of Columbia Artists Management, New York, are attending the Tanglewood concerts this weekend. This is the bureau which manages soloist Claudio Arrau. Another Tanglewood concert guest is John Ortiz, artists' manager of The Baldwin Piano Company, New York.

* * *

Lukas Foss reveals he has been commissioned by the Schweitzer Foundation to compose an orchestral piece which the Boston Symphony Orchestra will perform on the 80th birthday, next January, of Albert Schweitzer, noted philosopher, physician, organist, humanitarian and exponent of Bach, who is a nephew by marriage of conductor Charles Munch. Mr. Foss is also at work on a piano piece and has titled his fairy tale opera for the National Broadcasting Company "Griffelkin."

6D Springfield Republican July 10

All-Beethoven Program At Lenox This Afternoon

Pierre Monteux to Conduct 'Leonore' Overture No. 3, 'Emperor' Concerto With Claudio Arrau as Soloist, and Symphony No. 5 at Tanglewood

Lenox, July 10—The first Sunday afternoon concert of the summer season at Tanglewood is scheduled for tomorrow, in the Music Shed at 2.30. Pierre Monteux will conduct the full Boston Symphony Orchestra in an all-Beethoven program, opening with the "Leonore" Overture No. 3.

This will be followed by a performance of the Piano Concerto No. 5, the celebrated "Emperor" Concerto, with the Chilean pianist, Claudio Arrau, as solcist. It is now 30 years since Mr. Arrau first appeared with the Boston Symphony, then directed by Mr. Monteux. The program will be climaxed with another Beethoven masterpiece, the majestic and impassioned Symphony No. 5.

VERA FRANCESCHI

The Albeneri Trio

The second week of four Berkshire Festival concerts will continue with an evening of chamber music by the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday at 8.30 in the Theater-Concert Hall. An all-Bach program, including, a cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Charles Munch will be given Friday evening in the Theater-Concert Hall.

There will be a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Saturday evening, in the Music Shed. Next Sunday afternoon the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, will play a program of Debussy, Copland and Berlioz, in the Music Shed.

In the event of rain the Wednesday and Friday evening concerts will be moved to the Music Shed. General admissions to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of performance, and Festival patrons are invited to attend a public rehearsal of the Boston Symphony Orchestra next Saturday at 10 a. m., for the nominal charge of $1 for the benefit of the orchestra's pension fund.

Program Changes

First performances at Tanglewood will be given Friday night of the Bach Cantata No. 93, "Wer nur den lieben Gott," with soloists and students of Dept. II (Choral) and Dept. IV (Opera) of the Berkshire Music Center assisting; of excerpts from "St. Sebastian" by Claude Debussy, of Cesar Franck's "Les Djinns" for piano and orchestra Saturday night and of Aaron Copland's piano concerto next Sunday. Piano soloists Vera Francheschi and Leo Smit will also make their Tangelwood debuts.

Charles Munch, music director, announces changes in the concert to be played by the orchestra in the Music Shed at 2.30 p. m. on Sunday afternoon, Aug. 1.

Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture," to be followed by Vaughn Williams' "Fantasia on a Theme by Thomas Tallis," then by the Khatchaturian violin concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout" ballet suite of Prokofieff and the Dvorak violin concerto.

Previous Changes

Changes in the festival programs previously announced involve the advancement to July 24 of Nicole Henriot, French pianist, as soloist, playing the Liszt E-flat piano concerto on that program, replacing Weber's Overture to "Der Freischutz." On the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mrs. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner.

Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

We were unable to attend opening exercises of the Music Center at Tanglewood last Sunday, in spite of many delightful associations we have enjoyed in the past with that annual event. Neither are we permitted to attend the opening concert in the Theater-Concert Hall this coming Sunday, when the Berkshire Festival season gets under way. However, it will not be until the Saturday, July 17 and the following Sunday that the Tanglewood season really gets into full swing with big concerts in the Music Shed.

It makes us restless to miss activities at Tanglewood, for until one year ago, we had hardly been absent from a single concert during its entire existence—our first associations with the project dating back to the days when concerts were held in a tent. If especially irked us to be absent on Sunday, for a great many members of the older personnel who have served the project in various capacities almost from the beginning, are this year turning the reins over to younger people.

Among others who are retiring this year are George Judd, manager of the Boston Symphony Orchestra for more than a quarter of a century, and Dr. Lewis Perry, chairman of the Music Center activities, both close personal friends that we shall miss.

However one familiar face, among associates of Tanglewood from its inception, still remains. We refer to Henry Dwight of Stockbridge, a trustee of the association, who writes:

"Dear Dave: The Music Center at Tanglewood had its opening exercises this lovely afternoon—450 students met their instructors. Lewis Perry presided, as only he can. George Judd was on the platform for the first and final time. Afterwards the reception in the formal garden, under the finest of Berkshire skies, was as colorful as ever, and you weren't there.

"We all missed you! Tell your doctor that music heals and do come over this summer."

With or without our attendance at the concerts, Henry, our wishes are that this will be the best season yet for all concerned at Tanglewood.

STUDENT CONCERT PLANNED TONIGHT

Lenox, July 10—A concert by students of the Berkshire Music Center will be given tomorrow night at 8:30 in the Chamber Music hall. The program:

Divertimento for String Trio ..... George Green
Sonatine - Vivace, Cantilena - Andantino, Rondo - Vivace
Violin—George Green
Viola—Joseph Pietropaolo
Cello—Camilla Heller
Sonata for Bassoon and Piano ..... Haskel Brisman
Slow and Quietly, Rondo - Lively, Lament - Slow
Bassoon—Isabelle Clore
Piano—Emmanion Diemer
Suite for Violin and Piano ..... Emmanion Diemer
Scherzo, Pastoral, Finale
Violin—Miriam Wexler
Piano—Emmanion Diemer
Eclogue for Three Wood-Winds ..... Claire Polin
Flute—Claire Polin
Clarinet—Kenneth Moore
Bassoon—Robert Martenson
Six Little Pieces for Pianoforte, Four Hands ..... Richard Maxfield
Moderato, Vivo, Adagio Tranquillo, Andante
Allegro Moderato, Allegro con Spirito
Richard Maxfield and Tosai Ichiyanagi
Trio ..... Stefans Grove
Preludium, Fugue, Aria, Rondo
Oboe—Catherine Dufford
Clarinet—Walter Rubin
Bassoon—Patsy Hayes

[152]

Waterbury Republican

Tanglewood To Feature Bach Program

July 11, 1954

An all-Bach program will highlight this week's Berkshire Festival Concerts, at Tanglewood, Lenox, Mass. They will be heard Wednesday, Friday, Saturday, and next Sunday.

An evening of chamber music by The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello; comprises the program to be given in the Theater-Concert Hall Wednesday. The all-Bach program will be conducted by Music Director Charles Munch, Friday in the hall with two suites performed by a chamber orchestra of members from the Boston Symphony Orchestra. A cantata will be conducted by Hugh Ross. Music of Debussy and Franck will be performed Saturday in the Music Shed, with the full 104-piece Boston Symphony. Pierre Monteu will be guest conductor and Vera Franceschi piano soloist. On Sunday afternoon, Munch will conduct the symphony orchestra and Leo Smit will be pianist in a program of Debussy, Copland and Berlioz.

Evening concerts are at 8:30 p. m. and the Sunday concert is at 2:30 p. m. In the event of rain, the evening concerts will be held in the Music Shed. General admissions to the grounds, are placed on sale on the day of performance and Festival patrons are invited to attend a public rehearsal of the orchestra Saturday at 10 a. m. A fee of $1 will be charged for the benefit of the orchestra's Pension Fund.

First performances at Tanglewood will be given of the Bach Cantata No. 93, "Wer nur den lieben Gott," with soloists and students of the Choral and Opera departments of the Berkshire Music Center; of excerpts from "St. Sebastian" by Debussy and "Les Djinns," by Franck; of Aaron Copland's Piano Concerto. Pianists Franceschi and Smit will also make their Tanglewood debuts.

7/11/54

Berkshire Festival Opens Wednesday

An all-Beethoven program of chamber music will mark the opening Wednesday at 8:30 p. m. of the 17th Berkshire Festival in the Concert Hall at Tanglewood, Lenox, Mass. Claudio Arrau, pianist, and the Bel Arte string trio are the featured artists on the program which opens a six week schedule of 24 concerts.

Friday at 8:30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening week end, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust); Martial Singher (Mephistopheles) and Donald Gramm (Brander).

Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's 9; Bach-Mozart concerts which last summer were concentrated in the festival's first three week ends this year are to be held each Friday evening, and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all.

Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

Monday, July 12

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Paul Lipson in

"My Three Angels"

Monday, July 19

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Rex O'Malley in

"The Ghost Train"

Monday, July 26

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Gaye Jordan and William Roerick in

"Madam, Will You Walk?"

Monday, August 2

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Anna Russell in

"Traveler's Joy"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.

"The Tender Land" Copland

Monday, August 9

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in

"The Iron Gate"

Monday, August 16

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. William Roerick in

"Charlie's Aunt"

Monday, August 23

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Betty Field in

"Ethan Frome"

Tuesday, July 13

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"My Three Angels"

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Fred Hellerman, folk-singer and guitarist.

"The American Scene"

Tuesday, July 20

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Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"My Three Angels" (Second week)

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Irwin (Lord) Burgess, Calypso singer.

"Songs From the Caribbean Islands"

Tuesday, July 27

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"The Country Girl"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program, special tickets required.

"L'Amfiparnasso" Vecchi
"The Princess and the Pea" Toch

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Suzy Sann, continental singer, and Irmgard Carle, guitar-recorder.

"From the Plains of the Pusta to the Borders of the Seine"

Tuesday, August 3

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 except Sunday at 7 p.m.

"The Silver Whistle"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required.

"The Tender Land" Copland

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.

"20th Century Troubadour"

Tuesday, August 10

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"The Love of Four Colonels"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.

"From the Pastures of Ireland to the Appalachian Mountains."

Tuesday, August 17

Malden Bridge Playhouse

"The Moon Is Blue"

Tuesday, August 24

Malden Bridge Playhouse

"The Moon Is Blue" (Second week)

Pleasant Valley Sanctuary

Off Route 7 between Lenox and Pittsfield. Watch for signs. Trailside Museum open 1-5 p.m. every day; Red Barn Tea Room, noon to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center

At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

Wednesday, July 14

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Albeneri Trio.

Trio in B, Op. 8 Brahms
Trio in D minor Martinu
Trio in B flat, Op. 97 ("Archduke") Beethoven

Wednesday, July 21

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Zimbler Sinfonietta.

"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

Wednesday, July 28

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Griller String Quartet.

Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance [illegible]

Wednesday, August 4

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Kroll String Quartet.

Quartet in D, Op. 64, No. 5 ("The Lark") Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Theater Co., modern. Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.

Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. [illegible] Strauss

Wednesday, August 18

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Italian and English music of the Renaissance and Baroque.

Wednesday, August 25

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. English medieval and Elizabethan carols.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zeller, sculpture by Frank Eliscu, Wilson collection of [illegible]

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-5; Sunday, 2-5.

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 8:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, telephone Lenox 600.

Wednesday, July 7, Claudio Arrau, piano, and The Bel Arte Trio: Beethoven, String Trio in G, Op. 9, No. 1; Piano Sonatas, Op. 79, 110, 57 ("Appassionata"). Friday, July 9: Bach, Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, piano solo by Lukas Foss. Charles Munch, conductor.

Saturday, July 10: Berlioz, "The Damnation of Faust", with the Harvard Glee Club, Radcliffe Choral Society and soloists. Charles Munch, conductor.

Sunday, July 11: Beethoven, Overture to "Leonore", No. 3; Piano Concerto No. 5 ("Emperor") with Claudio Aarrau, soloist; Symphony No. 5. Pierre Monteux, conductor.

N.Y. Times - July 11, 1954

BENEFIT: Berlioz's "The Damnation of Faust" will be presented in its entirety on Dec. 14 at Carnegie Hall. Jennie Tourel will sing Marguerite, Martial Singher will be the Mephistopheles and Jon Crain will be the Faust. The Schola Cantorum of New York will provide the chorus and the orchestra will consist of ninety-five members of the New York Philharmonic Symphony. Robert Lawrence will conduct. The event will be a benefit for the Metropolitan Opera Fund and orchestra seats will sell for $10 and $15. This will be the first complete performance of the work here since Artur Rodzinski led it for the Philharmonic-Symphony Society of New York in December, 1942.

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor (first Francescatti, violinist; Brahms Symphony No. 3; Beethoven, Violin Concerto.

FRIDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor (first Francescatti, violinist; Brahms Symphony No. 3; Beethoven, Violin Concerto.

FRIDAY, 8:30 P. M., Theater-Concert Hall, Chamber Orchestra, Hugh Ross conductor. Bach, Charles Munch, conductors. Bach, Charles Munch, conductors. Bach Concertos Nos. 1 and 4.

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor (first Francescatti, violinist; Brahms Symphony No. 3; Beethoven, Violin Concerto.

Hall, Chamber Orchestra, Hugh Ross conductor. Bach, Charles Munch, conductors. Bach Concertos Nos. 1 and 4.

Trio in B flat, Op. 97 ("Archduke") ..... Beethoven

Trio in D minor ..... Martinu

Trio in B flat, Op. 8 ..... Brahms

Hall, Chamber Orchestra, Hugh Ross conductor. Bach, Charles Munch, conductors. Bach Concertos Nos. 1 and 4.

Excerpts from St. Sebastian: ..... Debussy

La Mer ..... Debussy

Les Djinns for Piano and Orchestra: ..... Franck

Symphony in D minor ..... Franck

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra, Charles Munch, conductor; Leo Smit, pianist.

Piano Concerto ..... Debussy

Symphonie Fantastique ..... Berlioz

In Brief . . .

The Tanglewood attendance record for the opening weekend can be surpassed as the first piece of evidence that the season was no middle

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BOSTON, MASS. EVENING GLOBE

JUN 25 1954

SOCIETY: Esp

By MARJORIE W. SHEEMAN

Boston musical tradition of 2 memorable years will be changed this Summer when its famed Pi concerts will be given in series alternated with Tanglewood Aug. 10 inclusive and extended through Three nights and ending in July 5 at 8:30 Monday. Th days of each will be with Arthur conductor a Member of Boston Symphony Orchestra at Berkshire

Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

Monday, July 12

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Paul Lipson in

"My Three Angels"

Monday, July 19

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Rex O'Malley in

"The Ghost Train"

Monday, July 26

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Gaye Jordan and William Roerick in

"Madam, Will You Walk?"

Monday, August 2

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Anna Russell in

"Traveler's Joy"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.

"The Tender Land" Copland

Monday, August 9

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in

"The Iron Gate"

Monday, August 16

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. William Roerick in

"Charlie's Aunt"

Monday, August 23

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Betty Field in

"Ethan Frome"

Tuesday, July 13

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Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"My Three Angels"

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Festival concert, Lenox Library, 8:30 p.m. Fred Hellerman, folk-singer and guitarist.

"The American Scene"

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Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

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Tanglewood

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Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Irwin (Lord) Burgess, Calypso singer.

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Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

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"L'Amfiparnasso" Vecchi
"The Princess and the Pea" Toch

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Festival concert, Lenox Library, 8:30 p.m. Suzy Sann, continental singer, and Irmgard Carle, guitar-recorder.

"From the Plains of the Pusta to the Borders of the Seine"

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"The Silver Whistle"

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Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required.

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Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.

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Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.

"From the Pastures of Ireland to the Appalachian Mountains."

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"The Moon Is Blue"

Tuesday, August 24

Malden Bridge Playhouse

"The Moon Is Blue" (Second week)

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Trio in D minor Martinu
Trio in B flat, Op. 97 ("Archduke") Beethoven

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Chamber music, Theater-Concert Hall, 8:30 p.m. The Zimbler Sinfonietta.

"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

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Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Griller String Quartet.

Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Strayhorn and Jayne, dance satirists.

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Tanglewood

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Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

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Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.

Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

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Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Italian and English music of the Renaissance and Baroque.

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Festival Concert, Lenox Town Hall, 8:30 p.m. English medieval and Elizabethan carols.

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On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-5; Sunday, 2-5.

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BENEFIT: Berlioz's "The Damnation of Faust" will be presented in its entirety on Dec. 14 at Carnegie Hall, Jennie Tourel will sing Marguerite, Martial Singher will be the Mephistopheles and Jon Crain will be the Faust. The Schola Cantorum of New York will provide the chorus and the orchestra will consist of ninety-five members of the New York Philharmonic Symphony. Robert Lawrence will conduct. The event will be a benefit for the Metropolitan Opera Fund, and orchestra seats will sell for $10 and $15. This will be the first complete performance of the work here since Artur Rodzinski led it for the Philharmonic-Symphony Society of New York in December, 1942.

In Brief . . .

The Tanglewood attendance record for the opening weekend can be surpassed as the first piece of evidence that the extension of the season was no mistake

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TODAY: Tanglewood, Lenox, Mass. Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required. Shed, 8:30 p.m. Friends program. Boston Symphony Orchestra, conducted by Pierre Monteux, conductor. Vera Francenti, pianist. Beethoven, Symphony No. 3; Piano Concerto No. 5 ("Emperor"); Martinu Symphony No. 1.

SATURDAY: 8:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor. Vera Francenti, pianist. Excerpts from St. Sebastian; Debussy La Mer; Debussy Diptych for Piano and Orchestra; Franck Symphony in D minor. Theater-Concert Hall, 8:30 P. M. Dept. IV. Friends program; special tickets required. Brahms Trio in B flat, Op. 8; Martinu Trio in D; Beethoven Trio in B flat, Op. 97 ("Archduke").

FRIDAY: 8:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor. Vera Francenti, pianist. Excerpts from St. Sebastian; Debussy La Mer; Debussy Diptych for Piano and Orchestra; Franck Symphony in D minor. Theater-Concert Hall, 8:30 P. M. Dept. I. Friends program. Bach program by Chamber Orchestra conducted by Hugh Ross and 4; Beethoven Trio in B flat, Op. 97 ("Archduke").

TODAY, SUNDAY, MONDAY: Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor. Vera Francenti, pianist. Beethoven, Symphony No. 3; Piano Concerto No. 5 ("Emperor"); Martinu Symphony No. 1.

NEXT SUNDAY: 2:30 P. M., Music Shed, Boston Symphony Orchestra, conducted by Pierre Monteux, conductor; Leo Smit, pianist. Debussy Piano Concerto; Debussy Symphonie Fantastique; Berlioz

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N.Y. Times - July 11, 1954

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TIGHT BINDING

BOSTON, MASS. EVENING GLOBE

JUN 25 1954

SOCIETY: Esp

By MARJORIE W. SHERMAN

Boston musical tradition of 2 enjoyable years will be changed this Summer when its famed Es pianale concerts will be given in series alternated with Tanglewood Aug. 10 and extended through These nights at Tanglewood Memorial Shed concerts at the Esplanade will open on July 5 at 8:30 Mondays, Thursdays and Fridays of each week. Fiedler and conductor Arthur Fiedler and members of the Boston Symphony Orchestra will be given with Arthur Fiedler conducting. Members of the Boston Symphony Orchestra will be heard in concerts at the Esplanade on Mondays, Thursdays and Fridays at 8:30 p.m. Saturday matinees at 4 p.m. Friday and Saturday evenings at 9 p.m. Alexander Hilsberg will be the conductor for the Esplanade concerts. Theater Co., modern. Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Strauss

Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

Monday, July 12

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"Madam, Will You Walk?"

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Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.

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"The Moon Is Blue"

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Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

Wednesday, July 14

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Albeneri Trio.

Trio in B, Op. 8 Brahms
Trio in D minor Martinu
Trio in E flat, Op. 97 ("Archduke") Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Alexandra Danilova and partners, ballet. Theater Co., modern. Geoffrey Holden and Co., from Trinidad.

Wednesday, July 21

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Zimbler Sinfonietta.

"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Wednesday, July 28

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Griller String Quartet.

Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance soloists.

Wednesday, August 4

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Kroll String Quartet.

Quartet in D, Op. 64, No. 5 ("The Lark") Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance soloists.

Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.

Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Strauss

Wednesday, August 18

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Italian and English music of the Renaissance and Baroque.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zenoff, furniture from the Berkshire Museum collection, Indian artifacts, Egyptian mummy, fighting fishes, reptiles, etc.

Wednesday, August 25

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. English medieval and Elizabethan carols.

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

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N.Y. Times - July 11, 1954

BERKSHIRE FESTIVAL

Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M. Music Shed, Boston Symphony Orchestra conducted by Pierre Monteux, conductor; Vera Francescatti, violinist. Beethoven: Symphony No. 3 ("Eroica"). Bach: Concerto for Violin and Orchestra in E major. Brahms: Symphony No. 1 in C minor.

FRIDAY, 8:30 P. M. Music Shed, Boston Symphony Orchestra. Pierre Monteux, conductor; Vera Francescatti, violinist. Debussy: La Mer. Bach: Excerpts from St. Sebastian Passion. Brahms: Concerto for Violin and Orchestra in D major. Debussy: Symphonie Fantastique.

SATURDAY, 8:30 P. M. Music Shed, Boston Symphony Orchestra. Charles Munch, conductor. Debussy: La Mer. Brahms: Symphony No. 1 in C minor. Franck: Symphonic Variations for Piano and Orchestra. Beethoven: Symphony No. 7 in A major.

SUNDAY, 2:30 P. M. Music Shed, Boston Symphony Orchestra. Charles Munch, conductor; Leo Smit, pianist. Debussy: Prelude to the Afternoon of a Faun. Ravel: Piano Concerto in G major. Debussy: Nocturnes. Berlioz: Symphonie Fantastique.

NEXT SUNDAY, 2:30 P. M. Music Shed, Boston Symphony Orchestra. Charles Munch, conductor. Program to be announced.

TODAY, 2:30 P. M. Music Shed, Boston Symphony Orchestra. Pierre Monteux, conductor; Vera Francescatti, violinist. Beethoven: Symphony No. 3 ("Eroica"). Bach: Concerto for Violin and Orchestra in E major. Brahms: Symphony No. 1 in C minor.

FRIDAY, 8:30 P. M. Music Shed, Boston Symphony Orchestra. Pierre Monteux, conductor; Vera Francescatti, violinist. Debussy: La Mer. Bach: Excerpts from St. Sebastian Passion. Brahms: Concerto for Violin and Orchestra in D major. Debussy: Symphonie Fantastique.

SATURDAY, 8:30 P. M. Music Shed, Boston Symphony Orchestra. Charles Munch, conductor. Debussy: La Mer. Brahms: Symphony No. 1 in C minor. Franck: Symphonic Variations for Piano and Orchestra. Beethoven: Symphony No. 7 in A major.

SUNDAY, 2:30 P. M. Music Shed, Boston Symphony Orchestra. Charles Munch, conductor; Leo Smit, pianist. Debussy: Prelude to the Afternoon of a Faun. Ravel: Piano Concerto in G major. Debussy: Nocturnes. Berlioz: Symphonie Fantastique.

BENEFIT: Berlioz's "The Damnation of Faust" will be presented in its entirety on Dec. 14 at Carnegie Hall. Jennie Tourel will sing Marguerite, Martial Singher will be the Mephistopheles and Jon Crain will be the Faust. The Schola Cantorum of New York will provide the chorus and the orchestra will consist of ninety-five members of the New York Philharmonic Symphony. Robert Lawrence will conduct. The event will be a benefit for the Metropolitan Opera Fund and orchestra seats will sell for $10 and $15. This will be the first complete performance of the work here since Artur Rodzinski led it for the Philharmonic-Symphony Society of New York in December, 1942.

The Berkshire Festival, Tanglewood, Lenox, Mass., presents chamber music Wednesdays at 8:30 p.m., chamber orchestra Fridays at 8:30 p.m. and the Boston Symphony Orchestra Saturdays at 2:30 p.m. and Sundays at 2:30 p.m. Tickets on sale at the box office, Tanglewood, Lenox 600.

Leader: Harvey Anderson, Op. 7, Claudio Arrau, Earl[illegible]

Single admissions for one performance may be purchased at one dollar each for the following sport for letters presented to at one classmen for participation in 9, No. 1, Juniors, Eg[illegible] awarded as follows: Friday, July 9: Bach-Busoni, Fugue in C minor for organ; Beethoven, Piano Concerto No. 1, 2, 3, 4, 5; Mozart, Piano Concerto No. 20. Friday, July 16: Bach, Concerti for Violin and Orchestra, Nos. 1, 2, 3; Mozart, Concerti for Violin and Orchestra, Nos. 3, 4, 5; Vivaldi, Concerto for Violin and Orchestra in A minor. Friday, July 23: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2. Friday, July 30: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2. Friday, August 6: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2. Friday, August 13: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2. Friday, August 20: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2. Friday, August 27: Bach, Concerti for Violin and Orchestra, Nos. 1 and 2; Bach, Concerti for Two Violins and Orchestra, Nos. 1 and 2; Bach, Concerti for Piano and Orchestra, Nos. 1, 2, 3, 4, 5; Bach, Concerti for Three Pianos and Orchestra, Nos. 1 and 2; Bach, Concerti for Four Pianos and Orchestra, Nos. 1 and 2.

In Brief . . .

The Tanglewood attendance [illegible] the opening weekend [illegible] as the first piece of [illegible] extension of the season [illegible]

BOSTON, MASS. EVENING GLOBE

JUL 25 1954

SOCIETY: Esp

By MARJORIE W. SHERMAN

Boston musical tradition of 2 enjoyable years will be changed this Summer when its famed Es[illegible] series, alternated with Tanglewood concerts and extended through Aug. 10 instead of ending in July. These nights at the Esplanade Memorial Bowl concerts at the Hatch 5 at 8:30 Mondays, Thursdays and Fridays of each week with Arthur conductor and Members of the Boston Symphony Orchestra on the stand. Boston Symphony Orchestra Berkshire Festival Thursdays to the Tanglewood, returning

TIGHT BINDING

("Archduke") Beethoven

"Baroque Concerto" Rossini

Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance satirists.

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Emerson and Jayne, dance satirists.

Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m. Celtic Ballet of Scotland. Ram Gopal, Hindu dancer.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zenorini, sculpture by Franc Epping, Wilson collection of etchings, engravings and lithographs of famous composers (in cooperation with the Boston Symphony Orchestra); Aug. 3-31, Civil War photographs by Mathew Brady.

Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m.
Alexandra Danilova and partners, ballet.
Charles Weldman and Dance Theater Co., modern.
Geoffrey Holden and Co., from Trinidad.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Saturday matinees at 4 p.m. Friday and Saturday evenings at 9 p.m.
The Lester Horton Dance Theater of California

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Symphony in B flat K.319 Mozart
"Mother Goose" Suite Ravel
"Der Burger als Edelmann" Strauss

and "The White Tower", Aug. 18-24. "Fan Fan the Tulip," with Gina Lollobrigida; Aug. 25-28, to be announced.

Mission House

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

Friday, July 16

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductors, Charles Munch and Hugh Ross.
Cantata No. 93 "Wer nur den lieben Gott" Bach
Suites Nos. 1 and 4 Bach

Friday, July 23

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductors, Charles Munch and Hugh Ross.
Concerto Grosso for Strings, Op. 6, No. 4 Handel
Symphony No. 100, "Military" Haydn
"Nelson" Mass Haydn

Friday, July 30

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Charles Munch; soloist, Doriot Anthony.
"The Spider's Feast" Roussel
Flute Concerto Ibert
Serenade for Eight Winds K.388 Mozart
"Paris" Symphony K.297 Mozart

Friday, August 6

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Lukas Foss; soloist, Seymour Lipkin.
"Pulcinella" (complete) Stravinsky
Piano Concerto in B flat, K.450 Mozart
"Idomeneo" (excerpts) with chorus and soloists Mozart

Friday, August 13

Tanglewood

Tanglewood on Parade.

(Program to be announced)

Friday, August 20

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m. Negro Dance Theater.
Grace and Kurt Graff.
Ram Gopal, Hindu dancer.

Friday, August 27

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
Yurek Lazowski, character ballet.
Pearl Lang and Co.
Lotte Goslar.

Saturday, July 17

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Pierre Monteux; soloist, Vera Franceschi.
Excerpts, "St. Sebastian" Debussy
"La Mer" Debussy
"Les Djinns," for piano and orchestra Franck
Symphony in D minor Franck

South Mountain

Chamber Music. 4:00 p.m. Leontyne Price, soprano; Samuel Barber, piano.

Songs by Handel, Mozart, Barber, Poulenc, Faure and "Hermit Songs" by Barber, commissioned by Elizabeth Sprague Coolidge Foundation

Saturday, July 24

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ Recital, Shed, 3 p.m. E. Power Biggs, organist. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Jean Morel, soloist, Nicole Henriot.
"Don Juan" Strauss
Symphony No. 6 Prokofieff
E Flat Piano Concerto Liszt
"Enigma" Variations Elgar

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 4, 1, 5, 3

Saturday, July 31

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Romeo and Juliet" dramatic symphony with Festival Chorus and soloists Berlioz

South Mountain

Trio—horn, violin, piano. 4:00 p.m.
Alexander Schneider, Artur Balsam, John Barrows.
Trio for Horn, Violin and Piano Hugo Kauder
Sonata da Camera Ben Weber
(Commissioned by Friends of Music Foundation)

Saturday, August 7

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ recital, Shed, 3 p.m. E. Power Biggs, organist. Friends
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch; soloist, Eleanor Steber. Berlioz program:
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights," for soprano and orchestra
"Te Deum" with Festival Chorus and soloist

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 5, 2, 9

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" Brahms
Symphony No. 4 Piston
"Le Tombeau de Couperin" Ravel
Symphony No. 3 (with organ) Saint-Saens

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 3 William Denny
Quartet in G, Op. 54, No. 2 Haydn
String Quartet No. 1 Benjamin Lees
Quartet in F major Ravel

Saturday, August 21

South Mountain

Chamber Music Festival, Coolidge Series, 11 a.m. and 4 p.m. Kroll Quartet, Chamber Orchestra from the Boston Symphony Orchestra.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Court and chapel music of Henry V-Henry VIII.

Saturday, August 28

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Music of the German Renaissance and Baroque.

Sunday, July 18

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor Charles Munch; soloist, Leo Smit.
"Iberia" Debussy
Piano Concerto Copland
"Fantastic Symphony" Berlioz
Composers' Forum, Dept. III, Chamber Music Hall, 8:30 p.m. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
Assisting artists, Walter Bricht, piano; Keith Wilson, clarinet.
Opus 18 No. 2 Beethoven
Trio for Clarinet, Piano and Cello Brahms
Clarinet Quintet Mozart

Sunday, July 25

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, William Primrose.
Overture to "Beatrice and Benedick" Berlioz
"Harold in Italy", Symphony (with Viola Solo) Berlioz
Symphony No. 2 Toch
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 1

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Richard Burgin; soloist, Ruth Posselt.
American Festival Overture William Schuman
Fantasia on a theme by Tallis Vaughan Williams
Concerto for Violin Khachaturian
Symphony No. 2 Sibelius
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 8

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti.
Overture to "Alceste" Gluck
Violin Concerto Beethoven
Symphony No. 2 Brahms
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 15

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.
"Requiem" with Festival Chorus and soloist Berlioz

Music Mountain

Berkshire Quartet 4:00 p.m.

(Program to be announced)

Sunday, August 22

South Mountain

Chamber Music Festival, Coolidge Series, 4:00 p.m. Chamber Orchestra from the Boston Symphony Orchestra, Rudolf Serkin and Alexander Schneider.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Music of the Spanish Renaissance.

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

Sunday, August 29

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Vocal and instrumental works of Salamone Rossi, Hebreo (Mantua 1587-1628).

Music Mountain

Berkshire Quartet, 4:00 p.m.

(Program to be announced)

BOSTON, MASS. EVENING GLOBE
JUN 25 1954

SOCIETY: Esplanade Concerts to Be Given but 3 Nights Weekly

By MARJORIE W. SHERMAN

At Tanglewood, where conductor Charles Munch will open the 1954 season on July 7 with a Beethoven program by Claudio Arrau and the Bel Arte Trio, the Esplanade concerts and Friends of the Berkshire Music Center concerts range from children's dimes to the Esplanade concerts' dollars.

Long-standing friends of the series, which thousands hear free of charge, have been interested in extending the concerts into August because those who are away on vacation in July will be the ones doubling daytime concerts a week. In general, opera choral programs will come on Tuesdays, chamber music Wednesdays, student orchestra performances on Thursdays, chamber music on Fridays, orchestral programs by the Boston Symphony on Saturday evenings and Sunday afternoons, student chamber orchestra recitals on Sunday mornings and composers' concerts or forums on Sunday evenings.

Some 400 students are to study under the direction of Mr. Munch and composer Aaron Copland.

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Union July 13, 1954

TANGLEWOOD—Lenox, Mass.

TOM'W EVE.—Alberni Trio
FRI. EVE.—Bach Program (Theatre)
SAT. EVE.—Boston Symphony Orch. Charles Munch, Cond.
SUN. AFT. (Shed)—Charles Munch, Cond.

Berkshire Festival

BOSTON SYMPHONY ORCHESTRA
CHARLES MUNCH, Music Director
Now thru Aug. 15

WED. EVE. CHAMBER CONCERTS—$2, $3
FRI. EVE. THEATRE CONCERTS—$4, $5
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SUN. AFT. SHED CONCERTS
$2.50, $3, $3.50, $4, $5.50, $6.50 (Box Seats)
Address TICKET OFFICE, TANGLEWOOD, LENOX, MASS. Phone Lenox 400

TIGHT BINDING

TIGHT BINDING

N.Y. Times
July 11, 1954

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MUNCH CONDUCTS 5 BACH CONCERTOS

'Brandenburg' Works Given at the Opening Program of Series at Tanglewood

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 9—Twenty-eight hundred people somehow managed to pack themselves into and about the theatre-concert hall Friday evening at Tanglewood for the first concert of the Bach-Mozart series of the Berkshire Festival of 1954.

Charles Munch led an orchestra of some forty players of the Boston Symphony Orchestra in a program devoted entirely to five of the six so-called "Brandenburg" Concertos for chamber orchestra of J. S. Bach. There were listeners on the stage back of the orchestra and hundreds stood or were seated outside the hall and answered, by their presence and their applause, the question that a newcomer to the festivals was heard to ask—whether a whole evening of nothing but the "Brandenburg" Concertos wouldn't prove tiresome.

The evening was an unmitigated delight, if only because of the infinite variety, brilliancy and spirit of Bach's writing. If ever learning were worn lightly, and the presence of a master hand wholly concealed by the apparent spontaneity and unreflecting exuberance of the music, it is in these extraordinary pieces. For the six concertos, composed for and dedicated to the German princeling who neither acknowledged them or gave them a designated place in his music library, are highest art and popular entertainment in one.

This is said with cognizance of the fact that this evening's performances were by no means of the same level of excellence. The opening performance of the First Concerto was more conspicuous for rugged energy and over-emphasis than for clarity, balance, or technical precision.

came the Third Concerto—for the strings—a marked improvement in finish, if not unfailing distinction of delivery. The "star" performance of the evening—though the word "star" must be taken in a symbolic sense when writing of a superb ensemble achievement—was that of the Second Concerto, the very brilliant one in F major, with the solo parts for trumpet, flute, oboe and violin.

This was playing of the finest, of a score so rich and exuberant in its workmanship that one wanted to cry "bravo" to Bach after each measure and was reluctant to have him stop, knowing that he could lengthen each movement by another five or ten minutes and simply delight us.

The soloists were Roger Voisin, who played the special small trumpet designed especially to cope with the prodigious difficulties of the high, florid trumpet part; Doriot Anthony, the first-class young woman flutist of the Boston Symphony, now a vital and interesting player, who will

Next in order of succession become more mellow and authoritative with further experience; Ralph Gombert for the first-class oboe, and Richard Burgin, honored concertmaster, for the solo violin.

This was exhilarating, though we find the tone of the small trumpet that Mr. Voisin plays so masterly too shrill for the good of the music. The performance of the Fifth Concerto, with the famous piano—originally harpsichord—cadenza, was the brilliant conclusion of the evening.

Lukas Foss was the pianist; Miss Anthony again the flutist, and Mr. Burgin the violinist. The piano part of these three stands out, as Bach intended it should. In point of musicianship and sense of ensemble, Mr. Foss was wholly admirable. He has a beautiful tone, a sensitive touch and fine sentiment.

It might be said in this last respect that there was a little too much sentiment when it came to romanticizing somewhat Bach's writing, and in not keeping sufficiently to a clear, unsentimental, sculpturesque link in the more lyrical measures.

As a whole, this performance made a conclusion that the audience stormily applauded.

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REUNION ON AN ANNIVERSARY

Bertrand Miles

Claudio Arrau will be soloist at Tanglewood today and Pierre Monteux will conduct. In 1924 when the pianist made his debut with the Boston Symphony, Mr. Monteux conducted.

N. Y. Times July 11, 1954

July 11, 1954
Herald
BOSTON SUNDAY HERALD

25 N. E. Conservatory Students Chosen for Tanglewood Study

The New England Conservatory of Music announced yesterday that 25 of its students had been chosen for summer study at the Tanglewood Music Center.

Six of the 27 opera students and 13 of the orchestra students who will study at Tanglewood are from the Conservatory, while the Conservatory will be represented from Donahue Arthur Godfrey Talent piano, three choral singers and one student of composition.

Other N. E. Conservatory of Music students awarded important prizes for their work during the past year included the year were:

McHenry Boatwright, baritone, Chicagoland Music Festival and the Marian Anderson Award; Lloyd Gold, brilliant Scholarship in Piano, mond Jackson, piano, Island Federation scholarship.

Also, Edward Handel and Haydn Society; Delia Gonzales, piano, Venitus Prize in Cello; Metcalf, baritone, Arthur little, soprano, and Daood, soprano. Teachers of Singing Contests, New Haven.

Vianna Finch, piano, Moe

Buffalo, Lorraine

N. E. Conservatory graduates Rosalind Elias, contralto with Metropolitan Opera Co.; Allan Bergh, place, International Piano Competitions in Bucharest; Christine Cardillo, Metropolitan Opera Auditions Air scholarship; John Moriarty, Scholarship Award, Tom Leighton, composer; Noel Lee Bruce, for composition in Pasadena Carroll, Arthur Godfrey Show of the Air Talent Young Artists' Competition of the Connecticut Valley Piano Teachers Association, piano, Music Education League competitions; and Susan Dolls."

N. Y. Herald Tribune
July 11, 1954

NEW YORK POST, SUNDAY, JULY 11, 1954 20

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens Series

Tanglewood, Mass., July 10—The Berkshire Festival, currently celebrating its 17th season, is not only growing older but bigger. Last year's concert's numbered nine by the full Boston Symphony in the 6,000-seat music shed; six by the Boston Chamber Orchestra in the theater-concert hall seating 1,200.

Spurred on by having had all attendance records broken during the '53 season, with approximately a total of 118,000 music lovers present for these 15 concerts, the festival this year has enlarged on a point of boasting 24 concerts to be presented over a period of three weeks: 12 by the full Boston Symphony in the shed; six Chamber Orchestra concerts in the Theater-Concert Hall; six Chamber Music concerts also in the Latter Auditorium.

Thus, during the current initial week, the festival, specifically, is having three opening nights. Last Wednesday, pianist Claudio Arrau and the Bel Art Trio opened the Chamber Music Series. Friday night a selection of 40 men from the 104-strong present in the regular Boston ensemble opened the Chamber Orchestra concerts. Saturday night the complete Boston Symphony begins its shed series.

Friday's concert, the first I've attended, featured five of the six concertos Bach wrote in 1721 for the Margrave of Brandenburg, familiarly known as the "Brandenburg concertos." Charles Munch, toasting the summer with a white tuxedo, was on deck to lead his orchestra for the entire five. Lukas Foss, pianist composer, was soloist in No. 555, and regular members of the orchestra, including the personable lady flutist, Doriot Anthony, officiated for the other solo portions.

Attending concerts here in the picturesque Berkshire hills—which have not only contributed to the inspiration of a great music festival, but also have provided the setting for Hawthorne to write "The House of Seven Gables" and for Melville to write "Moby Dick"—is, at best, a rare experience.

When one does not agree with the interpretation of the music, as was the case with this reviewer last night, the impact of the experience lessens but it still remains memorable.

Munch conducted the five Bach works (among the most joyous and effervescent the composer wrote) with a driving tension which did not become them. With the reliably high standard of the Bostonians, however, backed by the incredible genius of the Leipsig giant, the music came through with a measure of integrity if not suffused with the splendor it deserved.

This Clipping From
HARTFORD, CONN.
TIMES
JUN 28 1954

N. Y. Arnold Tribune
July 11, 1954

NEW YORK

'Damnation of Faust' Given At the Berkshire Festival

By Theodore M. Strangin

LENOX, Mass., July 10.—A mammoth collection of forces descended on Tanglewood starting Thursday to prepare for a presentation of Berlioz's two-and-one-half-hour dramatic legend, "The Damnation of Faust," which made up the whole of the third Berkshire Festival program in the music shed tonight.

Boston Symphony members began to trickle in late Wednesday night; fifty members of the Harvard Glee Club and Radcliffe Choral Society arrived Thursday evening to end, at Tanglewood, a tour that took them to the West Coast and back; thirty more Harvard and Radcliffe singers traveled from the Boston area Thursday and thirty more from the New York area. Between rehearsals with G. Wallace Woodworth, their director, and with Charles Munch, who conducted the Berlioz, the combined chorus has been staying at private homes scattered throughout the Berkshire area.

This morning was the first time since the "Damnation" was given in Boston last season that all the necessary forces were combined. The work (together with other major Berlioz events yet to come this year at Tanglewood) was given in honor of that composer's 150 anniversary. New Yorkers who did not venture to the Berkshires this week end will be able to hear the whole menage in the same work at two Boston Symphony concerts in Cernegie Hall next season and one in Brooklyn.

Tonight's soloists, Eleanor Steber as Marguerite; David Poleri as Fause; Donald Gramm as Brander, and Martial Singher as Mephistopheles, also were at hand Thursday. To complete the aggregate, add 370 students at the Berkshire Music Center, audibly on the grounds, and also, during concert time, the thousands who fill the shed or theater and cover the lawns and immense activity at a Tanglewood week end can easily be pictured. One thousand seven hundred people, no less, got themselves out of bed early for this morning's public rehearsal of Berlioz in the shed under Mr. Munch—it was a sunny morning with clear skies and well worth the effort. Saturday morning public rehearsals are a regular feature of the festival; they are held for the benefit of the orchestra's pension fund.

Last night's chamber orchestra concert, the second event on the festival program, proved again, for an audience of 2,800 (1,200 in the theater-concert hall, 1,600 outside) that Bach's Brandenburg Concerti are wonderful to hear, whether the conductor helps or not. Unfortunately, Mr. Munch, who officiated, did not help often enough. These concerti need the most forthright of accents and steadiest pacing. Mr. Munch changed speed constantly and sometimes played down vigor in favor of a nervous approach rather than a staunch one. Five of the concerti were given: No. 4 was omitted only in a few solo portions of Nos 2 and 5 was anything in evidence like the powerful, joyful old Bach most of us expect to hear in these works.

For this small happy residue, the principals were responsible. They were, in Concerto No. 2, Doriot Anthony, Flute; Ralph Gomberg, Oboe; Richard Burgin, violin, and Roger Voisin, trumpet; in No. 5 Miss Anthony, Mr. Burgin, and Lukas Foss, pianist. All were splendid, even though, at times, Mr. Voisin's specially built high trumpet penetrated through the orchestra too strongly—but Mr. Munch did not raise the orchestra up to meet the trumpet's shrill demands.

But in spite of last night's hazards, the fact remains that Bach has a very broad back; he comes through all sorts of treatment unhurt. And the Boston Symphony Orchestra has wonderful players. They saved the day.

PIANIST-COMPOSER: Lukas Foss, who was soloist with a chamber orchestra under the direction of Charles Munch last night at Berkshire Festival concert.

NEW YORK JOURNAL-AMERICAN
JUL 4 - 1954

ELEANOR STEBER will sing in the opening concert next Saturday evening in the Music Shed at Tanglewood, near Lenox, Mass.

SYRACUSE, N. Y.
HERALD-JOURNAL
JUN 25 1954

Richard Burgin, left, concertmaster of the Boston Symphony, is among guest conductors in the Berkshire Music Festival in "Tanglewood," Lenox, Mass., this summer. Ruth Posselt, right, violinist, in private life Mrs. Burgin, will be among noted soloists during the 1954 season.

Registration Over 375 at Lenox

Special to The Hartford Times

Lenox, Mass.—Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, Registrar, reports. Last year 345 had registered at this time.

The 12th season opens Sunday, July 4. Charles Munch, music director of the Boston Symphony Orchestra, is director of the center; composer Aaron Copland, assistant director; Ralph Berkowitz, secretary.

The 375 students to date include 112 [illegible] two-year-old Department [illegible], the Tanglewood Study Group, which offers advanced students an opportunity to spend their vacations in absorption of music. Lucas Foss

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50 to date, 1
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TIGHT BINDING

July 11, 1954
Herald
BOSTON SUNDAY

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Tribune
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N.Y. Times
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NEW YORK, N. Y.
TIMES
JUL 2 - 1954

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To hear the complete opera is something else all together. There are numerous wonderful moments, as, for example, the scene in Auerbach's cellar with its student choruses, and Mephisto's, "Song of the Flea"; the romantic episode on the banks of the Rhine with Mephisto's lullaby to the sleeping Faust, "Voici des roses", and the magical chorus and dance of the Sylphs. Then there is Marguerite's "Roi de Thule" aria, and "Ro- mance", and Mephisto's ironical, "Serenade", and impressive, "In- vocation to Nature." All these, and more, flow in abundance in this magnificent score. Only the final scene, depicting Faust's ride to Hell with Mephisto is less than convincing.

This is a score that represents Berlioz the lyricist, rather than the flamboyant dramatist he pre- ended to be. The opera is rarely eard in this country although it etains its place in the operatic epertoire in France. With such ingers available as Eleanor Ste- er, Martial Singher and David oleri, it would seem that the ork might be presented in its tirity in some opera house in is country.

Charles Munch has a particular finity for the music of Berlioz. is understanding of it is pro- und. Tonight he had a superlative chestra, chorus and a quarter of oloists with which to work. Martial ingher sang the role of Mephisto. leanor Steber was Marguerite. avid Poleri sang Faust and onald Gram sang Brander. The arvard Glee Club and Radcliffe horal Society formed the chorus. There is much delightful choral usic in the opera and it was hand- omely sung by the two choruses, dividually and together. They had ng the work and recorded it, so ere perfectly at ease and fully ware of the requirements. One eard finely modulated, skillfully ontrolled singing.

Skillful Artists

Martial Singher's rather dry oice and its limitations prevented is essaying a malevolent Mephis- o, but he, most of all, purveyed he spirit of the music and sang he text in incomprable style and eautiful enunciation. David Poleri evealed a tenor capable of real ex- pressivity. He colored it skilfully and throughout the scale the voice ame through the orchestra clear- y. Donald Gramm sang his "Song of the Bat" spiritedly and with obust tone.

Eleanor Steber has the perfec oice of Marguerite. The beauty o er pianissimi, the warmth of the

Amid all this beauty one heard a superb performance of "The Dam- nation of Faust" by Hector Berlioz. This is the first work of many by this composer which will be heard during this festival in commemora- tion of the 150th anniversary of his birth.

Like many another composer, Berlioz was enamoured by the Goethe poem. He took from the first part only eight episodes which filled his needs and the result was

(Continued On Page 8A)

10,050 at Tanglewood Festival Hail Monteux

By WILLARD M. CLARK

Tanglewood, July 11—Perfec weather and the music of Beethov en drew 10,050 music lovers t Tanglewood this afternoon for th final concert of this first week o the Berkshire Music Festival.

Monteux Is Hailed

They greeted the veteran French conductor Pierre Monteux with af- fectionate enthusiasm. The pro- gram, devoted to one composer only, consisted of the overture to "Leonora" No. 3; the "Concerto for Piano No. 5 in E Flat Major" and the "Symphony No. 5 in C Minor."

Mr. Monteux, now 79 years old, has lost none of his vitality and joy of living. The years have mel- lowed his interpretations and he has learned that the music of Bee- thoven needs little help in express- ing itself. Thus, this afternoon we heard interpretations spiritually rich, gracious, and vital.

The Boston Symphony Orchestra players responded warmly to the demands of the conductor, who was once conductor of this same or- chestra. There was a real and friendly understanding between them. Of the three overtures Beethoven wrote for "Fidelio" and the overture to "Fidelio," the third is by far the most favored. The grave and songful introduction, based on the air of Florestan, was introduced in marvelous tones and the dramatic struggle which en- sued was proclaimed with stunning impact.

Chilean Pianist Excels

Claudio Arrau, the Chilean pian- ist, was the soloist in the concerto. Mr. Arrau was observing the 30th anniversary of his initial appear- ance with the Boston Symphony Orchestra, also under the direction of Mr. Monteux. Mr. Arrau is a pianist of distinction, cool, sure and sensitive. Though his approach to the concerto seemed at times de- tached, he provided some exquisite playing in the lyrical passages and was able to get through the or- chestra when necessary. Mr. Mon- teux and the orchestra built up a mighty edifice whose grandeur nev- er lost the human quality. There was a perfect understanding be- tween conductor and soloist and the orchestral collaboration was little less than flawless.

Beethoven's Fifth Symphony needs little explanation at this date. It always serves to reveal the monumental stature of the compos- er and it remains as fresh and in- spiring as the day it was penned.

The complete understanding be- tween conductor and players per- mitted a performance of transcen- dant beauty of tone and an intensity of passion seldom encountered in our concert halls. There was noth- ing frenetic about the perform- ance, rather its strength lay in its solidity and the calm approach of the conductor. There was no string of effects, but the effects were there, placed there by the composer, and they emerged in a perfectly natural manner.

Quick to realize that they had heard something as nearly perfect as they may ever hear, the audi- ence gave the conductor and or- chestra a wonderful ovation at the close. It was richly deserved.

The first concert of the second week of the festival will be given mednesday night when the Alben- eri Trio will be heard in the Brahms "Trio in B, Op. 8"; The Martinu "Trio in D Minor" and the Beethoven "Archduke trio."

Tanglewood Hears Arrau With Monteux on Podium

By Theodore M. Strongin

LENOX, Mass., July 11.—The fourth Berkshire Festival pro- gram was conducted by Pierre Monteux in the shed at Tangle- wood this afternoon with Claudio Arrau as piano soloist in an all-Beethoven program: the "Emperor" concerto, "Leo- nore" overture No. 3 and the Fifth Symphony. Ten thousand and fifty persons attended, bringing the total festival count to 22,750 since the opening Wednesday night.

Mr. Arrau, Mr. Monteux and the Boston Symphony Orchestra first played together on Feb. 4, 1924. Thirty years gives time for a lot of polish to be applied, and Mr. Arrau gave a scintil- lating, gleaming performance yesterday. Brilliant it was, thoughtful it was not, although a little warmth crept into the second movement. Brilliance, however, is a perfectly legiti- mate facet of this piece.

"Perfect Beethoven"

Mr. Monteux and the orches- tra filled the rest of the after- noon with perfect Beethoven, strong, rich and solid as a rock—a rousing conclusion to the fes- tival's first big week end.

Last night, an audience of 8,500 at the Tanglewood shed heard Charles Munch conduct the third Berkshire festival pro- gram, one that surely could be the peak of this or any other festival: the complete Berlioz "Damnation of Faust," with the full Boston Symphony Orches- tra, 110 members of the Har- vard Glee Club and Radcliffe Choral Society, and for soloists, Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, bari- tone, as Mephistopheles, and Donald Gramm, bass, as Brander.

Mr. Munch's "Damnation" was remarkable; no single solo- ist or group stood out, because all levels were so high that there was nothing to stand out from. The many separate virtues of each singer, and they had lovely voices, all of them, were much less notable than the perfect service each one gave to this moving work. Soloists, chorus, orchestra, conductor, all con- tributed to a human experience, not a mere experience in notes (two and a half hours' worth of them). Theirs was the high- est type of musicianship.

To the orchestra fell the major burdens, and it met them all brilliantly. In Berlioz, sounds almost act by themselves, dark ones, bright ones, in all weights and graduations, so much so that the sheer succession of clear sounds sometimes seems to be the composer's main preoccupa- tion.

South Mountain

Mr. Munch kept the sounds going clearly; he did not obstruct them with mannerisms. At times, especially in the first half, a tiny amount of energy was missing, just the amount that, if present, would have raised the roof over this monumental work, and the shed has a big one. But this con- ductor's version of the "Damna- tion of Faust" came very close indeed to being complete, which is perhaps why one missed the critical percentage.

Meanwhile, the Berkshires be- ing festival country, another summer series started yesterday afternoon a shed away from Tanglewood at South Mountain, just south of Pittsfield Alexander Schneider, violinist, and Arthur Balsam, pianist, officiated at this one, the first of six to be given on successive Saturday afternoons in the Temple of Music. Mrs. William Willeke, mu- sical director of the South Moun tain Association and wife of the late famous cellist who worked at the temple for years, arranged the series under the joint spon- sorship of the Library of Con- gress and the Fromm Foundation of Chicago. Messrs. Schneider and Balsam are givnig all the Beethoven violin and piano so- natas in three of the six pro- grams; yesterday's list included Op. 12, No. 1; Op. 96, and Op. 30, No. 2.

South Mountain emphasizes chamber music, and that's ex- actly the kind of enterprise that the audience, 600 strong (scat- tered out on the grounds, sum- mer festival styles, as well as in the hall), heard yesterday. Chamber music is one of the world's warmest areas of co- operation, especially when two fine artists agree to listen to each other during a performance. The two principals at South Moun- tain listened, glistened, phrased and balanced all the way through. It was a most impres- sive afternoon.

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 4 - 1954

TANGLEWOOD, Mass.—Special all expense tours to the Berkshire Music Festival here are being offered out of New York by Ski Bird Tours, 2039 Broadway. These trips will begin next Friday and be of- fered each weekend through Aug. 16. Rates include round trip bus transportation, ac- commodations at the Sheraton Hotel in Pittsfield, tickets to the concert or Jacobs Dance Festival and sports and sight- seeing.

NEW YORK, N. Y.
VILLAGER
JUL 1 - 1954

Whitestone Photo

Marcelle Hammond (l), Mezzo-Soprano W. 10th St., who will appear in opera at the Berkshire Music Festival at Tanglewood, Mass., July to Aug. 15, and Sally Hammond Trope (r), pianist, who is at present editing a society paper at Watch Hill, R. I.

[156]

VOL. 91, NO. 163
FIVE CENTS EVERYWHERE
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First Concert by Monteux at Tanglewood

THE SPRINGFIELD UNION

SPRINGFIELD, MASS., MONDAY MORNING, JULY 12, 1954
20 PAGES
100th YEAR

THE WEATHER
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NEW YORK, N. Y.
TIMES
JUL 2 - 1954

Munch Is Arriving Today

Charles Munch, music director of the Boston Symphony Orchestra, will arrive today by plane from France and will drive to Lenox, Mass., tomorrow for his season at the Berkshire Musical Festival. He will make his first appearance of the summer next Friday evening, conducting a program of Boston Symphony players in an all-Bach

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To hear the complete opera is something else all together. There are numerous wonderful moments, as, for example, the scene in Auerbach's cellar with its student choruses, and Mephisto's "Song of the Flea"; the romantic episode on the banks of the Rhine; Mephisto's lullaby to the sleeping Faust, "Voici des roses", and the magical chorus and dance of the Sylphs. Then there is Marguerite's "Roi de Thule" aria, and "Romance", and Mephisto's ironical "Serenade", and impressive "Invocation to Nature." All these, and more, flow in abundance in this magnificent score. Only the final scene, depicting Faust's ride to Hell with Mephisto is less than convincing.

This is a score that represents Berlioz the lyricist, rather than the flamboyant dramatist he pretended to be. The opera is rarely heard in this country although it retains its place in the operatic repertoire in France. With such singers available as Eleanor Steber, Martial Singher and David Poleri, it would seem that the work might be presented in its entirity in some opera house in this country.

Charles Munch has a particular affinity for the music of Berlioz. His understanding of it is profound. Tonight he had a superlative orchestra, chorus and a quartet of soloists with which to work. Martial Singher sang the role of Mephisto. Eleanor Steber was Marguerite. David Poleri sang Faust and Donald Gramm sang Brander. The Harvard Glee Club and Radcliffe Choral Society formed the chorus. There is much delightful choral music in the opera and it was handsomely sung by the two choruses, individually and together. They had sung the work and recorded it, so were perfectly at ease and fully aware of the requirements. One heard finely modulated, skillfully controlled singing.

Skillful Artists

Martial Singher's rather dry voice and its limitations prevented his essaying a malevolent Mephisto, but he, most of all, purveyed the spirit of the music and sang the text in incomparable style and beautiful enunciation. David Poleri revealed a tenor capable of real expressivity. He colored it skillfully and throughout the scale the voice came through the orchestra clearly. Donald Gramm sang his [illegible] of the Bal [illegible] splendidly and with robust tone.

Eleanor Steber has the perfect voice of Marguerite. The beauty of her pianissimo, the warmth of [illegible]

(Continued On Page 8A)

10,050 at Tanglewood Festival Hail Monteux

By WILLARD M. CLARK

Tanglewood, July 11—Perfect weather and the music of Beethoven drew 10,050 music lovers to Tanglewood this afternoon for the final concert of this first week of the Berkshire Music Festival.

Monteux Is Hailed

They greeted the veteran French conductor Pierre Monteux with affectionate enthusiasm. The program, devoted to one composer only, consisted of the overture to "Leonora" No. 3; the "Concerto for Piano No. 5 in E Flat Major" and the "Symphony No. 5 in C Minor."

Mr. Monteux, now 79 years old, has lost none of his vitality and joy of living. The years have mellowed his interpretations and he has learned that the music of Beethoven needs little help in expressing itself. Thus, this afternoon we heard interpretations spiritually rich, gracious, and vital.

The Boston Symphony Orchestra players responded warmly to the demands of the conductor, who was once conductor of this same orchestra. There was a real and friendly understanding between them. Of the three overtures Beethoven wrote for "Fidelio" and the overture to "Fidelio," the third is by far the most favored. The grave and songful introduction, based on the air of Florestan, was introduced in marvelous tones and the dramatic struggle which ensued was proclaimed with stunning impact.

Chilean Pianist Excels

Claudio Arrau, the Chilean pianist, was the soloist in the concerto. Mr. Arrau was observing the 30th anniversary of his initial appearance with the Boston Symphony Orchestra, also under the direction of Mr. Monteux. Mr. Arrau is a pianist of distinction, cool, sure and sensitive. Though his approach to the concerto seemed at times detached, he provided some exquisite playing in the lyrical passages and was able to get through the orchestra when necessary. Mr. Monteux and the orchestra built up a mighty edifice whose grandeur never lost the human quality. There was a perfect understanding between conductor and soloist and the orchestral collaboration was little less than flawless.

Beethoven's Fifth Symphony needs little explanation at this date. It always serves to reveal the monumental stature of the composer and it remains as fresh and inspiring as the day it was penned.

The complete understanding between conductor and players permitted a performance of transcendant beauty of tone and an intensity of passion seldom encountered in our concert halls. There was nothing frenetic about the performance, rather its strength lay in its solidity and the calm approach of the conductor. There was no string of effects, but the effects were there, placed there by the composer, and they emerged in a perfectly natural manner.

Quick to realize that they had heard something as nearly perfect as they may ever hear, the audience gave the conductor and orchestra a wonderful ovation at the close. It was richly deserved.

The first concert of the second week of the festival will be given mednesday night when the Albeneri Trio will be heard in the Brahms "Trio in B, Op. 8"; The Martinu "Trio in D Minor" and the Beethoven "Archduke trio."

Amid all this beauty one heard a superb performance of "The Damnation of Faust" by Hector Berlioz. This is the first work of many by this composer which will be heard [illegible] this festival to commemorate the 150th anniversary of his birth.

[illegible] another composer was enamoured by the [illegible] poem. He took from the [illegible] part only eight episodes which [illegible] his needs and the result was

Tanglewood Hears Arrau With Monteux on Podium

By Theodore M. Strongin

LENOX, Mass., July 11.—The fourth Berkshire Festival program was conducted by Pierre Monteux in the shed at Tanglewood this afternoon with Claudio Arrau as piano soloist in an all-Beethoven program: the "Emperor" concerto, "Leonore" overture No. 3, and the Fifth Symphony. Ten thousand and fifty persons attended, bringing the total festival count to 22,750 since its opening Wednesday night.

Mr. Arrau, Mr. Monteux and the Boston Symphony Orchestra first played together on Feb. 4, 1924. Thirty years gives time for a lot of polish to be applied, and Mr. Arrau gave a scintillating, gleaming performance yesterday. Brilliant it was, thoughtful it was not, although a little warmth crept into the second movement. Brilliance, however, is a perfectly legitimate facet of this piece.

"Perfect Beethoven"

Mr. Monteux and the orchestra filled the rest of the afternoon with perfect Beethoven, strong, rich and solid as a rock—a rousing conclusion to the festival's first big week end.

Last night, an audience of 8,500 at the Tanglewood shed heard Charles Munch conduct the third Berkshire festival program, one that surely could be the peak of this or any other festival: the complete Berlioz "Damnation of Faust," with the full Boston Symphony Orchestra, 110 members of the Harvard Glee Club and Radcliffe Choral Society, and for soloists, Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander.

Mr. Munch's "Damnation" was remarkable; no single soloist or group stood out, because all levels were so high that there was nothing to stand out from. The many separate virtues of each singer, and they had lovely voices, all of them, were much less notable than the perfect service each one gave to this moving work. Soloists, chorus, orchestra, conductor, all contributed to a human experience, not a mere experience in notes (two and a half hours' worth of them). Theirs was the highest type of musicianship.

To the orchestra fell the major burdens, and it met them all brilliantly. In Berlioz, sounds almost act by themselves, dark ones, bright ones, in all weights and graduations, so much so that the sheer succession of clear sounds sometimes seems to be the composer's main preoccupation.

South Mountain

Mr. Munch kept the sounds going clearly; he did not obstruct them with mannerisms. At times, especially in the first half, a tiny amount of energy was missing, just the amount that, if present, would have raised the roof over this monumental work, and the shed has a big one. But this conductor's version of the "Damnation of Faust" came very close indeed to being complete, which is perhaps why one missed the critical percentage.

Meanwhile, the Berkshires being festival country, another summer series started yesterday afternoon a step away from Tnglewood at South Mountain, just south of Pittsfield. Alexander Schneider, violinist, and Arthur Balsam, pianist, officiated at this one, the first of six to be given on successive Saturday afternoons in the Temple of Music. Mrs. Willem Willeke, musical director of the South Mountain Association and wife of the late famous cellist who worked at the temple for years, arranged the series under the joint sponsorship of the Library of Congress and the Fromm Foundation of Chicago. Messrs. Schneider and Balsam are givnig all the Beethoven violin and piano sonatas in three of the six programs; yesterday's list included Op. 12, No. 1; Op. 96, and Op. 30, No. 3.

South Mountain emphasizes chamber music, and that's exactly the kind of enterprise that the audience, 600 strong (scattered out on the grounds, summer festival styles, as well as in the hall), heard yesterday. Chamber music is one of the world's warmest areas of cooperation, especially when two fine artists agree to listen to each other during a performance. The two principals at South Mountain listened, glistened, phrased and balanced all the way through. It was a most impressive afternoon.

NEW YORK, N. Y.
VILLAGER
JUL 1 - 1954

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 4 - 1954

TANGLEWOOD, Mass.—Special all expense tours to the Berkshire Music Festival here are being offered out of New York by Ski Bird Tours, 2039 Broadway. These trips will begin next Friday and be offered each weekend through Aug. 16. Rates include round trip bus transportation, accommodations at the Sheraton Hotel in Pittsfield, tickets to the concert or Jacobs Dance Festival and sports and sightseeing.

Whitestone Photo

Marcelle Hammond (l), Mezzo-Soprano W. 10th St., who will appear in opera at the Berkshire Music Festival at Tanglewood, Mass., July to Aug. 15, and Sally Hammond Trope (r), pianist, who is at present editing a society paper at Watch Hill, R. I.

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VOL. 91, NO. 163
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First Concert by Monteux at Tanglewood

THE SPRINGFIELD UNION

SPRINGFIELD, MASS., MONDAY MORNING, JULY 12, 1954
20 PAGES
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THE WEATHER
By the U. S. Weather Bureau
Fair, Warm Today
Cloudy Tomorrow

CHARM
NEW YORK, N. Y.
JUL 1954

women at work

Dual job: travel fun and traffic safety

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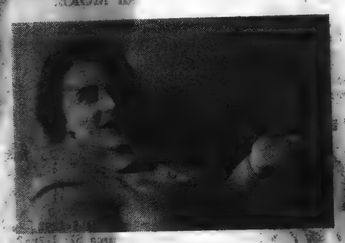

Opera—from behind the scenes

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BY AVIS MANNO

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MAIL
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HERALD TRIBUNE
JUL 4 - 1954

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Special to the Herald Tribune

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TIGHT BINDING

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NEW YORK, N. Y.
SUNDAY NEWS

JUL 4 - 1954

Berkshire Festival Lists 17th Season

The 17th Berkshire Festival opens Wednesday evening in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., when the first in the six-week series of 24 concerts will be given. The opener is an all-Beethoven program of chamber music utilizing pianist Claudio Arrau and the Bel Arte Trio. The second concert, on Friday, will find Charles Munch conducting a chamber orchestra in Bach's Brandenburg Concertos Nos. 1, 2, 3, 5 and 6. Saturday night's program will be given over to a performance of Berlioz' "The Damnation of Faust," Munch again conducting. The singing body will consist of soloists Eleanor Steber, David Poleri, Martial Singher and Donald Gramm, along with the Harvard Glee Club and Radcliffe Chorale Society. Pierre Monteux will conduct the Boston Symphony Orchestra in a Beethoven program, next Sunday night in the Music Shed.

N. Y. Times
July 12, 1954

...UNCH, MONTEUX ...ONDUCT AT LENOX

...erlioz and Beethoven Share ...Week-End at Tanglewood— ...Arrau Heard in 'Emperor'

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 11—The ...rograms of the 1954 Berkshire ...estival make special observa... ...on of the sesquicentennial of ...ector Berlioz, born in the last ...onth of the year 1803. At least ...ne or more of Berlioz's major ...orks will figure in each of the ...oston Symphony programs of ...he six weeks of the festival.

The first of these celebrations ...as the interpretaion under ...Charles Munch of the uncut ...Dramatic Legend, the Damna... ...ion of Faust," at the concert of ...ast night; and a memorable per... ...formance, which aroused immense ...enthusiasm, this proved to be.

But another composer, whose ...stonishing music, interpreted as ...t was today, is of overwhelmning ...freshness, is honored this week-...end, with almost sensational ef... ...fect, alongside of Berlioz. The ...composer? He is one Ludwig van ...Beethoven.

The Boston Symphony concert ...this afternoon, conducted by ...Pierre Monteux, with Claudio ...Arrau soloist in the "Emperor" ...piano concerto, was devoted en... ...tirely to his music, in such fash... ...on that at the end of the Fifth ...Symphony the audience paralleled ...its demonstrations of the previous ...evening. It sprang to its feet ...and stood for minutes cheering ...wildly after the orchestra had ...finished.

For the benefit of the record, ...t it here be added that the at... ...tendance on Saturday night was ...500, or nearly twice that of the ...evening Boston Symphony con... ...cert of the festival last season, ...and that the attendance this aft... ...noon was 11,000.

...Berlioz and Beethoven were ...ery strikingly juxtaposed on ...these occasions, and their sim... ...ilarities and contrasts thrown ...into the higher relief by the two ...conductors, who so intuitively ...revealed their essence.

It is to be said that we know ...of no conductor before the public ...today who is so fitted by his ...impulsive and dramatic tempera... ...ment to communicate the frenzy ...and the vision of Berlioz's music ...as authentically and convincingly ...as the sometimes unpredictable ...Charles Munch. Berlioz returns ...to us in his pristine intensity, in ...colors that are now subtle and ...infinitely varied, and that now ...blaze under his baton. As for the ...Beethoven, we can only say that ...Monteux, with his wisdom, author... ...ity, profound knowledge and ...sense of proportion, appeared this ...afternoon as the well-nigh ideal ...purveyor of the composer's music. ...It is not possible here to enu... ...merate the many details of ...Munch's interpretation, which be... ...came always more vivid, more ...subtle in coloring and psychology ...as it proceeded. Places in the ...early part of the work appeared ...not to interest him as much as ...the later pages, and here there ...were passages that lacked dis... ...tinction.

But, as the evening went on and ...he became completely absorbed ...in his task, he read the score ...with always more insight, elo... ...quence and authority, and his in... ...terpretation of the orchestra was ...accompanioned by the evident effect ...upon us will upon the singers, the ...soloists, and the splendid chorus ...of the Harvard Glee Club and the ...Radcliffe Choral Society, which ...had been prepared by G. Wallace ...Woodworth for this event.

There were other places, which ...we had long considered sensa... ...tional if not banal, which Mr. ...Munch treated with such imagi... ...nation and understanding that ...they became startlingly drama...

We also heard the best soloists ...we had ever encountered in a ...presentation of Faust." The Mar... ...guerite was Eleanor Steber. It ...was not only the beauty of her ...voice and technical achievement ...in music, which in places has ...formidable difficults, that honored ...the occasion. The emotional undercurrent ...of her song realized singularly ...the psychology of Berlioz's tone... ...poet. David Poleri, the Faust, ...sang superbly, and admirably in ...the French style. That stylic of ...his art reached its artistic per... ...fection in the delivery and ...the enunciation of Martial ...Singher's Mephistopheles. The ...noble role of Brander was treated ...with apt characterization by ...Donald Gramm.

NEW YORK, N. Y.
TIMES

JUL 4 - 1954

BERKSHIRE FESTIVAL

Twentieth Season Marks Extension of Plan

By OLIN DOWNES

THE 1954 Berkshire Festiva given by the Boston Symphony Orchestra, Charles Munch conductor, at Tanglewood in Lenox, Mass., will also be the twentieth anniversary of the founding of the Berkshire Symphonic Festival in 1934. In those twenty years the Berkshire Festival has developed from a beginning which was the creation of the Berkshire community of towns and cities within a fifty mile radius of Stockbridge and Lenox to what has become one of the most important and artistically influential music festivals in the world.

In this year of 1954, also, the Berkshire Festival enters upon a new period in its history. In the lengthening of its season from three to six weeks; and in the multiplication of its musical events, which include performances of chamber and choral music and opera, as well as the concerts of the Boston Symphony Orchestra which are the core of its repertory, the festival offers programs of a variety and richness of material unprecedented in its history, and makes these programs more accessible to a greater number of people than ever before.

Extension

In addition to the extension of the season, there will be a new grouping of the week-end chamber and symphonic concerts, a grouping that is so much an improvement over the arrangement of previous seasons that one wonders why this innovation was not thought of before.

In the past there were two series of these concerts, each three weeks in length, in succession. Six concerts of music for chamber orchestra, principally by Bach and Mozart, were given in the first three-week period in the small Theatre-Concert Hall of the festival, with a capacity of 1,200, prior to the three weeks, of three concerts each week, by the Boston Symphony in the Music Shed with its capacity of 6,000.

The programs of the full orchestra given in the Shed attracted the larger audiences, but for some the cream of the festival was the Bach-Mozart series, heard in the intimate auditorium of the little theatre. These two concert series have now been merged in such a way that the six Bach-Mozart concerts will take place on six Friday nights, and the concerts of the full orchestra, now twelve in number, will be given on six Saturday nights and Sunday afternoons. Hence there will be six week-ends of music for chamber orchestra and full orchestra, from Friday night to Sunday afternoon inclusive, with no orchestral feature of the festival lost to those who attend any week of the festival's season.

Long Way

The Berkshire Festival has come a long way since the day when Henry Hadley approached Miss Gertrude Robinson Smith in May of 1934, with the proposal to give symphonic concerts out of doors in the Berkshires. A committee was quickly formed, of which Mrs. Elizabeth Sprague Coolidge was honorary president, Miss Robinson Smith president, and which included among its officers Mrs. Carlos de Heredia, Mrs. Owen Johnson, Miss Mable Choate and Norval H. Busey. They functioned to such good purpose that on Aug. 23, 1934, Dr. Hadley conducted sixty-five members of the New York Philharmonic-Symphony in the first concert of, as it was then entitled, the First Berkshire Annual Symphonic Festival. That concert took place in the horse-show ring of the Dan Hanna farm in Stockbridge.

Following the second festival of 1935 Mr. Hadley retired because of illness. After consultation with the committee there took place the momentous conversation between Miss Robinson Smith and Serge Koussevitzky, with the result that the Boston Symphony Orchestra became the orchestra of the festival, under the leadership of the conductor whose international pre-eminence in his field, breadth of vision, and enthusiasm for a great constructive undertaking speedily placed the Berkshire Festival on the plane of artistic eminence that it now occupies.

Given in Tent

The third annual festival, under Koussevitzky's leadership, was given in a tent sheltering five thousand on the estate of Mrs. Margaret Emerson. Later, in the same year of 1936, Mrs. Gorham Brooks gave Koussevitzky her 200-acre estate at Tanglewood, famous for its associations with the life and works of Nathaniel Hawthorne of the "Tanglewood Tales." This gift Dr. Koussevitzky quickly transferred to the Boston Symphony Orchestra.

Fortune seemed to favor the festival at every step. In 1937 occurred what has been called the $100,000 thunderstorm, during a concert at which the noise of the elements and the pounding of heavy rain on the tent outpaced the sound of the Boston Symphony playing Wagner's "Flying Dutchman" Overture. Then and there the machinery was set in motion by Miss Robinson Smith and her coadjutors, to raise $100,000 for the erection of the Music Shed—which is one of the largest structures of its kind, if not the largest, now in existence — made for performances of symphonic music. Over 82 per cent of the sum needed for this project was secured from people living within fifty miles of Stockbridge.

In 1940 Dr. Koussevitzky, who had only accepted the Stockbridge invitation with the understanding that later there would be established with it a music school of the kind he had dreamed of all his life, succeeded in this undertaking, and opened the institution that year. In this project he was strongly supported by Ernest Dane, then president of the Boston Symphony board.

The school, the Berkshire Music Center, with twenty-four members of the Boston Symphony among its instructors, has flourished and become not only an exceptionally valuable adjunct of the festival, but an artistic training school for gifted young musicians.

Valuable Agency

In 1946 the directors of the Berkshire Festival gave the Music Shed, which had been built mainly through their devoted efforts and contributions, to the Boston Symphony Orchestra, thus generously eliminating any problem which might have arisen owing to divided ownership. In full possession today of the property that includes the Music Shed, the theatre and all the other appurtenances necessary for its operation, the Boston Symphony under Mr. Munch's leadership has the means of further developing in the years before us the festival and the music school which in the sum of their efforts represent one of the most constructive and valuable agencies for the development of the art of music that this country has known.

NEW YORK, N. Y.
TIMES

JUL 4 - 1954

THE WORLD OF MUSIC

Juilliard School Shuts Down Its Summer Session as Country Schools Take Over

By ROSS PARMENTER

FROM 1932 to 1952 the Juilliard Summer School was a regular feature of the city's musical life. Its annual enrollments went into the hundreds and most of its students were teachers coming to New York to take refresher courses during their vacations. But there was no session last year. The discovery that there would be none this year either led to a little investigation. It was learned that the Juilliard's board of directors had voted to abolish the summer school.

Clearly the hope was that it would be allowed to lapse quietly, for Juilliard spokesmen were reluctant to discuss the matter. Speculation is possible, though. Enrollment had been falling off; and though the summer school had not been losing money, it had not been making it either. Maintaining it, too, had become more difficult, as fewer regular members of the Juilliard faculty had been available to teach there through the summers.

What is understood to be the board's chief reason for closing the school was the belief that it was no longer artistically necessary to offer opportunities for high-level music studies during the summer. Such opportunities, it was felt, were being offered sufficiently in the increasing number of summer music centers that have been springing up in locations more sylvan than Claremont Avenue. Among such schools in rustic spots, one might mention the Berkshire Music Centre, the Aspen Institute, and the Summer School of Music of Mary Washington College in Fredericksburg, Va., to say nothing of numerous smaller centers. These centers, too, have been responsible for luring the teachers away in the summer.

An incidental loss to the city through the ending of the school is the series of public concerts that used to be given while the session was on. In 1948, for instance, there were eighteen such concerts, including two orchestral ones led by Fritz Reiner.

CENTERS: A new music center being opened this summer is the Berkshire Folk-Music Workshop that Charles and Irmgard Carlé are operating at Birchwood Barn, Lenox, Mass. Like other centers, it will have an accompanying "festival" consisting of five Tuesday evening concerts, starting July 13. Fred Hellerman, Irwin "Lord" Burgess and Richard Dyer-Bennet will be among the artists. . . . Another specialized center: the Summer Harp Colony run by Carlos Salzedo at Camden, Me. . . . A school offering all types of instruction is the Upper Winooski Music Center at Goddard College, Plainfield, Vt. . . . The National Association of Teachers of Singing is sponsoring summer workshops at colleges in Columbus, Ohio, Missoula, Mont., Lubbock, Tex., Boulder, Col., Boone, N. C., and Minneapolis, Minn. . . . Meanwhile, one of the pioneer centers, the Wisconsin Summer Music Clinic, which offers training for high school musicians and music educators, opens its silver anniversary season tomorrow at the University of Wisconsin in Madison.

FESTIVALS: William Kroll provides further evidence that today is the big starting day for the summer chamber music series. The Maverick Concerts in Woodstock, N. Y., form still another series starting this Sunday. . . . Three brand new festivals: the Newport Jazz Festival at the Newport Casino, R. I., July 17 and 18; the Southampton Musical Festival of three Wednesday evening concerts in August, at the Parrish Art Museum, Southampton, N. Y.; the September Festival of Music that will be presented on Sept. 10, 11 and 12 at the Falmouth Playhouse, Coonamessett, Mass. . . . Ventnor, N. J. will open its seventh festival on Aug. 3 with a recital by Elena Nikolaidi. Aug. 10, 17, 24 and 31 are the other dates.

RESUME: The Lewisohn Stadium Concerts made the news. Claudio Arrau was "masterly" playing two Beethoven Piano Concertos. Michael Rabin was "excellent" in Tchaikovsky's Violin Concerto. Henri Deering gave a "lively, well-paced" perform-

ROUND TRIP

For the six Sundays of the Berkshire Festival, the New York, New Haven and Hartford Railroad Company is running a special excursion train to Tanglewood.

The excursion train leaves Grand Central at 8:20 A. M. and arrives in Stockbridge at 12:15 P. M., where buses will take concert-goers to Tanglewood. After the concert, buses will pick up the excursionists and take them to Pittsfield in time to eat and catch the 7:30 train that gets them back to the city at 11:30. The first excursion will be next Sunday. Price: $6.75.

SPRINGFIELD, MASS.
EVE. NEWS

FEB 27 1954

24 CONCERTS SCHEDULED AT TANGLEWOOD

Increased Season This Year Meets Growing Popularity of Events

The programs for the enlarged Berkshire Festival of July and August, have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire hills last summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

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BALTIMORE, MD.
EVENING SUN

JUN 30 1954

Pratt Schedules Film Series

Recent air-conditioning of the Enoch Pratt Free Library's central building has made possible a special series of summer film programs, Howard M. Smith, head of the library's films department, announced today.

Four events are planned next month, Mr. Smith said, on subjects ranging from Eskimo life to a journey through Israel. All will be held in Meeting Room A. The schedule follows:

July 7, 8 P.M.

"Nanook of the North." A documentary film about Eskimo life, which is regarded as a classic. With great artistry it depicts the everyday doings of a family far removed from civilization, surrounded by ice and snow. (55 minutes.)

"The Loon's Necklace." This prize-winning film, done in color, is based on an Indian legend. It includes the use of authentic Canadian Indian ceremonial masks. (11 minutes.)

July 14, 8 P.M.

"The Golden Twenties." A chronicle of America's jazz age, dealing with Woodrow Wilson and other notables of the period, women's fashions, the prohibition era, famous movie stars and sports heroes, the Sacco-Vanzetti case, and other contemporary matters. (70 minutes.)

July 21, 8 P.M.

"Spelunking." In this film sportsmen-scientists, equipped with ice-axes, miners' lamps, rubber canoes and fire ladders, risk their lives in seemingly endless caverns far below the surface of the earth in France, and emerge with new knowledge of nature's world. (22 minutes.)

"Inside Tibet." The first motion picture to come out of Tibet. It reveals a people isolated by the Himalaya Mountains, tilling the soil, herding their yaks and practising Buddhist rituals as they did in the days of Marco Polo. (14 minutes.)

"Marian Anderson." Glimpses of the singer's childhood and home life alternate with numbers from her varied repertoire, including "Deep River" and Schubert's "Ave Maria." (26 minutes.)

July 28, 8 P.M.

"Tanglewood Music School and Festival." Concerts and classes in the Berkshire hills of Massachusetts, with Koussevitzky conducting the Boston Symphony Orchestra and Aaron Copland, Leonard Bernstein, Piatigorsky and Boris Goldovsky teaching and supervising rehearsals. (21 minutes.)

"A New Morning." A color film depicting life in the cities and on the farms of modern Israel, illustrating the agricultural and cultural achievements of the new state. (30 minutes.)

Admission to the film showings is free.

Water...

Berlioz Work Opener At Tanglewood

(Special to The American)

Lenox, Mass., July 12 — An audience of 8,500 persons sat enthralled at Tanglewood this week end as it listened intently to the Berkshire Festival's premiere presentation of Berlioz's dramatic legend, "The Damnation of Faust," as magnificently interpreted by the Boston Symphony Orchestra under the baton of Charles Munch.

This epic composition, offered Saturday night at the first of a number of programs marking the 150th anniversary of the birth of the noted French composer, provided the gala opening of the festival's 1954 Music Shed concert series. The two and one half-hour long, four part, 20-section symphonic poem, which recites the story of Goethe's "Faust" in a continuous narrative, was overwhelming in the sweep and vitality of its Tanglewood presentation.

The work was presented with the 104-piece orchestra, the 110 voices of the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth; and the solo performances of Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, Donald Gramm, [illegible].

Especially noteworthy in a performance [illegible] by the almost [illegible] by all participants, was the tonal beauty of Miss Steber's Marguerite and the stirring French style of Mr. Poleri's Faust and Mr. Singher's Mephistopheles.

Completing a truly outstanding opening week-end of music in the beautiful Berkshires was an all-Beethoven program attended by over 10,000 persons yesterday afternoon and featuring the eminent Chilean pianist, Claudio Arrau, and the brilliant 79-year-old French conductor, Pierre Monteux.

Mr. Arrau's carefully modulated, elaborate interpretation of the Piano Concerto No. 5 ("Emperor") captured all of the composition's sweeping grandeur and dramatic intensity. The dazzling blending of theme and variations between piano and orchestra was perfection itself.

The audience rose with thunderous applause at the conclusion of Mr. Monteux's powerful presentation of the Symphony No. 5. Under his inspired baton, the orchestra was as one magnificent instrument in performing this traditional masterpiece.

A stirring rendition of the Lenore Overture No. 3 opened the afternoon program.

MDA

TIGHT BINDING

CATSKILL, N. Y.
MAIL

JUN 24 1954

...s For Berkshire ...val Are Lowered

...15th Berkshire Festival, in ... the Boston Symphony Or... has participated, commen... ...nesday, July 7, at 8:30 p.m. ...he first of six Wednesday ...r music concerts in the ...-Concert Hall. Claudio Ar...inent Chilean concert pian... ...l perform Sonatas Op. 79, ...d 57 ("Appassionata"); and ...l Arte Trio (Ruth Posselt, ... Joseph de Pasquale, viola; ...artin Hoherman, celio) will ... the String Trio in G, Op. 9 ...n an all-Betthoven program. ...eatest demand, to date, is the ... weekend of the Berkshire ..., July 9-10-11; with Series ...ust 7-8 and the Stravinsky-... chamber orchestra program ...ust 6, in popular favor also. ... noted soloists will appear ... the season. Prices for the ...ncerts by the full 104-man ...Symphony Orchestra, which ...irector Charles Munch con... ...ith Pierre Monteux, Jean ...nd Richard Burgin as guest ...ors, are one-third less this ...ce the Friday night cham...estra concerts in the thea...ert-hall are being sold sep... Yet, Festival patrons have ...ead of nine, Shed concerts ...mer.

BURLINGTON, VT.
NEWS

JUN 20 1954

...rkshire Festival ... Changes In ...nned Program

...cial Sunday News Report

...NOX, Mass.—Two chang... ...the Berkshire Festival pro... ...week season, July 7 to Aug. ...ed yesterday by Charles ... music director. ...ad of an all-Cesar Franck ...n on Saturday evening, ... in the music shed at ...wood, guest conductor ... Monteux will substitute ...orchestral selections by ... Debussy. Excerpts from ...bastian" and the tone ... 'La Mer" will replace the ...eaur Maudit" and "Les ... by Franck. ...h's program of Saturday ... Aug. 14, in the shed ...er Brahms' "Tragic Over... in place of Wagner's ...st Overture." Berkshire Festival also ...ced the summer of 1954 ...e six Saturday morning ...als of the full 104-man ... Symphony Orchestra, at ..., on July 10, 17, 24 31, ... and 14, to which the ...ill be admitted at a re...rice with the proceeds ...benefit of the orchestra's ... fund.

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NEW YORK, N. Y.
TIMES

JUL 4 - 1954

THE WORLD OF MUSIC

Juilliard School Shuts Down Its Summer Session as Country Schools Take Over

By ROSS PARMENTER

FROM 1932 to 1952 the Juilliard Summer School was a regular feature of the city's musical life. Its annual enrollments went into the hundreds and most of its students were teachers coming to New York to take refresher courses during their vacations. But there was no session last year. The discovery that there would be none this year either led to a little investigation. It was learned that the Juilliard's board of directors had voted to abolish the summer school.

Clearly the hope was that it would be allowed to lapse quietly, for Juilliard spokesmen were reluctant to discuss the matter. Speculation is possible, though. Enrollment had been falling off; and though the summer school had not been losing money, it had not been making it either. Maintaining it, too, had become more difficult, as fewer regular members of the Juilliard faculty had been available to teach there through the summers.

What is understood to be the board's chief reason for closing the school was the belief that it was no longer artistically necessary to offer opportunities for high-level music studies during the summer. Such opportunities, it was felt, were being offered sufficiently in the increasing number of summer music centers that have been springing up in locations more sylvan than Claremont Avenue. Among such schools in rustic spots, one might mention the Berkshire Music Centre, the Aspen Institute, and the Summer School of Music of Mary Washington College in Fredericksburg, Va., to say nothing of numerous smaller centers. These centers, too, have been responsible for luring the teachers away in the summer.

An incidental loss to the city through the ending of the school is the series of public concerts that used to be given while the session was on. In 1948, for instance, there were eighteen such concerts, including two orchestral ones led by Fritz Reiner.

CENTERS: A new music center being opened this summer is the Berkshire Folk-Music Workshop that Charles and Irmgard Carlé are operating at Birchwood Barn, Lenox, Mass. Like other centers, it will have an accompanying "festival" consisting of five Tuesday evening concerts, starting July 13. Fred Hellerman, Irwin "Lord" Burgess and Richard Dyer-Bennet will be among the artists. . . . Another specialized center: the Summer Harp Colony run by Carlos Salzedo at Camden, Me. . . . A school offering all types of instruction is the Upper Winooski Music Center at Goddard College, Plainfield, Vt. . . . The National Association of Teachers of Singing is sponsoring summer workshops at colleges in Columbus, Ohio, Missoula, Mont., Lubbock, Tex., Boulder, Col., Boone, N. C., and Minneapolis, Minn. . . . Meanwhile, one of the pioneer centers, the Wisconsin Summer Music Clinic, which offers training for high school musicians and music educators, opens its silver anniversary season tomorrow at the University of Wisconsin in Madison.

FESTIVALS: William Kroll provides further evidence that today is the big starting day for the summer chamber music series. The Maverick Concerts in Woodstock, N. Y., form still another series starting this Sunday. . . . Three brand new festivals: the Newport Jazz Festival at the Newport Casino, R. I., July 17 and 18; the Southampton Musical Festival of three Wednesday evening concerts in August, at the Parrish Art Museum, Southampton, N. Y.; the September Festival of Music that will be presented on Sept. 10, 11 and 12 at the Falmouth Playhouse, Coonamessett, Mass. . . . Ventnor, N. J. will open its seventh festival on Aug. 3 with a recital by Elena Nikolaidi. Aug. 10, 17, 24 and 31 are the other dates.

RESUME: The Lewisohn Stadium Concerts made the news. Claudio Arrau was "masterly" playing two Beethoven Piano Concertos. Michael Rabin was "excellent" in Tchaikovsky's Violin Concerto. Henri Deering gave a "lively, well-paced" perform-

ROUND TRIP

For the six Sundays of the Berkshire Festival, the New York, New Haven and Hartford Railroad Company is running a special excursion train to Tanglewood.

The excursion train leaves Grand Central at 8:20 A. M. and arrives in Stockbridge at 12:15 P. M., where buses will take concert-goers to Tanglewood. After the concert, buses will pick up the excursionists and take them to Pittsfield in time to eat and catch the 7:30 train that gets them back to the city at 11:30. The first excursion will be next Sunday. Price: $6.75.

SPRINGFIELD, MASS.
EVE. NEWS

FEB 27 1954

24 CONCERTS SCHEDULED AT TANGLEWOOD

Increased Season This Year Meets Growing Popularity of Events

The programs for the enlarged Berkshire Festival of July and August, have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire hills last summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Berlioz Work Opener At Tanglewood

(Special to The American)

Lenox, Mass., July 12 — An audience of 8,500 persons sat enthralled at Tanglewood this week end as it listened intently to the Berkshire Festival's premiere presentation of Berlioz's dramatic legend, "The Damnation of Faust," as magnificently interpreted by the Boston Symphony Orchestra under the baton of Charles Munch.

This epic composition, offered Saturday night at the first of a number of programs marking the 150th anniversary of the birth of the noted French composer, provided the gala opening of the festival's 1954 Music Shed concert series. The two and one half-hour long, four part, 20-section symphonic poem, which recites the story of Goethe's "Faust" in a continuous narrative, was overwhelming in the sweep and vitality of its Tanglewood presentation.

The work was presented with the 104-piece orchestra, the 110 voices of the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth; and the solo performances of Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, Donald Gramm, [illegible].

Especially noteworthy, in a performance [illegible] by the almost equally [illegible] conditions by all participants, was the tonal beauty of Miss Steber's Marguerite and the stirring French style of Mr. Poleri's Faust and Mr. Singher's Mephistopheles.

Completing a truly outstanding opening week-end of music in the beautiful Berkshires was an all-Beethovan program attended by over 10,000 persons yesterday afternoon and featuring the eminent Chilean pianist, Claudio Arrau, and the brilliant 79-year-old French conductor, Pierre Monteux.

Mr. Arrau's carefully modulated, elaborate interpretation of the Piano Concerto No. 5 ("Emperor") captured all of the composition's sweeping grandeur and dramatic intensity. The [illegible] blending of theme and variations between piano and orchestra was perfection itself.

The audience rose with thunderous applause at the conclusion of Mr. Monteux's powerful presentation of the Symphony No. 5. Under his inspired baton, the orchestra was as one magnificent instrument in performing this traditional masterpiece.

A stirring rendition of the Lenore Overture No. 3 opened the afternoon program.

MDA

BALTIMORE, MD.
EVENING SUN

JUN 30 1954

Pratt Schedules Film Series

Recent air-conditioning of the Enoch Pratt Free Library's central building has made possible a special series of summer film programs, Howard M. Smith, head of the library's films department, announced today.

Four events are planned next month, Mr. Smith said, on subjects ranging from Eskimo life to a journey through Israel. All will be held in Meeting Room A. The schedule follows:

July 7, 8 P.M.

"Nanook of the North." A documentary film about Eskimo life, which is regarded as a classic. With great artistry it depicts the everyday doings of a family far removed from civilization, surrounded by ice and snow. (55 minutes.)

"The Loon's Necklace." This prize-winning film, done in color, is based on an Indian legend. It includes the use of authentic Canadian Indian ceremonial masks. (11 minutes.)

July 14, 8 P.M.

"The Golden Twenties." A chronicle of America's jazz age, dealing with Woodrow Wilson and other notables of the period, women's fashions, the prohibition era, famous movie stars and sports heroes, the Sacco-Vanzetti case, and other contemporary matters. (70 minutes.)

July 21, 8 P.M.

"Spelunking." In this film sportsmen-scientists, equipped with ice-axes, miners' lamps, rubber canoes and wire ladders, risk their lives in seemingly endless caverns far below the surface of the earth in France, and emerge with new knowledge of nature's world. (22 minutes.)

"Inside Tibet." The first motion picture to come out of Tibet. It reveals a people isolated by the Himalaya Mountains, tilling the soil, herding their yaks and practising Buddhist rituals as they did in the days of Marco Polo. (14 minutes.)

"Marian Anderson." Glimpses of the singer's childhood and home life alternate with numbers from her varied repertoire, including "Deep River" and Schubert's "Ave Maria." (26 minutes.)

July 28, 8 P.M.

"Tanglewood, Music School and Festival." Concerts and classes in the Berkshire hills of Massachusetts, with Koussevitzky conducting the Boston Symphony Orchestra and Aaron Copland, Leonard Bernstein, Piatigorsky and Boris Goldovsky teaching and supervising rehearsals. (21 minutes.)

"A New Morning." A color film depicting life in the cities and on the farms of modern Israel, illustrating the agricultural and cultural achievements of the new state. (30 minutes.)

Admission to the film showings is free.

SATURDAY REVIEW
NEW YORK, N. Y.

JUL 10 1954

MUSIC TO MY EARS

Muse on the Mountain, and on Manhattan Island

THE whole concept of the muse descending from the mountain to bless mankind in his lowland miseries is being reversed these summer days, as men (and women) in increasing numbers move to the uplands for pleasure and profits. I don't suppose either Beethoven or Brahms heard of the Pocono Mountains, where the Tamiment Institute has, appropriately, instituted a chamber-music festival in the last year or two (any more than they would have heard of the Berkshires, where Tanglewood abides, or the Rockies, where Aspen flourishes). But John A. Riley has, and, accordingly, the world may soon hear of him.

As chamber music is valued these days, the thirtyish Riley was honestly entitled to the $500 awarded to him as prizewinner in a competition sponsored by the Tamiment Institute which attracted more than 100 scores. A native of Altoona, Pennsylvania, and more recently identified with New Haven, Connecticut, where he has been living after training at the Eastman School, war service, and foreign study with Honegger, Riley has written a quartet with considerable substance and a keen sense of musical organization.

The movements diminish in effect from one to three, which is not good, but this is in respect to a striving for individuality without modernistic conformity, which *is* good. The score was presented in excellent order and to practically model tonal advantage by the Curtis String Quartet, the "house" ensemble for this series. Assuming there are quartets which will accept a work on merit rather than because it belongs to a fashionable cult of the moment, Riley's should be heard, and with pleasure, elsewhere.

As music festivals rate in seniority, Tamiment's is a baby one, but with some interesting attributes for future attention. Chief among these is the desire of its sponsors that it relate largely to chamber music, with this year's repertory embracing quartets of Haydn, Mendelssohn, Mozart, and Schubert, plus two of Beethoven, the piano quartet of Fauré, the clarinet quintet of Brahms, and the piano quintet of Dohnányi. This accounted for four of the programs: a fifth, offering works of Respighi, Arensky, and Bloch, was played by the New Chamber Orchestra of Philadelphia under the direction of Ifor Jones. Guido Mercoli was the excellent clarinetist for the Brahms, Vladimir Sokoloff and Martha Massena the pianists.

An engaging aspect of the whole venture is that privilege of attendance costs no more than that involved in the enjoyment of Tamiment's spacious lawns and fields, lake and forest. That is to say, it is all part of a basic charge for a week-end at one of the best-equipped resorts of the kind in this part of the world.

FOR all their notion of themselves as persons advanced beyond citizens in other, outland, areas, New Yorkers accept many things that must seem like nightmares to others more objective. The subways. The traffic. The noise. And, if you want to deal with an esthetic subject, the Stadium.

Annually editorials are published describing the public service performed at this large and certainly ugly amphitheatre on Convent Avenue and 135th Street. To one side are the far from pretty buildings of City College. On the other, a group of prosaic apartment houses. The "new" stage is more functional but also more of an eyesore than any in the past, particularly when the sad-sack curtain of nondescript brown flaps in the breeze. Underfoot, some sort of crunchy gravel has been spread on the soft dirt, so that everyone seems to be wearing new shoes. Overhead, planes pass at predictable intervals every two to ten minutes, in and out of Idlewild and La Guardia, two of the busiest landing fields in the world.

But the music, you say. Surely that makes up for a lot. I'd love to say that it does, but candor compels the conclusion that you'd get as much pleasure, and much less irritation, at home with a hi-fi record. The opening concert directed by Sir Adrian Boult gave us a Beethoven list of the "Leonore No. 3" Overture, the Seventh Symphony, and the Third Piano Concerto, with Rudolf Firkusny as soloist. It was businesslike, all right, and professional, but Boult's reputation argued the probability of something more. Obviously, the hot night was not to his liking, a situation which could well have resulted in dire consequences either to his collar or to Beethoven. At the end of the symphony the collar appeared intact—which was not good news for devotees of the Seventh.

—IRVING KOLODIN.

NEW YORK, N. Y.
TIMES

JUL 4 - 1954

FROM THE FIELD OF TRAVEL

By DIANA RICE

TURKEY'S first good-will ship to the United States is scheduled to arrive in New York on July 19 for a six-day visit. En route it will stop at other American ports: Miami, July 7-9; Charleston, July 11-12; Baltimore, July 14-18.

At each port-of-call the luxury liner Tarsus will be open to visitors invited to come aboard and see exhibits illustrating Turkey's progress in recent years. The National Travel Association of Turkey, which is sponsoring the trip, has set up a group of displays "to dramatize the social, intellectual and industrial vitality of the nation." Students from the Istanbul Institute of Arts and Design will model adaptations of old Turkish clothing. Side by side with them will be shown the garments that inspired them. Turkish coffee will be served to all visitors.

Turkish Ship to Arrive On Good-Will Tour —Other Items

SILVER EXHIBIT

Leisurely motorists seeking interesting places to stop and do a bit of browsing will find a new gallery in Newburyport, Mass. About thirty-five miles north of Boston, the town is the site of the Towle Silversmiths whose craft traditions go back to 1690. The gallery, located on the Merrimac River, features changing exhibitions of early American silver and also displays tracing the story of silver through five thousand years. On view is rare silver from museums and private collections as well as Towle's own collection of Colonial items. A special loan exhibition of Colonial church silver is now on view and will remain through Aug. 31. The gallery is open Mondays through Fridays, and there are two daily tours through the Towle factory.

HAMPTON'S FAIRS

Southampton's Village Improvement Society Fiesta, which in previous years has been held in July, this summer is scheduled for Aug. 20 on the grounds of the Parrish Art Museum on Job's Lane. A children's pet show will be held instead of the customary fashion show. The Fiesta raises funds for the improvement and beautification of Southampton. In East Hampton the fifty-seventh annual Ladies Village Improvement Society Fair and Country Dance is scheduled for July 30 on the grounds of the seventeenth century Mulford Farm overlooking the Village Green. As in the past the day-long fair will include booths set up around the grounds, a "playland" for children, and a fashion show. In the evening a Country Dance will offer both round and square dancing. Proceeds are used for the upkeep of the elms along East Hampton's Main Street and many village greens and for the village's educational and charitable organizations.

OLD HOMES

Two Connecticut towns, Litchfield and Old Lyme, among the most interesting and pleasant communities in New England, are planning Open House days this month. Litchfield, on Routes 25 and 63 in the hills of northwestern Connecticut, will open eight residences and several buildings to the public next Saturday. On July 17, Old Lyme, on U. S. 1, will open nine homes to visitors. The Old Lyme tour includes the Greenfield House built in 1690; in Litchfield the Linus T. Gilbert House, built 1740, may be seen. Many houses on the list are furnished as they were in the two towns' first days. Proceeds from the Old Lyme event go to the Congregational Church building fund. Litchfield's Open House is held for the benefit of the Junior Republic, a non-profit vocational boys' school there.

TREASURE HUNT

Ocean sailing, skin-diving and the profit motive have been neatly combined in an unusual holiday offering this summer by Vacation Expeditions, 1110 Atlantic Avenue, Atlantic City, N. J. For three-man corporations will [illegible] the fifty-ton Diesel-auxiliary Else along the Jersey and Delaware shore, looking for sunken treasure on abandoned hulks along the way. Incidentally, they are taking along a "guest crew" of fourteen on each weekly trip, at a cost per person of $125. In addition to helping operate the ship, fishing, visiting seaports and doing as much underwater diving as they can, passengers will cash in on whatever loot is found in the course of the summer.

HERE AND THERE

Motor coach tours to the Berkshire Music Festival at Tanglewood, Mass., starting Friday, are announced by Ski Bird Tours, 2039 Broadway. Transportation and accommodations at the Sheraton Hotel, Pittsfield, are included in the $23.75 rate. . . . The Waterman Steamship Corporation announces freighter-passenger service from New Orleans through the Panama Canal to Los Angeles, $250 one way plus tax; twelve days. . . . Eleven historic houses in Jamestown, R. I., will be open to the public July 24. . . . Convenient for persons going to the Stratford Shakespearean Festival at Stratford, Ont., is Trans-Canada Air Lines' daily service to London, Ont. (thirty miles from Stratford), round trip $61.77, tax included.

Lake George, N. Y., announces a tournament to be held Aug. 6-8 for the Eastern Water Ski championships. . . . The new Playhouse Inn at New Hope, Pa., just opened, has a dining room seating 250 persons, a swimming pool, garden terrace, and an ironing board and tiled bath with each room. . . . Windsor, Ont., celebrates its centennial Aug. 19-24. . . . Ipswich, Mass., opens its historic homes to the public Aug. 7, celebrating Seventeenth Century Day.

WATERBURY, CONN.
REPUBLICAN

JUN 27 1954

Now It's Time To Take Off Again For A Rendezvous With The Arts

By W. G. ROGERS
Associated Press Arts Editor

New York, —(AP)— In the spring a young man's fancy lightly turns to thoughts of — travel.

So do the thoughts of the middle-aged and old men, indeed, of both men and women. That's particularly true of people interested in books and arts.

A trip to Europe used to be something to figure out months in advance, and getting there was such a hardship you maybe made one trip that lasted half a year and never afterward stirred out of your back yard.

Now thousands go over for two weeks more easily than you used to jog along by horse and wagon to the cottage on the lake.

It's worth it. It doesn't much matter where you land, it's apt to be in the neighborhood of a music festival, art exhibition or dance program. They are dotted all over the map of England, France, Austria, Germany, Italy.

Tanglewood Festival

To be sure, you run into them right at home. At Tanglewood in the Berkshires there's music, courtesy of the Boston Symphony, from July 7 to Aug. [illegible] University has its third annual festival in June, Newport offers special music in August. New Yorkers can get to music by bus and subway — in Central Park, the Guggenheim Memorial Concerts start June 18 and at Lewisohn Stadium the Stadium Concerts open June 21. There are special summer programs at Aspen, Colo., in Ogden, Utah, and in many city parks across the country with the local orchestra and visiting soloists officiating. There's dance at Jacob's Pillow, also in the Berkshires, from July 25 on.

Major events in Europe are, as usual, Salzburg July 25 - Aug. 30; Bayreuth, July 22 - Aug. 22; Glyndbourne, June 10 - July 27; May Music Festival in Florence beginning in May and running through most of June.

Other European centers where special music activities are scheduled are Aix - en - Provence and Prades, in France; several cities in Holland, which also draws the Sadler's Wells Ballet; Aldeburgh in England and Llangollen in Wales; Venice, Vienna, Berlin, Stockholm. There are architectural displays in France's chateau country.

Many musicians who figure in the festivals are Americans, or well known to American music-lovers. Among them are Conductors Mitropoulos, Ormandy, Szell, Bernstein, Erede, Ansermet and Sargent; stage manager Graf; pianists Arrau, Rubinstein, Casron; violinist Stern; tenor Vinay.

Other music - makers who will join music lovers abroad are Marian Anderson, in South America; Jennie Tourel, in Europe and South Africa; Roland Hayes in Europe.

Record Box

Several welcome French numbers are released by Angel Records:

Gieseking plays two whole LP recordsful of Debussy — Preludes, Book One, and 15 selected piano pieces. There are recordings of the inimitable Charles Trenet and the popular "Compagnons de la Chanson." Finally there are two operas, each short enough to squeeze onto one disk: Ravel's "L'Heure Espagnole" and the Poulenc - Apollinaire "Les Mamelles de Tiresias."

Ravel's witty work has been heard by New Yorkers at City Center, and Poulenc's at Brandeis University, in Massachusetts, but probably nowhere else in this country. So if you haven't run them down in their native habitat, Paris you need these recordings, which are spirited and zestful interpretations.

It seems to me there is a particular advantage in hearing, as against both hearing and seeing the "Mamelles," if it isn't too indelicate to shorten the title thus. The antics that accompanied the performance, at least in Paris, of this bawdy opera - bouffe distracted from the freshness and originality of the music. Poulenc contributes to his Apollinaire much as Virgil Thomson did to Gertrude Stein's "Four Saints in Three Acts." To that eye this may be burlesque, to the ear it's very much our time, very close to our generation. You'll like it; but you ought to listen to it anyway.

In Defense of Tanglewood

To the Editor of THE EAGLE:—

The Berkshire Festival, says Robert Smith ["On the Contrary," July 12], was conceived not as a means for making profits, but to bring pleasure to country folk. This premise artificially aired by Mr. Smith may be good town lobbying but has no relation to fact.

The festival was not at all intended as an outlet for folk song and whistling tunes but as a summer home, in a resort location, where people could come during their vacations to hear great music. Profits, as Serge Koussevitzky planned it, are almost wholly absorbed by the music school, the greatest of its kind in the land. This is a little detail Mr. Smith neatly overlooks. Mostly Tanglewood has run at a loss, not at a profit.

In any event, the profit for Tanglewood is by no means a capital gain, as Mr. Smith recognizes this subterfuge, and the three million or so dollars that changes hands during the festival season is pretty well divvied up among inns, hotels, motels, cottages, plumbers, electricians, railroads, drug stores, antique shops, gas stations, auto repair shops, painters, carpenters, hardware stores, grocers, restaurants, etc., most of whom live here the year round free of the cultural impositions that bring them their allegedly "diminishing profits." If a tithe from this flow of gold is what Bob Smith means by a "good will" gesture—here is where to look for it.

Almost every house, big and little, which, to quote Mr. Smith, "endures racket and inconvenience and littered lawns," takes paying guests between occasional groans. If I am not mistaken Mr. Smith's home is no inhospitable exception.

The reference to litter is a trifle out of character for a writer of the people. Lenox in the Tanglewood season is tidy compared with Great Barrington during the Fair, and spotless, as Mr. Smith knows, compared with the outside of a major league ball park. From eight years of observation on the near mile of Bean Hill Road which bisects my farm and which I travel the year round, the contributions of beer cans and refuse from natives for ten months of the year is far greater than during the six weeks of the Tanglewood season.

I, too, remember with nostalgia the days of the slow clop-clop of the horse on a country road but those days, alack, are gone. Federal taxes have taken the great estates and turned them into tax-exempt schools. For all Tanglewood visitors may offend with halters and shorts, they have been amply rewarded by the sly glance of the snob, no little gouging by the boardinghouses and cat-calls from local cowboys. There is give-and-take in this that will civilize both, where such civilizing is required.

As to the squawk about town participation in Tanglewood plans, Mr. Smith leaves this artfully obscure. Does he mean participation by the Selectmen in the musical program of the school, with a selectman advising Mr. Munch or Mr. Copland? Does the town require earlier notice of schedule and assistance in speculating the possible attendance? Is it a question of proposed roads which are now almost entirely in the hands of the Selectmen themselves and Mr. Goggins?

What does he mean by a "good will" gesture? A couple of thousand bucks? If he does, why take it out of the hide of the goose and not from the collectors of the golden eggs who would be the first to yell "murder" if Tanglewood really had to "pull up stakes"?

While I have had a long-time liking for Bob Smith from which I do not retreat, I think he is far afield writing on this theme. If Tanglewood, which he rarely attends, were the Polo Grounds or the Yankee Stadium, where he is a constant spectator and the Berkshire Music Center were a Cooperstown baseball clinic, he would overlook the considerable profit motive and probably recommend subsidies from the community to the "art" rather than the other way round.

NATHAN GEORGE HORWITT.
Lenox.

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TIGHT BINDING

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...HORWITT.

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BUFFALO, N. Y.
COURIER-EXPRESS
JUN 27 1954

In the Realm of Music

Tanglewood Subscriptions Surpass Record for '53

By KENNETH GILL

Subscribers for the 1954 Berkshire Festival series by the Boston Symphony Orchestra for concerts on six Saturday evenings, July 10 to August 14, and on six Sunday afternoons, July 11 to August 15, in the huge Music Shed at Tanglewood, Lenox, Mass., have surpassed those of the summer of 1953, Manager George E. Judd announces.

Charles Munch

Prices for the Shed concerts by the 104-man Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theatre-Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this summer. The subscription sale, officially over June 1, was extended 10 days for the convenience of Berkshire County residents.

Among the season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano; Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone.

Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist; the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet.

In greatest demand, to date, is the opening weekend of the Berkshire Festival, July 9, 10, 11; with Series E, August 7, 8 and the Stravinsky-Mozart chamber orchestra program on August 6, in popular favor also.

At Chautauqua

Ismailia Temple's Shrine Chanters, 50 voices strong will aid in the opening of Chautauque Institution as they appear in formal concert on Monday evening, July 5, in Chautauqua's Amphitheater.

Male chorus arrangements of oratorio excerpts, German lieder, and contemporary American writings form a major portion of the program. Additional sections will be given over to patriotic airs and secular ballads.

Chautauqua officials will entertain the Buffalo unit at the Hotel Athenaeum preceding the concert performance.

Correspondence

William McGrath contacts this department from Munchen, Germany, telling of his two-month concert tour of that country and his future plans. There will be opera performances this summer for the young Medina tenor in Italy and France, cell music over the British Broadcasting Co. in September, concert appearances in Austria in October, and more opera in Geneva and Paris in November.

Wm. McGrath

He returns to the United States in December with a well-filled schedule to complete.

Jacques Singer is returning from Europe to become musical director and conductor of the Corpus Christie (Tex.) Symphony. He is former conductor of the Dallas Symphony, the Vancouver Symphony, and the orchestras in Haifa, Jerusalem, and Tel Aviv.

Cross Country

Walter Herbert has resigned as director and conductor of the New Orleans Opera Association in protest against "restrictions," and will be succeeded by Renato Cellini, association conductor of the Metropolitan Opera.

Herbert served in New Orleans for 11 years and during his tenure the New Orleans Opera gained considerable national prestige. He wrote the board that he needed more freedom in performing my duties—the old freedom that I had until a few seasons ago." The board didn't see it his way.

Cellini will take over September 1. The New Orleans Opera uses local talent mainly, but now and then engage "name" singers for principal roles. Herbert said he was going to "look around" in New York before making any plans for the future.

Education

Dr. Frederic Fay Swift, camp director and president of the New York State Music Camp, Otter Lake, has announced that the camp will offer an approved program in College Music Education this summer. Dr. Swift, who is the director of music education at Hartwick College, Oneonta, will be assisted by Willard I. Musser, director of instrumental music at the college, in teaching the course.

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EAGLE
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SYRACUSE, N. Y.
HERALD-JOURNAL
JUN 25 1954

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Dinner to Honor Dr. H. L. Butler; Musicians to Motor to Coast

By EMMA VAN WORMER

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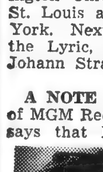
LIKE MANY good musicians, Mariquita Moll (in private life Mrs. Sam Evans, wife of a Manhattan businessman) is a good cook. She likes to make breads and soups. For instance, there's Avocado jellied soup, especially good in hot weather. For this, Miss Moll mashes a ripe avocado and blends with this a little finely grated onion, a little chili powder and a cup of sour cream. Add a can of madrilene, mix well and place in the refrigerator to jell. Miss Moll is an alumna of Washington University in her native St. Louis and of Juilliard, New York. Next week's attraction in the Lyric, starting June 29, is Johann Strauss's "Great Waltz."

A NOTE from Sol Handweger of MGM Records, New York City, says that Harvey Norman, 19, baritone is "destined for stardom". Norman is engaged by Three Rivers In management beginning June 28. Norman, who was born in Brooklyn, went with his parents to Lakewood, N. J., attended school there. In Toms River High School, Norman played quarterback on the football team, then decided to prepare to work with his father in the frozen food business, by attending Long Island Agricultural and Technical Institute. Before long, he was playing football again and in a locker room one day, as Norman was singing, somebody passed the word along that here was a football player who really could sing. Several invitations to sing followed and it was then that Norman decided to earn enough to pay for voice lessons. He worked in the Catskills as boat boy and doing odd job in Charles and Lillian Brown's hotel, singing also. With money saved, Baritone Norman went to New York to study in earnest. He has made a few public appearances, all with success. His first MGM Record is "By My Side" and "A Dim Cafe."



Norman

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Further information may be obtained fro mthe Berkshire Festival office, Symphony Hall, Boston 15, Mass.

BALTIMORE, MD.
MORNING SUN
JUN 27 1954

PAGE 10—Section A

Music Notes

Summer Festivals Await Travelers

By WELDON WALLACE

IN almost any direction he chooses to travel, the music lover can combine concerts with his vacation.

Summer is the signal for the beginning of festivals in many parts of this country and abroad.

Last week in this column, an interesting concert schedule booked for the Carter Barron Amphitheater in Washington was discussed.

Today we go farther afield for a few—and they are just a few—of the music and dance events that await the traveler to other points on the Eastern seaboard.

In Massachusetts

Many Baltimoreans spend their vacation in New England, and in Massachusetts alone visitors will have opportunity to sample the best in music and dance for several weeks.

At Tanglewood the Boston Symphony Orchestra will give its annual Berkshire Festival beginning with a chamber music program on the evening of July 7 and ending with a presentation of the "Requiem," by Hector Berlioz, on August 15.

Within that period orchestra concerts are programmed for every Friday and Saturday night and Sunday afternoon.

The Tanglewood schedule also includes opera and recitals.

Berkshire School

In addition to concerts, Tanglewood again will have the Berkshire Music Center, a school that attracts students from all over the world. Charles Munch, conductor of the Boston Symphony, is the school's director and Aaron Copland, a leading American composer, is assistant director.

It is interesting to note that while the Bershire Festival started as an orchestral event, and is still built around the Boston Symphony, chamber music is coming to play an increasing role in its activities.

Six Wednesday concerts of chamber music are to be given during this year's festival for the benefit of a scholarship fund, and services to these concerts are being contributed by such musical notables as Claudio Arrau, pianist; William Kroll, violinist, of the Peabody Conservatory faculty; the Bel Arte Trio and Zino Francescatti, violinist.

Dance Festival

Concurrently with the music at Tanglewood, the Jacob's Pillow Dance Festival will be going on just a few miles away at Ted Shawn's University of the Dance, near Lee, Mass.

Jacob's Pillow's programs, given in a specially designed theater, are to begin on July 1 and continue through September 4.

No less than ten different programs are booked, and each will be repeated several times.

Special Events Listed

Among the special events scheduled at Jacob's Pillow will be presentations by the following:

The Celtic Ballet of Scotland; Alicia Markova; Alexandra Danilova; Pearl Lang and her company; the Negro Dance Theater; Andre Eglevsky; the American Mime Theater; Kurt and Grace Graff; Ram Gopal, world famous Hindu dancer; Hadassah and her dance company; Emerson and Jayne, dance satirists; the Lester Horton Dance Theater from California; the John Butler Theater; and Michael Maule and Mary Ellen Moylan. (Mr. Maule, a member of the New York City Center Ballet Company, played the male lead in a classic-ballet program given by the Peabody Conservatory Dance Department a few weeks ago.)

Miss Carol Lynn, director of the Peabody dance department, is associate director, with Ted Shawn, of the Jacob's Pillow University of the Dance.

In Connecticut, the pop concerts given by the New Haven Symphony Orchestra (sixth oldest orchestra in the nation) are being presented for the tenth season.

This year's program began last Tuesday and will continue on five Tuesdays in July and August. Program fare is on the light side, including music by Gershwin, Cole Porter and Rodgers, and featuring popular concert favorites like José Iturbi; Teddy Wilson, jazz pianist, and Roberta Peters, Metropolitan Opera coloratura.

An interesting chamber music series has been announced by the Eastman School of Music in Rochester, New York.

From Bach To Copland

The Eastman Chamber Orchestra, comprising 26 players chosen from the Eastman faculty, is to present programs on five consecutive Thursdays, beginning July 1. Howard Hanson and Frederick Fennell are to conduct works ranging from Johann Sebastian Bach to Aaron Copland and Stravinsky.

In former years, light music—music valuable more for entertainment than for profundity—was considered the only music suitable for summer concerts in most places.

In recent years, however, this has changed. The response of music lovers has proved that the most demanding concert works are as welcome in warm weather as in winter.

BUFFALO, N. Y.
NEWS
JUN 21 1954

CHORAL GROUPS WIN APPROVAL IN GALLERY PROGRAM

CHORAL ARTISTRY blended with masterpieces of art when the Harvard Glee Club and the Radcliffe Choral Society made the Albright Art Gallery their first stop Sunday on a transcontinental concert tour.

In a setting ringed with timeless treasures, the 50-voice mixed chorus seemingly breathed life into paintings and sculpture through the gallery. Enthusiasm and approval came from an audience which exceeded the 311 folding chairs set up in the main court by the sponsoring Harvard and Radcliffe Clubs of Buffalo.

Listeners overflowed onto outside parapets where the afternoon breezes enhanced the fullness of the collegiate program which ranged from medieval hymns to contemporary American songs. A few persons strolled through the gallery's hall to view the art masterpieces against the choral background.

Edward H. Kavinoky greeted the audience, on behalf of the sponsoring clubs. He noted the tour will take the group "west of the Mississippi" for the first time.

Although Buffalo was the first stop, the tour actually opened Friday in the Boston Public Gardens before an audience of 12,000. The ten-stop itinerary includes a concert this evening at Oxford, O., before winding up on July 10 at the Berkshire Music Festival, Tanglewood, Mass.

The concert was recorded for later broadcast on WBEN, Mr. Kavinoky announced.

BROOKLYN, N. Y.
EAGLE
FEB 23 1954

New Met Singer

The Metropolitan Opera has engaged Rosalind Elias, young American mezzo-soprano from Lowell, Mass., who has appeared on the Metropolitan Auditions of the Air. For several seasons she was solo artist with the Berkshire Music Festival in "Tanglewood," and has made guest appearances with the Boston Symphony Orchestra. Miss Elias studied opera in Italy at San Carlo, di Napoli, is a winner of the American Theater Wing Scholarship.

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1954

BUFFALO, N. Y.
COURIER-EXPRESS
JUN 27 1954

In the Realm of Music

Tanglewood Subscriptions Surpass Record for '53

By KENNETH GILL

Subscribers for the 1954 Berkshire Festival series by the Boston Symphony Orchestra for concerts on six Saturday evenings, July 10 to August 14, and on six Sunday afternoons, July 11 to August 15, in the huge Music Shed at Tanglewood, Lenox, Mass., have surpassed those of the summer of 1953, Manager George E. Judd announces.

Prices for the Shed concerts by Charles Munch the 104-man Boston Symphony Orchestra, Music Director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are specially less this year, since the Friday night chamber orchestra concerts in the intimate Theater-Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this summer. The subscription sale, officially over June 1, was extended 10 days for the convenience of Berkshire County residents.

Among the season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano; Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone.

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At Chautauqua

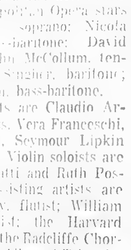
Ismailia Temple's Shrine Chanters, 50 voices strong will aid in the opening of Chautauque Institution as they appear in formal concert on Monday evening, July 5, in Chautauqua's Amphitheater.

Male chorus arrangements of oratorio excerpts, German lieder, and contemporary American writings form a major portion of the program. Additional sections will be given over to patriotic airs and secular ballads.

Chautauqua officials will entertain the Buffalo unit at the Hotel Athenaeum preceding the concert performance.

Correspondence

William McGrath contacts this department from Munchen, Germany, telling of his two-month concert tour of that country and his future plans. There will be opera performances this summer for the young Medina tenor in Italy and France, cell music over the British Broadcasting Co. in September, concert appearances in Austria in October, and more opera in Geneva and Paris in November.



Wm. McGrath

He returns to the United States in December with a well-filled schedule to complete.

Jacques Singer is returning from Europe to become musical director and conductor of the Corpus Christie, Tex.) Symphony. He is former conductor of the Dallas Symphony, the Vancouver Symphony, and the orchestras in Haifa, Jerusalem, and Tel Aviv.

Cross Country

Walter Herbert has resigned as director and conductor of the New Orleans Opera Association in protest against "restrictions" and will be succeeded by Renato Cellini, association conductor of the Metropolitan Opera.

Herbert served in New Orleans for 11 years and during his tenure the New Orleans Opera gained considerable national prestige. He wrote the board that he needed more freedom in performing my duties—the old freedom that I had until a few seasons ago." The board didn't see it his way.

Cellini will take over September 1. The New Orleans Opera will not engage "name" singers for principal roles. Herbert said he was going to "look around" in New York before making any plans for the future.

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The Celtic Ballet of Scotland; Alicia Markova; Alexandra Danilova; Pearl Lang and her company; the Negro Dance Theater; Andre Eglevsky; the American Mime Theater; Kurt and Grace Graff; Ram Gopal, world famous Hindu dancer; Hadassah and her dance company; Emerson and Jayne, dance satirists; the Lester Horton Dance Theater from California; the John Butler Theater; and Michael Maule and Mary Ellen Moylan. (Mr. Maule, a member of the New York City Center Ballet Company, played the male lead in a classic-ballet program given by the Peabody Conservatory Dance Department a few weeks ago.)

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BROOKLYN, N. Y.
EAGLE
5
FEB 23 1954

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BUFFALO, N. Y.
NEWS
JUN 21 1954

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The concert was recorded for later broadcast on WBEN, Mr. Kavinoky announced.

TIGHT BINDING

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HORWITT.

1954

BUFFALO, N. Y.
COURIER-EXPRESS
JUN 27 1954

In the Realm of Music

Tanglewood Subscriptions Surpass Record for '53

By KENNETH GILL

Subscribers for the 1954 B[erk]shire Festival series by the [Bos]ton Symphony Orchestra [are] ceived on six Saturday[s] July 10 to August 14, and on six Sunday afternoons, July 11 to August 15, in the huge Music Shed at Tanglewood, Lenox, Mass., have surpassed those of the summer of 1953, Manager George E. Judd announces.

Prices for the Shed concerts by Charles Munch the 104-man Boston Symphony Orchestra, Music Director [Munch] conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors [appearing] less this year, since the Friday night chamber orchestra concerts in the intimate Theatre-Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, concerts this summer. The subscription sale officially over June 1 was extended 10 days for the convenience of Berkshire County residents.

Among the season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano; Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone.

Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist; the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet and the Kroll String Quartet.

In greatest demand, to date, is the opening weekend of the Berkshire Festival, July 9, 10, 11; with Series E, August 7, 8 and the Stravinsky-Mozart chamber orchestra program on August 6, in popular favor also.

At Chautauqua

Ismailia Temple's Shrine Chanters, 50 voices strong will aid in the opening of Chautauque Institution as they appear in formal concert on Monday evening, July 5, in Chautauqua's Amphitheater.

Male chorus arrangements of oratorio excerpts, German lieder, and contemporary American writings form a major portion of the program. Additional sections will be given over to patriotic airs and secular ballads.

Chautauqua officials will entertain the Buffalo unit at the Hotel Athenaeum preceding the concert performance.

Correspondence

William McGrath contacts this department from Munchen, Germany, telling of his two-month concert tour of that country and his future plans. There will be opera performances this summer for the young Medina tenor in Italy and France, cell music over the British Broadcasting Co. in September, concert appearances in Austria in October, and more opera in Geneva and Paris in November.

Wm. McGrath

He returns to the United States in December with a well-filled schedule to complete.

Jacques Singer is returning from Europe to become musical director and conductor of the Corpus Christie (Tex.) Symphony. He is former conductor of the Dallas Symphony, the Vancouver Symphony, and the orchestras in Haifa, Jerusalem, and Tel Aviv.

Cross Country

Walter [illegible] director [illegible] concerts [illegible] New Orleans Opera Association in prote[illegible] and will be succeeded by Renato Cellini, [illegible] the Metropolitan Opera.

Herbert served in New Orleans for 11 [illegible] ure the New Orleans Opera gained considerable [illegible] prestige. He wrote the board that he needed more freedom in per-

BROOKLYN, N. Y.
EAGLE
JUL 4 - 1954

All-Beethoven Bill To Open Festival At Tanglewood

The 17th Berkshire Festival will commence six weeks of 24 concerts on Wednesday evening at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio. On Friday evening, Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in the festival's history, Saturday evening and Sunday afternoon concerts will be given, starting next weekend. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday in Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistophèles) and Donald Gramm (Brander).

On Sunday, Pierre Monteux will conduct the Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra, which was then under the direction of Mr. Monteux.

SYRACUSE, N. Y.
HERALD-JOURNAL
JUN 25 1954

TALKING IT OVER

Dinner to Honor Dr. H. L. Butler; Musicians to Motor to Coast

By EMMA VAN WORMER

A DINNER is being arranged for next Monday night in Tobins in honor of Dr. Harold Lancaster Butler, who retired some years ago as dean of the College of Fine Arts, Syracuse University. Dr Butler has been living in California. Some 35 or more Syracuse friends in music will attend the dinner.

MISS HELEN JANE WRIGHT of Syracuse, long identified with music here, and Miss Gladys B. Mantell, director of music in public schools in Watertown, will leave next week on a six weeks' motor trip to California. Miss Wright has taught music in Syracuse schools and formerly was executive secretary of Morning Musicals, Inc. Miss Mantell comes to Syracuse frequently to attend music events. Miss Wright and Miss Mantell will visit San Francisco and Los Angeles, among other centers.

* * *

BEFORE HER WSYR-TV appearance yesterday, we had a little chat with statuesque Mariquita Moll, who gives a notable performance of Julie in "Show Boat" in the Lyric Circus this week. The day before, Miss Moll flew to Manhattan for a few hours to audition for a leading role in "Carousel", now running. She goes to Lambertsville to sing the title role of "Countess Maritza" late in August. Between times and later, Miss Moll will be working on grand opera roles—"Desdemona" in "Otello" and "Tosca" among those in Italian. She already has sung in the German wing of the "Met" and with Chamber Opera Companies. Her preferred game, chess. Her favorite dog is "Birthday" who travels with her.

LIKE MANY good musicians, Mariquita Moll (in private life Mrs. Sam Evans, wife of a Manhattan businessman) is a good cook. She likes to make breads and soups. For instance, there's Avocado jellied soup, especially good in hot weather. For this, Miss Moll mashes a ripe avocado and blends with this a little finely grated onion, a little chili powder and a cup of sour cream. Add a can of madrilene, mix well and place in the refrigerator to jell. Miss Moll is an alumna of Washington University in her native St. Louis and of Juilliard, New York. Next week's attraction in the Lyric, starting June 29, is Johann Strauss's "Great Waltz."

A NOTE from Sol Handweger of MGM Records, New York City, says that Harvey Norman, 19, baritone is "destined for stardom". Norman is engaged by Three Rivers In management beginning June 28. Norman, who was born in Brooklyn, went with his parents to Lakewood, N. J., attended school there. In Toms River High School, Norman played quarterback on the football team, then decided to prepare to work with his father in the frozen food business, by attending Long Island Agricultural and Technical Institute. Before long, he was playing football again and in a locker room one day, as Norman was singing, somebody passed the word along that here was a football player who really could sing. Several invitations to sing followed and it was then that Norman decided to earn enough to pay for voice lessons. He worked in the Catskills as boat boy and doing odd job in Charles and Lillian Brown's hotel, singing also. With money saved, Baritone Norman went to New York to study in earnest. He has made a few public appearances, all with success. His first MGM Record is "By My Side" and "A Dim Cafe."

Norman

* * *

GEORGE E. JUDD, manager of the Berkshire Festival Series by the Boston Symphony Orchestra in "Tanglewood, Lenox, Mass July 10-Aug. 14 says that subscribers to the 1954 season surpass those of the 1953 summer Festival patrons have 12 instead of the usual nine concerts in the Shed this summer. Friday night Chamber Music Concert tickets are sold separately. Conductors for the Shed Concerts by the full 104-man orchestra are Festival Music Director Charles Munch and guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

Judd

THE 15th BERKSHIRE Festival in which the Boston Symphony Orchestra has participated commences on Wednesday, July 7, at 8:30 P.M., with the first of six Wednesday Chamber Music concerts in the Theater Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sontas Op. 79, 110, and 57 ("Appassionata"); and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) will perform the String Trio in G, Op. 9 No. 1 on an all-Beethoven program.

CHARLES MUNCH will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concertos, Nos. 1, 2, 3, 5, 6. with Lukas Foss as piano soloist, at the first of six Friday chamber orchestra programs, at 8:30 P.M., in the Theater-Concert Hall, Friday, July 9.

AMONG THE season's noted soloists are Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone. Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist, the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet. In greatest demand, to date, is the opening weekend of the Berkshire Festival, July 9-10-11; with Series E. Aug. 7-8 and the Stravinsky-Mozart chamber orchestra program on Aug. 6, in popular favor also.

Plans 24 Concerts

An enlarged Berkshire Festival by members of the Boston Symphony Orchestra, with Charles Munch as music director, is announced for July 7-Aug. 15 at Lenox, Mass. There will be 12 orchestra concerts in the Shed on Saturday evenings and Sunday afternoons, and 12 chamber concerts in the Theatre-Concert Hall Wednesday and Friday evenings.

Munch will conduct all the orchestral concerts except four. Pierre Monteux will conduct a Beethoven program July 11, with Claudio Arrau soloist in the "Emperor" Concerto, and a Franck program July 17. Jean Morel will conduct July 24, and Richard Burgin Aug. 1 with Ruth Posselt soloist in the Dvorak Violin Concerto. Major works by Berlioz will be given July 10, 18, 31, Aug. 8, 15.

Further information may be obtained fro mthe Berkshire Festival office, Symphony Hall, Boston 15, Mass.

BALTIMORE, MD.
MORNING SUN
JUN 27 1954 3

Music Notes

Summer Festivals Await Travelers

By WELDON WALLACE

IN almost any direction he chooses to travel, the music lover can combine concerts with his vacation.

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EAGLE
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MUSIC

Boston Symphony Orchestra

The Berkshire Music Festival, summer home of the Boston Symphony Orchestra, officially opened its doors this past weekend with performances of works by Bach, Berlioz and Beethoven, conducted by Charles Munch and Pierre Monteux.

An all-Bach program on Friday evening, July 9, played by members of this world-famous orchestra encompassed five of the six Brandenburg Concerti. Roger Voisin, trumpet, Doriot Anthony, flute, Ralph Gomberg, oboe, Richard Burgin, violin, and Lukas Foss, piano, were soloists.

Highlight of the evening was the performance of the Concerto No. 5 with piano, flute and violin soloists. Lukas Foss displayed an impeccable technique, Doriot Anthony played with great control and an excellent flute tone, and Richard Burgin performed with clean technique combined with a rich, smooth violin sonority. Charles Munch, conductor, combined soloists and orchestra into a homogenous musical ensemble which provided the audience with a most gratifying musical experience. The noted strings of the orchestra were presented in the Concerti No. 3 and No. 6 and those who came to hear this famous string section were again not disappointed. Their beautifully blended, balanced tone was still there and was brought into full play in the performance of these two concerti.

Another high point of the evening was the phenomenal trumpet playing of Roger Voisin in a performance of the Concerto No. 2 in which Miss Anthony, Mr. Burgin and Mr. Gomberg also participated. Mr. Voisin, indeed, is to be complimented for his deft performance of this extremely difficult solo part. The other soloists again proved themselves masters of their instruments in the neat handling of this concerto. The Concerto No. 1 for orchestra, which opened the program, was well played, but rhythmic inadequacies in several sections of the orchestra made it a less than distinguished performance.

Dramatic Legend

The entire program on Saturday evening, July 10, was devoted to a performance of the dramatic legend, "The Damnation of Faust" by Hector Berlioz. The combined forces of the Boston Symphony, the Harvard Glee Club and the Radcliffe Choral Society, with Eleanor Steber, soprano, David Poleri, tenor, Martial Singher, baritone and Donald Gramm, bass, were employed in this herculean effort. Charles Munch proved himself a master interpreter of this composition in which the composer proved himself a master of orchestration. A careful blend of voices and instruments was noted throughout, with distinguished work being done on the part of the two vocal ensembles. The choice of soloists was, indeed, excellent, for each voice was well suited to its individual role. The performance showed great preparation on the part of choruses and orchestra, with both in peak form. It was a magnificent send-off to the 150th Berlioz anniversary now being celebrated at Tanglewood.

The orchestra was placed in the hands of Pierre Monteux on Sunday afternoon for an all-Bethoven program which included the Leonore Overture No. 3, the "Emperor" Concerto and the Symphony No. 5.

It is most gratifying to have this great conductor back as guest conductor at Tanglewood. His performances have, in many ways, surpassed those of others at this great outdoor festival, and he again proved himself one of this country's greatest living conductors. Mr. Monteux seems to have the knack of providing the listener with something new in performances of the standard repertoire. The Fifth Symphony took on new life under his baton, which made the performance exciting, vital and alive.

Arrau Is Soloist

The center of attraction on Sunday afternoon was the "Emperor" concerto with Claudio Arrau as piano soloist. Mr. Arrau, recently acclaimed for his performance of the complete piano sonatas of Beethoven in New York City, proved himself a master interpreter of this concerto. The performance was a combination of drive, force, impact, finesse and delicacy. He displayed superb technique, great control and a complete command of his instrument at all times. The combination of Mr. Monteux, Mr. Arrau and the Boston Symphony Orchestra was one that would be hard to beat.

The summer season at Tanglewood is now in full swing with chamber music on Wednesday and Friday evenings, and symphonic music on Saturday evening and Sunday afternoon. If the first week of performances is an indication of the remaining concerts, this will be a banner year at Tanglewood.—Clarence R. Warrington, Jr.

Catskill Daily Mail
July 12, 1954

BOSTON, MASS
HERALD
2/28/54

Great Festival in Berkshires Announced

The most extensive music festival in the world was indicated today in the announcement by Charles Munch of the newly enlarged Berkshire Festival to be held during the six weeks from July 7 to Aug. 15.

Twenty-four concerts are set, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

The extensive programs include everything from Beethoven's "Emperor" Concerto to full-scale performances of Berlioz' "Damnation of Faust," "Romeo and Juliet" and the Requiem complete with four auxiliary orchestras; from Saint Saens' Organ Symphony to Piston's Fourth Symphony. Among the soloists to be heard are Claudio Arrau, Ruth Posselt, Nicole Henriot, William Primrose, Vera Franceschi, Zino Francesscatti, Lukas Foss, Semour Lipkin and Doriot Anthony.

The chamber music series, on Wednesday nights, offer the Bel Arte Trio, the Albeneri Trio, the Zimbler Sinfonietta, the Griller Quartet, and the Kroll Quartet, while the Bach-Mozart series, each Friday night of the Festival, offer the Bach Brandenburg concertos, two Bach suites, and a Bach cantata, as well as piano concertos by Mozart, symphonies by Haydn, and Stravinsky's "Pulcinella.

Full programs, together with ticket information, will be mailed promptly on request to the Berkshire Festival office, Symphony Hall, Boston, and seats at subscription rates are now available for all concerts.

A new plan has been devised by Charles Munch, the conductor of the Boston Symphony Orchestra, to extend the scope of the Berkshire Festival at Tanglewood in Lenox, Massachusetts, next summer. The plan has been prompted by the record attendance in 1953—118,000, and the obvious desire of may thousands to hear the full orchestra in the first three weeks of the festival as well as the last three.

According to this plan, the concerts by the full orchestra in the Music Shed will be given each Saturday evening and each Sunday afternoon through the six weeks from July 5 to August 15. The concerts by the orchestra of chamber proportions in the Theater-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the festival, will now be given each Friday evening preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The Munch plan will thus provide twelve festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the theater as before, but now on a once a week basis.

In the course of the twelve Shed concerts Mr. Munch will honor the sesquicentennial season of the birth of Hector Berlioz. There will be performances of choral works, including "The Damnation of Faust," "Romeo and Juliet," and the "Requiem," as well as the song cycle, "Summer Nights" and instrumental works.

Hugh Hostetler
Hanover (Pa)
Evening Sun
Feb. 13, 1954

[16]

Syracuse (N.Y.)
Herald-American
July 11/54

Choreographer Tilda Morse, left, will dance, and David Davis, stage director, will have a comedy role in "High Button Shoes" in the Lyric Circus this week, starting Tuesday night. Thursday will be Syracuse Corinthian benefit night.

First in Berlioz' Works Given in 'Tanglewood'; 'Button Shoes' in Lyric

This date in music: 1862, Liza Lehmann born in London. She became known for Song Cycles including "In a Persian first performance of his Piano Concerto No. 1 by invitation of Garden"; 1882, Edward MacDowell, American composer, gives Liszt, in Zurich.

By E. V. W.

THE MUSIC SHED in "Tanglewood" opened the enlarged series of six Saturday night and the same number of Sunday afternoon concerts by the 104-piece Boston Symphony Orchestra in the Berkshire Festival last night, Charles Munch conducting.

"THE DAMNATION of Faust," a dramatic legend by Hector Berlioz, was presented, the Harvard Glee Club and the Radcliffe Choral Society of 110 voices participating under leadership of G. Wallace Woodworth. The soloists, all making their "Tanglewood" debuts were Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass. "The Damnation of Faust," was the first of a number of Berlioz' works to be given in their complete form in The Shed this season.

THE DRAMATIC symphony "Romeo and Juliet" is sceduled for July 31; the "Requiem," on closing day, Aug. 15; the song cycle "Summer Nights" and the "Te Deum," Aug. 7 and the symphony "Harold in Italy" on July 25. These great works were chosen in observance of the 150th anniversary of the birth of the French composer.

MISS STEBER, leading soprano of the Metropolitan Opera Association, recently performed in the Holland Festival in Scheveningen and the Maggio Musicale in Florence, Italy. She returns to Tanglewood Aug. 7 to sing "Summer Nights" with the Boston Symphony and goes to Denver and to the Hollywood, Calif., Bowl later in the summer to sing.

THE FIRST of the Sunday series concerts in The Shed takes place this afternoon at 2:30 o'clock, Pierre Monteux conducting an all-Beethoven program with the eminent Chilean pianist, Claudio Arrau as soloist. In addition to the 6,000 seats in The Shed, general admission tickets are available, entitling holders to listen from the great lawns in "Tanglewood."

Vera Franceschi, above, will be guest soloist in Cesar Franck's "Le Djinns" in a Berkshire Festival program of French music in the Music Shed "Tanglewood" next Saturday night. Pierre Monteux conducting. Leo Smit, below, will be guest soloist in Aaron Copland's Piano Concerto by the Boston Symphony Orchestra in The Shed next Sunday afternoon, July 18, Charles Munch will conduct. Debussy's "Iberia" and the "Fantistic" Symphony of Berlioz also are on the program.

Spring Union
7/12/54

Regular meeting of the Kiwanis Club will be at 12:15 Wednesday at the Sheraton Hotel. Speaker will be William C. Cox, chairman of the Friends of the Berkshire Music Center and secretary of Phillips Academy in Exeter.

HARTFORD, CONN.
COURANT

Copland Opera To Have Premiere At Tanglewood

"The Tender Land," a new opera by Aaron Copland [illegible] American theme, will make its second production anywhere [illegible] its New England premiere [illegible] the major project this summer [illegible] the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces. There will be two performances of "The Tender Land" in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, August 2 and 3.

There will be a single performance on July 27 of a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the 16th century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will have its first staged performance in the U.S.

The Music Center, of which Mr. Copland is assistant director, is the summer school maintained by the Boston Symphony Orchestra in connection with its annual Berkshire Festival concerts.

Admission to Tanglewood for the opera performances is by invitation to the Friends of the Berkshire Music Center, who support its activities with contributions. Membership in the Friends results also in an invitation to some forty additional concerts by students during the Tanglewood season, July 5- August 15.

In announcing "The Tender Land," Frederic Cohen, who will head the Berkshire Music Center's Opera Department this summer, while its head, Boris Goldovsky, is on leave of absence, stresses that the planned production by the students at Tanglewood will de different in conception from the opera's premiere by the N. Y. City Opera Company at N. Y. City Center on April 1.

Aaron Copland, composer of many symphonies, concert selections, ballets, chamber music and theater and film music, explored the opera medium only once before, when he wrote "The Second Hurricane", a children's piece more than 15 years ago. "The Tender Land," finished in March of this year, was written on a commission from the League of Composers from a grant by Richard Rodgers and Oscar Hammerstein II. "I think my piece has great workshop possibilities," Mr. Copland told the N.Y. Herald Tribune at the time of its New York premiere. "Colleges and opera groups should have no difficulty with it . . . the music is very plain, stylistically plain. It has a colloquial flavor, even, and in some spots is quite folkish." The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Edward Weston in a book about Southern tenant farmers in the 30's, "Let Us Now Praise Famous Men" by James Agee. In two acts, lasting an hour and a half, it tells the story of Laurie, eldest of two daughters of a farmer's wife, and her decision on the eve of her graduation to strike out for happiness beyond the horizon of the farm.

NEW YORK, N. Y.
HERALD TRIBUNE

6 More Soloists For Tanglewood

The Boston Symphony Orchestra has announced six additional soloists for its Berkshire Festival this summer at Tanglewood, Lenox, Mass. Martial Singher, baritone; David Poleri, tenor, and Donald Gramm, bass-baritone, will sing in Berlioz's "The Damnation of Faust" under Charles Munch's direction Saturday night, July 10. Mr. Poleri will also sing in Berlioz' "Te Deum" Saturday night, Aug. 7.

John McCollum, tenor, and Nicola Moscona, bass, will sing in Berlioz' "Romeo and Juliet" on Saturday night, July 31. E. Power Biggs will give two organ recitals in Tanglewood's Music Shed on Saturday afternoons during the latter part of the festival, which runs from July 7 through Aug. 15. Chamber music concerts will be held Wednesday nights, chamber orchestra concerts Friday nights and concerts by the full Boston Symphony Saturday nights and Sunday afternoons.

TIGHT BINDING

HARTFORD, CONN.
COURANT
MAY 9 1954

...opland Opera ...o Have Premiere ...t Tanglewood

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NEW YORK, N. Y.
HERALD TRIBUNE
MAY 15 1954

More Soloists ...or Tanglewood

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New Festival Schedule Boon To Hotels, Motels — Not 'Homes'

The first week of the new six-week concert program of the Berkshire Music Festival found all hotels and motels "extremely well satisfied" with the new scheduling, but it proved no great shakes for those operators who are on the fringe of the guest accommodation field.

It indicated to motel and hotel owners and restaurateurs that business over a six-week period would be much better, even though the demand for services aren't as intense as in the years when the so-called "big" Festival concerts were conducted for only three weeks.

If business on the succeeding five weekends follows the pattern of the weekend just completed, the hotels and motels will be filled up and service will be rendered in an orderly manner—minus the hurly-burly of previous years when there were four takers for every accommodation and prospective guests virtually screaming for rooms.

'Normal' for Tourist Houses

But tourist home operators and owners of private homes, who in previous years took in almost enough revenue to make their property tax bills look much smaller, reported no great demand. Chambers of Commerce in all sections of Berkshire County, who have a big file of private residences and tourist places, said it was a "normal" July weekend.

Similarly, William J. Goggins, district engineer for the state Department of Public Works, reported normal July weekend traffic, which is, of course, quite heavy. But it didn't compare in intensity to the traffic conditions, he said, which prevailed when the Festival lasted only three weeks.

Southern Berkshire

In Southern Berkshire, managers of major hotels were unanimous in reporting an excellent weekend business. The Red Lion Inn and Heaton Hall in Stockbridge and the Berkshire and Oakwood Inns in Great Barrington were full for the first big weekend of the Festival season.

Spokesmen for the four hotels said business was equal to or slightly better than comparable weekends last year. James J. Joyce, landlord of the Berkshire Inn, said this weekend was "very much ahead" of the opening weekend of the Berkshire Festival in 1953.

Mr. Joyce said he thought the revised schedule for the Festival made it possible for more people to attend and added, "This was just as good as or better than any he had when the Festival had the A, B and C series."

More Food, Drink

Mr. Joyce reported also that the demand for transient meals was "a little bit better" than last year. Royal Treadway of the Red Lion Inn and Heaton Hall said that the Stockbridge resorts were well ahead of last year on sales of food and drink.

Managers of the area's larger resort hotels were unanimous in minimizing any effects of the multiplying motels. Adolph Wendt, manager of Oakwood Inn, said, "We cater to a different clientele. We don't get the overnight business, but it really doesn't affect us very much."

Substantially the same view was expressed by Mr. Treadway and Mr. Joyce, both emphasizing that the hotels offer different attractions which do not compete with those of the motels.

Busier Than Fourth

A somewhat less rosy picture was painted by officials of the Southern Berkshire Chamber of Commerce, who said tourist trade had picked up since the 4th of July but was not so active as during the top weekends of last year.

The busiest weekends at the Chamber's information booth are when Festival concerts and visiting days at the numerous camps in the area are held at the same time. That will happen next weekend, and larger crowds are expected.

Guest houses in the Great Barrington area were only partly filled, although the hotels, motels, sports centers and tourist cabins did a booming business.

The Picture in Lenox

In Lenox, Mrs. John M. O'Brien of the Kiwanis Information Center reported this morning that on Saturday the center placed 335 people in local guest houses and hotels compared to about 120 the Saturday of the first Tanglewood weekend last year.

She said the center filled 161 of the 171 rooms currently registered by local guest houses. Townspeople are aware of the greater need for guest rooms this year, she observed, as they are reserving them in greater volume.

The volume of business did not reach that of the peak weekends of August last year, however, she said. By August last year, the center had 195 rooms registered and had to close at about 5 p.m. each Saturday as all available accommodations were taken.

Curtis Business Up

George Turain, owner-manager of the Curtis Hotel, reported that weekend business was up about 50 per cent over previous early-season weekends. He said the Curtis' room accommodations were filled Saturday night and roll-away beds were set up dormitory-style in the hotel's music and reading rooms. Restaurant and bar facilities were "also jammed," he reported.

All motels in town were filled for the first weekend, though 12 rooms were added to this year's accommodations by the completion last fall of a fifth motel on the Pittsfield road, the Yankee Motel.

At Elm Court, the hotel in town most dependent on Tanglewood, business was reported about the same as last year. Elm Court was filled for the early season concerts both years, a spokesman said.

More Inquiries in Lee

In Lee, Mrs. Kathryn G. Ford, director of the Chamber of Commerce information booth, reported that requests for rooms were about the same as during the early Tanglewood season last year but that queries for information at the booth showed a large increase.

In the Williamstown area, the three new motels on Route 7, open for the first summer season, reported brisk business all weekend. The "no vacancy" sign went up early at the three spots located at the approach to the town.

Williamstown Motels Filled

Mrs. Doris Quadland of the Berkshire Hills Motel at the foot of the Taconic Trail, reported business has been "excellent" since Memorial Day, adding her husband's motel was filled to capacity all weekend.

The 1896 Motel was filled to capacity "practically all week," and no accommodations were available at the place over the weekend. Across the way, Mrs. Phyllis Lippes reported the Elwell Pines Motel was filled to capacity and the overflow guests were housed in the inn operated by her parents, Mr. and Mrs. Walter Hinrichs.

The motel business did not hurt the Williams Inn where Howard Wooster, assistant to John Treadway, reported the inn was filled over the weekend, adding business was as good as a year ago.

However, in other places around Williamstown, many rooms in tourist homes and cabins were available all weekend, according to Arthur Bastien, president of the Board of Trade, who operates the town's information booth at the intersection of Route 2 and 7. The information center handled 200 requests for information over the weekend, he reported.

Crowds Totaling 21,295 Jam Tanglewood Events

The early opening of the Festival season at Tanglewood seems to be paying off—at least for the first week of concerts.

Crowds totaling 21,295 took in the scheduled events at the Festival grounds Saturday and Sunday, with the largest attendance yesterday afternoon when 10,050 music lovers listened to the music of Beethoven, with Pierre Monteux conducting the Boston Symphony Orchestra.

Ideal weather helped to build the attendance yesterday afternoon as the overflow crowd at the Music Shed, listened under sunny skies to the concert on the spacious lawns of the Tanglewood property.

8,500 Saturday Night

Many concert-goers rushed the season with light summer attire at Saturday night's performance. The chilly air made these music lovers envious of others who wore top coats and brought blankets. In spite of the cool Berkshire night, 8,500 turned out to hear the BSO with Dr. Charles Munch conducting, perform Berlioz' "The Damnation of Faust," featuring the Harvard and Radcliffe choral group and five soloists.

Tanglewood officials reported that 1,700 paid admissions were recorded at the Saturday morning rehearsal of the orchestra, which benefits the musicians' pension fund. In the afternoon a crowd of 550 was on hand for an impromptu concert of the Harvard Glee Club and the Radcliffe Choral Society on the Festival grounds. Yesterday morning 350 turned up for the chamber music concert and last night 175 attended the composers forum open to the public.

When the Berkshire Music Center was formally opened a week ago Sunday, 1,200 were on hand for the exercises and tea that followed in the formal gardens. At the first Festival chamber music concert Wednesday evening in the Theater-Concert Hall, the attendance was kept down to about 1,400 because of threatening weather. However, Friday evening when the chamber orchestra of the Boston Symphony performed in the concert hall, the attendance jumped to 2,800. At Thursday night's student orchestra concert in the Music Shed, 2,000 Friends of the Berkshire Music Center listened to the program.

Forum Tonight

No activities are scheduled at Tanglewood tonight, but at 8:15 in Sedgwick Hall at the Lenox Library, head staff members of the Berkshire Music Center will discuss at a public forum "Musical Attitudes in Europe, Comparable and Opposed." Aaron Copland, assistant director of the Center, will be the moderator.

From the faculty participating will be Frederic Cohen, acting head of the opera department, who will be making his first public appearance; Jean Morel, acting head of Department 1 and Dr. Ernst Toch, guest composer, who also will be making his first public appearance in the Berkshires. The fourth member of the panel will be Barnes Childs, a student in English writing a thesis on madrigal music at Stanford University, California. Tonight's forum is open to the public, free of charge.

Tomorrow night the annual picnic for the staff of Tanglewood, with the Boston Symphony as host, will be held at the Tanglewood club house on the shore of Lake Mahkeenac.

This week's events at Tanglewood will include a [illegible] music concert Wednesday evening in the theater; student orchestra concert Thursday night in the Shed; chamber orchestra concert Friday in the theater; BSO rehearsals Saturday morning and Shed concerts by the full Boston Symphony Orchestra in the Shed on Saturday evening and Sunday afternoon.

Kiwanis Plans Talk On Music Center

William C. Cox, chairman of the Friends of the Berkshire Music Center will address the Pittsfield Kiwanis Club at the luncheon-meeting at 12:15 Wednesday noon at the Sheraton Hotel.

Mr. Cox also is secretary of Phillips Academy, Exeter.

Eagle-July 12, 1954

Tanglewood Tales

Kiwanis Speaker

William J. Cox, assistant to the principal of the Phillips Academy at Exeter, N.H., and chairman of the Society of Friends of the Berkshire Music Center, the organization through which people can help support the summer music school of the Boston Symphony Orchestra, will address the Pittsfield Kiwanis Club Wednesday, July 14.

* * *

Concerts on Tape

Jordan Whitelaw of Boston, is spending the summer at Tanglewood, tape-recording the Friday evening chamber orchestra concerts, the Saturday evening and Sunday afternoon full-symphony concerts of the Boston Symphony in the Berkshire Festival, for WGBH-FM, Boston, the non-commercial educational station which reaches a 60-80 mile radius and which during the past three years has broadcast in complete form live concerts from Symphony Hall of the Boston Symphony's Friday afternoon and Saturday evening series. The station is co-operatively supported by the Boston Symphony, Boston College, Boston University, Harvard, M.I.T., the Museum of Fine Arts, the New England Conservatory of Music, Northeastern University and Tufts College, and broadcasts include classroom lectures, forums, drama, poetry and news. Mr. Whitelaw, producer and script writer, will offer the first Tanglewood "tape" to WGBH's members Saturday, July 17, the program the Berlioz "Damnation of Faust" given at Tanglewood tomorrow, and the recorded series will continue until the end of September.

* * *

Two editors from Ceylon, Tori Di Souza and Horace Jam Modder, staying at the Curtis Hotel, Lenox, were Tanglewood visitors last week. Another guest, visiting with Adolf Berle in Great Barrington, was Benjamin Nunez, ambassador from Costa Rica to the United Nations.

* * *

Unprogrammed in "The Damnation of Faust," but an important solo in the epilogue, called "a voice on earth" in the libretto was

NORTH ADAMS, MASS.
TRANSCRIPT
FEB 3 - 1954

Boston Symphony Gives Contestants Tanglewood Ticket

The Musical Talent in Our Schools contest committee today announced that the Boston Symphony orchestra will give a ticket to one rehearsal of the Boston symphony at Tanglewood next summer to each contestant.

Students of public, private and parochial schools in the county who passed the initial screening last Sunday in Pittsfield will be auditioned Sunday, Feb. 14, at 2.30 o'clock at the Berkshire museum.

Those competing last Sunday at the first screening included Edmund Chouinard, Cynthia Crosier and Dexter Morrell of Drury high school, Dorothy Roberts, Andrew Durocher and Nelson Vachereau of St. Joseph's high school, and Leo Stuckens of Williamstown, a student at Cranwell school, Lenox.

The remainder of the applicants will be given their initial screening Sunday at 2.30 at the Berkshire museum, Pittsfield.

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Music Festival At Tanglewood

Fall River Herald-News
July 12 '54

Tanglewood — where Hawthorne lived in "The Little Red House" and did some of his best writing, where the music of the Boston Symphony now resounds through the Berkshires—lazes over Lake Mahkeenac, near Lenox.

Besides a Summer schedule of festival concerts, Tanglewood has the Berkshire Music Center, where promising students are trained by eminent musicians under the direction of Charles Munch, Boston Symphony director. Student concerts are presented on Thursday evenings. One of the students is Donald Bravo of 239 Eagle Street, who plays a bassoon.

The route to Tanglewood, winding and climbing about 150 miles, passes through some of the most charming countryside in the State. You drive through Sturbridge, site of a recreated Yankee village, and ascent "Jacob's Ladder" into the Berkshires.

There, Saturday night, the Boston Symphony presented Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club, the Radcliffe Choral Society, and soloists Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm.

Set in a 200-acre expanse of lawn and meadow is the Music Shed. Elms, pines, and birches, some six feet around, vary the terrain. A rose-tinted blue backdrop fell over the Berkshires as concert time came.

Six thousand persons filled the Shed, and another two thousand lolled on the lawn, most on blankets. There were women in wheel chairs, young men in cord coats, white bucks, and gray flannels, young women in slacks, and many New Yorkers—you can tell by the clothes and magazines.

The sky grew slate gray as the sun sank, a mist hovered above the lake, "Stockbridge Bowl," in the valley below, and the Northern Star blinked patiently in its balcony seat between two oak pillars. No wonder Hawthorne was bewitched by the impulse to resign from society while planning "The Scarlet Letter" in this setting!

The orchestra, set in gold, radiated its rhapsody, swinging into the familiar, joyous Hungarian March. Human emotions rose and fell with the host of horns, the staccato of drums, the volume of vacillating violins, and the frivolity of flutes. Seldom are so many souls, half shoeless, so silent, so swayed.

The voice of Eleanor Steber, singing the role of Marguerite, penetrated the night. Her notes were strong, clear, and warm enough to reach the ridge half a mile distant, perhaps to soar into the valley and scatter the mist lying over the lake.

Berlioz' dramatic legend, adopted from Goethe's poem, of a disillusioned philosopher who, too melancholy and sophisticated for the simple life of country folk, sells his soul to realize a dream, couldn't have been performed in a more fitting setting. Manipulation and dissatisfaction with nature impresses one as over-reaching—at Tanglewood.

In Brief

Eagle July 14

With Bob Smith and Nat Horwitt debating amiably, the Lenox Selectmen and BSO officials discussing problems unexplosively, and lots of people arriving to listen intently, it doesn't seem likely that the Festival is going to move South right away . . . Speaking of Tanglewood, yesterday's story on music engraver Walter Boelke, who moved to the area on the inspiration of one visit to the Festival, points up a happy by-product of our cultural attractions. We'd rather not contemplate the number of potential real-estate buyers attracted to the Berkshires by a wealth of horse tracks . . . Our sympathy goes out to

Eagle-July 12, 1954

City Edition 1954

Munch and Monteux Share Podium in Weekend Concerts

By JAY C. ROSENFELD

CHARLES MUNCH, the musical director of the Boston Symphony Orchestra, shared the podium over the weekend at Tanglewood with Pierre Monteux, himself a former regular conductor of the orchestra and in late years a frequent guest. For the brace of concerts for the first weekend of the start of the 21st year of Berkshire Festivals the Saturday evening concert was devoted to Hector Berlioz' dramatic legend "The Damnation of Faust" in which the orchestra had the collaboration of the Harvard Glee Club and the Radcliffe Choral Society, repeating the performances given in Boston last February in Symphony Hall. The soloists Saturday were David Poleri as Faust, Martial Singher, Mephistopheles, and Donald Gramm as Brander. Marguerite does not appear until the third of the four parts of the oratorio and her part was sung by Eleanor Steber.

It might be difficult to place "the Damnation" in a correct category as it has been given as opera and Saturday the soloists used much more dramatic gestures and action than in the Boston performance. The duets between Marguerite and Faust had no disguised affection between the protagonists and there was real venom in Singher's looks as well as in his voice as Mephistopheles.

* * *

IT WAS AN EVENING of high musical adventure. Mr. Munch was in a majestic mood and drew tremendous response from both his instrumental and vocal forces. The youthful singers used their French with clear enunciation and remarkably telling impact. In a spirit of the most respectful admiration we thought their declamation at times had the favor and spontaneity of the most favorable aspects of cheering sections, so vital and eager and alert was the effect. G. Wallace Woodworth, who trained the two societies, was called to the front of the stage at the conclusion to share the triumphal reception.

The violas had not played the opening passage when it became apparent how reverently, and how beautifully, Mr. Munch was to convey us through the evening. His vigor sometimes exceeded his hold on the baton and Mr. Singher at least twice retrieved the stick and once the conductor's glasses but the moments of magnificence were realized with power and exultation to make the less interesting sections rest periods in which to prepare for the ensuing climaxes.

* * *

BY FAR the greater vocal assignment falls to Faust and Mr. Poleri sang with liquid and warm tone. Mr. Singher was extremely authoritative and secure in his role as the more mature intrigant. Mr. Gramm's Brander was excellent as was the single moment of McHenry Boatright whose doomful pronouncement was most effective. Miss Steber's voice was expressively beautiful and easily able to be heard above and among the tumult of the orchestral involvements.

The Boston orchestra celebrated the 150th anniversary of Berlioz (born in 1803), properly in the season at Symphony Hall just passed and they are now repeating the main works prepared during the season. It was thus that this unusual opportunity is possible.

* * *

YESTERDAY AFTERNOON Mr. Monteux played a program entirely devoted to Beethoven: The Egmont overture and the fifth symphony with Claudio Arrau doing the E flat (Emperor) concerto. Mr. Monteux's economy of gesture and the wide palette of his color range might almost seem to be a paradox but he gives free rein to the experienced and capable men of his band and they play for him with all-out cooperation. He took the first movement of "the fifth" with a fine brisk pace and each movement had a special flavor and style. The finale was developed within more narrow limits than is potential but it was a remarkably unified performance. His accompaniment to the soloist was superb.

Mr. Arrau plays with complete self-assurance. He pushes his intense moments to extremes but, on the other hand, he lends a gentle poetry to a passage, such as the slow movement, when it is fitting.

* * *

MR. MONTEUX fans his strings before him so that the second violins are to his right whereas Mr. Munch prefers the violas on the outside. In a program of such necessity familiarity as the Beethoven, Mr. Monteux is completely confident with such an orchestra before him and this spirit is apparent to his audience.

TIGHT BINDING

Eagle - July 12

On the Contrary

Has Tanglewood Reached the Point Of Diminishing Returns for Lenox?

By Robert Smith

WITH THE goose of the Boston Symphony Orchestra starting to lay its annual golden egg in Lenox, I suppose it behooves all ordinary citizens to give thanks that it has lived so long. No doubt many of our businessmen would be out working for wages and many of our wage - earners working somewhere else if it were not for this summer bonanza.

All the same, I don't think the orchestra, or its admirers, ought to get the idea that if it were not for them we would all be driving hacks in Pittsfield. And I don't think they should begin to believe that they bestow all the blessings and we just sit back and grow fat on them.

* * *

A SMALL TOWN cannot live all year round on what it may gather from summer visitors, and so it may be forgiven if it occasionally reckons up the cost of what it gives as well as the value of what it gets.

It gives police protection and traffic control. It gives sidewalks and roads and parking space and water and sanitation. It gives up much of its comfort. It endures racket, and inconvenience, and littering of its lawns, and the creation of makeshift comfort stations in its hedges. So no one needs to laugh or leer if it occasionally tries to remind its visitors that they get something from the town that may or may not be equal to what they give.

It probably strikes people who are removed from the problem as the height of presumption for the town fathers to ask that they be taken in on the plans of the Festival bosses. Yet how are we to adjust ourselves to the summer invasion if we do not know its size or when it will arrive? And why shouldn't we who live here and pay for the roads and lawns and sidewalks be allowed to participate in the decisions that may double the number of cars that block our highways and treble the number of people who parade past our homes?

* * *

NO MATTER what anyone thinks, more people at the Festival will not necessarily mean more money for Lenox. The business right now has, in many respects, passed the point of diminishing returns. Towns 75 miles away now feed and house Festival visitors. No one in town can keep a lunch-room alive on Festival business alone. Indeed, the Festival now feeds its throngs right on the grounds, in a duly licensed cafeteria where music-lovers may get second-class sandwiches at first-class prices.

If I were running the Festival, as I strongly suspect I never shall be, I would not be in such a hurry to brush aside the somewhat plaintive efforts of the Lenox Selectmen to earn either a voice in the Festival plans or a slight acknowledgement of the obligation of the Festival toward the town. I think I might begin to worry that the local rustics, who used to be able to hear good music for nickels and dimes and were grateful therefor, are showing signs of disaffection. After all, the Festival cannot just pull up stakes and run off somewhere else at the first sign of ingratitude. They have a valuable plant here, deep roots in the neighborhood, and a reservoir of good will. If I were the boss, I think I would be moved to cultivate local good will rather than merely drain it.

* * *

WHO KNOWS what limit, if any, the Festival will ever place on attendance? Will they keep their gates open until another hundred thousand or so find room on the lawns? And if so, where will we find the roads and sidewalks and rest-rooms for them? How will we clean up after them, keep them alive on our streets, and set them tables to eat at? The more articulate visitors have already begun to snarl publicly at the crowded condition of our restaurants, the helter-skelter service, the lack of elbow room and the impossibility of finding a spot to powder a person's nose in. People who live along the few roads that lead to Tanglewood are growing restive at the length of time each evening when they are without fire protection, without ambulance service, without even access to their own driveways. Others are becoming impatient with visitors who lunch on their lawns or mistake their homes for hotels and walk in looking for telephones, bathrooms, or a drinking fountain.

Is this good or bad? Is it naughty of the Town Fathers to suggest that a good-will gesture on the part of the Festival toward the town may be past due? Is it childish of them to hope that they may be given eventual voice in working out plans for the season?

* * *

I KNOW, OF course, that planning of any sort smacks of socialism and that your true free enterpriser just keeps carrying the pitcher back to the well until the damn thing goes dry. But the Berkshire Festival was conceived not as a means of making profit but as a way of bringing pleasure to the country folk. If it brings an increasing number of them neither profit nor pleasure, surely it is time for all concerned to take thought, lest that egg it lays become a real one, with never a trace of gold.

Music Engraver, One of 60 in the U.S., Earns Living With 250 Year Old Trade

One of a vanishing breed, Walter R. Boelke of Hillsdale, N.Y., a music engraver, lays out the staff on this metal alloy. After he completes the engraving he sends it to New York, where the plate is photographed and another plate made for "photo-offset" printing. Mr. Boelke complains no young people are taking up his trade anymore.

By BERNARD C. CARMEN

HILLSDALE, N.Y. — One of the 60 music engravers remaining in the U.S. practices his ancient and exacting craft here, using techniques essentially unchanged for nearly 250 years.

Walter R. Boelke has no fear of mass production methods which might compete in the reproduction of musical scores. "There hasn't been a technological advance here in at least 150 years," he said. "We have redesigned our printing types and the notes, but the way we make the engraving is the same."

Demonstrates Technique

By way of demonstration he took a small flat sheet of metal, which he identified as an alloy of tin, lead and antimony similar to the metal used in printer's type. Using a five-pronged scribe he laid out the musical staff — the five lines on which the musical notes are spaced. With deft movements he sketched the notes on the metal, then stamped them with punches bearing the notes.

Using chilled steel engraving tools, Mr. Boelke filled in the vertical lines of the notes, the lines separating bars, and the graceful curving lines which indicate a slur in the music. This was done "free-hand," without a rule to guide the tool, yet the resulting lines were unwavering.

Mr. Boelke gestured toward the tools. "These are made in Germany," he said. "Five or six men supply all the tools for the world." He added the hand-made stamps and knives are very expensive costing some $400 to $500 per set. He owns 25 sets in various styles.

Printed in New York

The completed plate with proofs is forwarded to the publisher in New York, Mr. Boelke explained. There the proof is photographed and another plate is made for printing by a process known as "photo-offset." If corrections must be made, the plate is returned to Hillsdale for reworking.

Photo-offset, of course, is a modern method of printing. But the engraving process itself is virtually identical with the one used by T. Cross & Son of London when they published their first music from an engraved plate in 1732.

The bulk of the scores engraved by Mr. Boelke is choral music and educational music for piano students. He noted that there is a continuing demand for this type of music, even though it might not be as great as the masterpieces of symphonic music.

Craftsman's Satisfaction

Whatever the music, however, Mr. Boelke finds many pleasures in the details of his demanding art.

The gray-haired engraver, a native of Berlin, Germany, explained that his unusual craft offered many compensations. "It gives a craftsman satisfaction; he can put something of himself into his work, he can give it his own stamp."

The profession was a natural choice, for Mr. Boelke formerly studied violin and once planned a concert career. He still plays for his own pleasure, but says that the hours he suffers from acrophobia[illegible] long hours of practice for serious playing are too much for him.

A similar apprenticeship was necessary for his engraving trade, however, for 5 to 10 years are needed to train a master music engraver. "Why, an apprentice can't begin to earn his pay for at least a year or two," Mr. Boelke said. He served his own early years with the German publishers, C. G. Reeder.

To U.S. in 1926

He came to the U.S. in 1926, working briefly in Cincinnati, Ohio, before moving on to New York, where he worked until three years ago. After several years as chief engraver for one of the nation's largest music publishers, Mr. Boelke decided that independence was more valuable than security. With this in mind, he became, first, a free-lance engraver, and second, a music publisher in his own right.

His own firm, Bomart Music Publishers, has a specialized list. Baroque church music of the 17th century is coupled with 12-tone modern music by Arnold Schonberg, Ernst Krenek, Anton Webern and Charles Ives to make up the bulk of the Bomart's catalogue. Mr. Boelke, of course, engraves the plates for Bomart.

One of his publications was performed at a closed student lecture concert at Tanglewood last year. Songs by Schonberg were used to illustrate a talk on 12-tone music by composer Aaron Copland.

Tanglewood Attracted Boelke

The Berkshire Festival indirectly was responsible for Mr. Boelke's decision to settle here. He visited the Festival with his wife three years ago. Unable to find satisfactory accommodations without reservations, the Boelkes went for a drive through the surrounding countryside.

"We came to Hillsdale and my wife said, 'If there's a real estate agent open, let's just stop in and see him.' Fifteen minutes later we were here at this house and a week later we bought it."

The succeeding three years made Mr. Boelke an enthusiastic booster for the area. "I'll tell you, I've never regretted it for a minute, not a minute," he said.

Likes Mountains

He gestured through the window of his studio, a spacious room with musical scores, manuscripts, engraver's tools and hand presses on tables along one walls. "I love a mountainous country, I like to hike and climb."

He said his favorite climb is ther[illegible] trail up Monument Mountain. Although he is an enthusiastic climber, he admitted somewhat sheepish[illegible] or fear of high places. Consequen[illegible] y he prefers the Monument climb to scaling Mount Everett: he suffers feelings similar to seasickness when he climbs the tower on Mount Everett.

With a place in the country, personal independence and the satisfaction of a creative job, Mr. Boelke considers his success complete. He has only one regret: "Few young people are going into the engraving business. It is good pay and a good job, but the young men don't seem to be interested. The number of men doing this work grows smaller all the time."

Berk Eagle July 13/54

Albeneri Trio Plays Tomorrow at Tanglewood

Festival attraction at Tanglewood tomorrow night will be the Albeneri Trio who will perform at the second in the series of chamber music concerts at the theater-concert hall. Playing the works of Beethoven, Brahms and Martinu will be Itor Kahn, piano; Giorgio Ciompi, violin, and Benar Heifetz, violoncello. The program will commence at 8:30 p.m.

TANGLEWOOD — The Albeneri Trio will give a recital at 8:30 tomorrow evening in the theater-concert hall for the second in the new series of Wednesday evening chamber concerts now incorporated into the Berkshire Music Festival.

Won Coolidge Medal

Now in its sixth season, the Albeneri Trio is headed by pianist Erich Itor Kahn, born in Rimbach, Germany. Mr. Kahn received his musical training in Europe at the Frankfurt am Main Conservatory. He concertized throughout Europe and toured with Pablo Casals until becoming a United States resident in 1941. He has composed for orchestra and chamber groups, and was awarded the Elizabeth Sprague Coolidge medal for "eminent services to chamber music" in 1948.

First Italian violinist in many years to win the first prize at the Paris Conservatoire, Giorgio Ciompi, the Albeneri Trio's violinist, was born in Florence, Italy. His recital debut at New York's Town Hall took place in 1938 when he was 20. Concerts in Europe followed, as well as advanced study with Georges Enesco, until the outbreak of World War II. On his return to this country, where he took up permanent residence in 1947, Mr. Ciompi returned to the concert stage in recital and with the Albeneri Trio.

Launched Career at 12

Benar Heifetz, cellist, launched his career with a recital at the age of 12. Born in Russia, Mr. Heifetz studied at the St. Petersburg Conservatory and at the Master School in Leipzig, Germany. His solo career continued until 1926 when he joined the Kolisch Quartet in Vienna, with which group he concertized throughout the world. A resident of the United States since 1937, Mr. Heifetz—before joining the Albeneri Trio—was first cellist of the Philadelphia Symphony Orchestra and member of the NBC Symphony Orchestra under Arturo Toscanini.

A few seats remain for the Wednesday evening program which will consist of Brahms' trio in B, Op. 8; trio in D minor by Martinu, and Beethoven's "Archduke" trio. Phone reservations are accepted at the box office, Tanglewood. Admission tickets, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the program begins. In case of rain, the concert will be held in the Music Shed.

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TIGHT BINDING

Tanglewood Lists Complete Programs

By FRANCIS D. PERKINS

Charles Munch will conduct eight of the twelve concerts which the complete Boston Symphony Orchestra will give in the 1954 Berkshire Festival on Saturday nights and Sunday afternoons in Tanglewood's Music Shed at Lenox, Mass. Pierre Monteux will conduct two concerts, and one each will be directed by Richard Burgin, the orchestra's concertmaster, and by Jean Morel, conductor of the Juilliard School's Orchestra, who makes his Tanglewood debut Saturday, July 24. Mr. Munch will also conduct four of the six chamber orchestra concerts, to be held on five Friday evenings and the closing Thursday evening of the festival in the Tanglewood Theater-Concert Hall; Mr. Morel and Lukas Foss will conduct one each. The Shed programs, as announced yesterday, are as follows:

Saturday, July 10, Munch: Berlioz, "Damnation of Faust" (Harvard Glee Club and Radcliffe Choral Society). Sunday, July 11, Monteaux, Beethoven, "Leonore" overture No. 3; Piano Concerto No. 5 (Claudio Arrau); Symphony No. 5.

Saturday, July 17, Monteux: Franck, Le Chasseur Maudit, Les Eolides, Les Djinns (Vera Franceschi, pianist), Symphony. Sunday, July 18, Munch: Debussy, Iberia; Copland, Piano Concerto (Leo Smit); Berlioz, Fantastic Symphony.

Saturday, July 24, Morel: Weber, "Der Freischuetz" (Overture; Prokofiev, Symphony No. 6; Straus, Don Juan; Elgar, Enigma Variations. Sunday, July 25, Munch: Berlioz, "Benivo and Benedict" overture; Harold in Italy (William Primrose, violist); Toch, Symphony No. 2.

Saturday, July 31, Munch: Berlioz, "Romeo and Juliet," with Festival Chorus and soloists. Sunday, Aug. 1, Burgin: Prokofiev, "Chout," Dvorak, Violin Concerto (Ruth Posselt); Sibelius, Symphony No. 2.

Saturday, Aug. 7, Munch: Gluck, "Alceste" Overture; Beethoven, Violin Concerto (Zino Francescatti); Brahms, Symphony Noo. 2. Sunday, Aug. 8, Munch: Berlioz, "Benvenuto Cellini" Overture; Hunt and Storm from "The Trojans"; Summer Nights (Eleanor Steber, soprano); Te Deum.

Saturday, Aug. 14, Munch: Wagner, "Lohengrin" Prelude; Piston, Symphony No. 4; Ravel, Piano Concerto (Nicole Henriot); Saint-Saens, Symphony No. 3. Sunday, Aug. 15, Munch: Berlioz, Requiem, with Festival Chorus and four auxiliary orchestras.

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Tanglewood Chamber Concerts

Mr. Munch will devote the first two chamber orchestra concerts to Bach, offering five Brandenburg Concertos July 9 and the 93d Cantata and Suites Nos. 1 and 4 July 16. On July 23, he will conduct a Handel Concerto Grosso and Haydn's "Military" Symphony (No. 100) and Hugh Ross will conduct Haydn's "Nelson" Mass. Roussel's "The Spider's Feast," Ibert's Flute Concerto, with Doriot Anthony as soloist, and Mozart's Wind Serenade in C minor (K. 388) and "Paris" Symphony (K. 297) are in his program for July 30. Lukas Foss will conduct the program for Aug. 6, including Stravinsky's ballet "Pulcinella," a Mozart piano concerto with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. Mr. Morel closes the series Thursday, Aug. 12, with Rossini's Overture to "La Scala di Seta," Mozart's Symphony in B flat (K. 319) and Strauss's music for "Le Bourgeois Gentilhomme."

The dates and artists for the Wednesday evening chamber music series in the Theater-Concert Hall are July 7, Claudio Arrau, pianist, and the Bel Arte String Trio; July 14, Albeneri Trio; July 21, Zimbler Sinfonietta; July 28, Griller Quartet; Aug. 4, Boston Woodwind Quintet and a soloist; Aug. 11, Kroll Quartet. Information about tickets and lists of programs may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

Berlioz Slated At Carnegie

In honor of the 150th anniversary of Berlioz' birth, the Boston Symphony Orchestra will present his "Romeo and Juliet" Symphony in full under Charles Munch's direction in both of its next Carnegie Hall concerts, Wednesday night, March 10, and Saturday afternoon, March 13.

N. Y. "Herald-Tribune"
February 28, 1954

July 12, 1954
Berkshire Evening "Eagle"

A Musical Prevue of Berkshire Festival Concerts

8:00 to 10:00 PM Mondays through Fridays.
(Monday programs will begin at 8:15 PM)

This program is being presented in cooperation with the Berkshire Festival and will feature all the music which is to be played at Tanglewood during the 1954 season. The only exceptions will be in cases where music played at Tanglewood has not been recorded. Appropriate substitutions will be made.

W. B. E. C.

The American Broadcasting Co.

1490 AM 49.3 FM

TOLEDO, OHIO
BLADE
MAR 28 1954

N. Y. Herald Tribune
MONDAY, JULY 12, 1954

Tanglewood Hears Arrau With Monteux on Podium

By Theodore M. Strongin

LENOX, Mass., July 11.—The fourth Berkshire Festival program was conducted by Pierre Monteux in the shed at Tanglewood this afternoon with Claudio Arrau as piano soloist in an all-Beethoven program: the "Emperor" concerto, "Leonore" overture No. 3, and the Fifth Symphony. Ten thousand and fifty persons attended, bringing the total festival count to 22,750 since its opening Wednesday night.

Mr. Arrau, Mr. Monteux and the Boston Symphony Orchestra first played together on Feb. 4, 1924. Thirty years gives time for a lot of polish to be applied, and Mr. Arrau gave a scintillating, gleaming performance yesterday. Brilliant it was, thoughtful it was not, although a little warmth crept into the second movement. Brilliance, however, is a perfectly legitimate facet of this piece.

"Perfect Beethoven"

Mr. Monteux and the orchestra filled the rest of the afternoon with perfect Beethoven, strong, rich and solid as a rock—a rousing conclusion to the festival's first big week end.

Last night, an audience of 8,500 at the Tanglewood shed heard Charles Munch conduct the third Berkshire festival program, one that surely could be the peak of this or any other festival: the complete Berlioz "Damnation of Faust," with the full Boston Symphony Orchestra, 110 members of the Harvard Glee Club and Radcliffe Choral Society, and for soloists, Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander.

Mr. Munch's "Damnation" was remarkable; no single soloist or group stood out, because all levels were so high that there was nothing to stand out from. The many separate virtues of each singer, and they had lovely voices, all of them, were much less notable than the perfect service each one gave to this moving work. Soloists, chorus, orchestra, conductor, all contributed to a human experience, not a mere experience in notes (two and a half hours' worth of them). Theirs was the highest type of musicianship.

To the orchestra fell the major burdens, and it met them all brilliantly.

Mr. Munch kept the sounds going clearly; he did not obstruct them with mannerisms. At times, especially in the first half, a tiny amount of energy was missing, just the amount that, if present, would have raised the roof over this monumental work, and the shed has a big one. But this conductor's version of the "Damnation of Faust" came very close indeed to being complete, which is perhaps why one missed the critical percentage.

Meanwhile, the Berkshires being festival country, another summer series started yesterday afternoon a step away from Tanglewood at South Mountain, just south of Pittsfield. Alexander Schneider, violinist, and Arthur Balsam, pianist, officiated at this one, the first of six to be given on successive Saturday afternoons in the Temple of Music. Mrs. Willem Willeke, musical director of the South Mountain Association and wife of the late famous cellist who worked at the temple for years, arranged the series under the joint sponsorship of the Library of Congress and the Fromm Foundation of Chicago. Messrs. Schneider and Balsam are giving all the Beethoven violin and piano sonatas in three of the six programs; yesterday's list included Op. 12, No. 1; Op. 96, and Op. 30, No. 3.

South Mountain emphasizes chamber music, and that's exactly the kind of enterprise that the audience, 600 strong (scattered out on the grounds, summer festival style, as well as in the hall), heard yesterday. Chamber music is one of the world's warmest areas of cooperation, especially when two fine artists agree to listen to each other during a performance. The two principals at South Mountain listened, glistened, phrased and balanced all the way through. It was a most impressive afternoon.

Lenox Berk Eagle July 12/54

FRANK V. McCARTHY Tel. 476-M

Tanglewood, Lenox Problems Discussed by Representatives

LENOX—Several specific ways of increasing cooperation between the town and the Boston Symphony Orchestra during the Tanglewood season were discussed at a meeting Saturday of representatives of both.

Present were Henry B. Cabot, president of the BSO, Selectmen R. Harry Barnes and Capt. Charles F. House, and John D. Kennedy, chairman of the Planning Board. The meeting was held at Stonover Farm, home of Mr. Kennedy.

Subjects Discussed

According to Mr. Barnes, among the subjects discussed were:

1. A suggestion by the Selectmen and agreed upon by Mr. Cabot to have signs erected between the entrances to Tanglewood and the parking lot directing outgoing traffic bound for Richmond, Stockbridge, Great Barrington and other points west and south to turn left on Route 183. The Selectmen pointed out that frequently people leaving Tanglewood drive all the way up overcrowded West Street to the village before they discover they are headed in the wrong direction.

2. A proposal that an effort be made to have people park their cars in areas of the parking lot set aside for the different destinations for which the cars will be bound after the concerts. It was decided this would be cumbersome and perhaps cause more confusion than it was worth.

3. Agreement that there is a need in the center of town for public rest rooms during the Tanglewood season. Mr. Cabot suggested that the town draw up plans for the rest rooms and submit them to the BSO, which would probably make a "modest contribution."

4. Agreement that a permanent committee should be established consisting of the manager of the BSO and the chairmen of the Lenox Selectmen and Planning Board to maintain liaison and cooperation on problems of mutual concern.

Mr. Barnes stated that he felt the meeting had accomplished much to benefit both the town and Tanglewood. He said Mr. Cabot was very gracious and agreeable in understanding the town's problems.

Clean up time—lawns, rubbish, ashes. Tree work. Tel. 8094.—Adv. —16

N. Y. Herald-Tribune
E, SUNDAY, MARCH 14, 1954

Going On in Music—Festivals Getting Busy

By FRANCIS D. PERKINS

Two members of the Juilliard School's faculty will be department heads at the Berkshire Center for this summer's session at Tanglewood, Lenox, Mass., from July 5 to Aug. 15. Jean Morel, conductor of the Juilliard Orchestra, will direct the conducting and orchestra departments, and Frederic Cohen, who heads Juilliard's opera department, will direct the center's operatic activities, replacing Boris Goldovsky, who is on leave of absence. Ernst Toch will be guest teacher of composition; his colleagues will be Aaron Copland and Lukas Foss, who will also be head of the Tanglewood Study Group.

As already announced, Mr. Morel will conduct the Boston Symphony Orchestra in one concert each of the regular and the chamber orchestra series (July 24 and Aug. 12), and Mr. Foss will conduct in the latter series Aug. 6. Charles Munch continues as director of the center and Mr. Copland as assistant director; the faculty includes twenty-four Boston Symphony musicians. Detailed information can be obtained from the Berkshire Music Center, Symphony Hall, Boston 15. As usual, the center's concerts and operas will be open to contributing members of the Friends of the Berkshire Music Center.

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This Clipping PHILADELPHIA, PA. INQUIRER MAR 14 1954

Tanglewood School Announces Schedule

The Berkshire Music Center, summer school maintained at Tanglewood, Mass., by the Boston Symphony Orchestra in connection with the Berkshire Festival, will hold a six-week session from July 5 to Aug. 15.

Departments include orchestral conducting, with Jean Morel and Seymour Lipkin; orchestra, headed by Morel; chamber music, with Richard Burgin, William Kroll and Gregor Piatigorsky; choral music, with Hugh Ross, James Aliferis and Lorna Cooke deVaron; composition, with Aaron Copland, Ernst Toch and Lukas Foss; opera, headed by Frederic Cohen, and the study group, with Foss, Karl Kohn and Florence Dunn.

Munch Reveals Affinity For 'Romeo' Of Berlioz

By IRVING KOLODIN

NEW YORK, March 27—As a preview of things to come, the performance of Berlioz's "Romeo and Juliet" by the Boston Symphony Orchestra in Carnegie Hall, under the direction of Charles Munch, was satisfying in itself and a powerful propaganda for the Berlioz festival planned for the orchestra's summer season at Tanglewood, Mass. Those who have heard Munch perform the "Symphony Fantastique" by the same composer are well aware of his affinity with that aspect of the composer's art: this was longer, better evidence of his comprehension in another.

Withal, the word would have to be "affinity," for the Munch approach to Berlioz is decidedly emotional, which has an effect of two sorts: to dramatize and highlight such passages of eloquent writing as the love scene, but also to leave without proper illumination some other passages where the composer's expression is subtler, or without as much clear purpose.

Performances of this substantial work (which takes the whole of an evening to play) are still too infrequent for many to boast complete comprehension of it. As it happens, the only complete recording is also by Munch, which leaves equally unanswered the question of whether the lapses are the composer's, the interpreter's or the listener's. But it is a certainty that the activity associated with the 150th anniversary of the composer's birth will help to clarify these and other points.

Assisting the orchestra was a choral ensemble made up of Radcliffe and Harvard students, which did its work well. The vocal soloists were Mary Davenport, an intelligent singer who performed the lengthy mezzo with good taste if not the richest vocal quality; John McCollum, a capable tenor, and Yi-Kwei-Sze, the Chinese bass-baritone.

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[illegible] No. 1, Mozart; Brahms, Concerto for Violin and Cello; Boston Symphony. Sunday afternoon, July 11, Beethoven, Leonore Overture No. 3; Symphony No. 5. Tuesday evening, July 13, Handel, Concerto Grosso; Haydn, Symphony No. 100 ("Military"); Roussel, "The Spider's Feast"; Ibert, Flute Concerto (Leo Smit), Boston Symphony.

Thursday evening, July 15, Mozart, Wagner, "Der Rosenkavalier" Suite; Prokofieff, Symphony No. 6; Strauss, Don Juan; Ebert, Variations. Sunday, July 18, Bach, Suite No. 3; Beethoven, Piano Concerto No. 5 (Eugene Istomin); Harold in Italy (William Primrose, viola); Toch, Symphony No. 2.

Tuesday, July 20, Mozart, Requiem; Bach, Cantata No. 4; Juilliard Festival Chorus. Sunday afternoon, July 25, Bach, Brandenburg Concerto No. 1; Mozart, Concerto for Violin, Chorus, Dvorak, Violin Concerto (Joseph Fuchs); Sibelius, Symphony No. 2.

Tuesday evening, July 27, Mozart, Wagner, Beethoven, Violin Concerto (Francescatti); Brahms, Symphony No. 2. Sunday afternoon, August 1, Mozart, "Benvenuto Cellini" Overture; Haydn, Storm from "The Tempest"; Nicolai, (Eleanor Steber, soprano).

Tuesday evening, August 3, Mozart, Wagner, Prelude; Piston, Symphony No. 4; Piano Concerto (Nicole Henriot-Schweitzer); Symphony No. 2. Sunday afternoon, August 8, Mozart, Requiem, Chorus and four auxiliary voices.

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"Perfect Beethoven"

Mr. Monteux and the orchestra filled the rest of the afternoon with perfect Beethoven, strong, rich and solid as a rock—a rousing conclusion to the festival's first big week end.

Last night, an audience of 8,500 at the Tanglewood shed heard Charles Munch conduct the third Berkshire festival program, one that surely could be the peak of this or any other festival: the complete Berlioz "Damnation of Faust," with the full Boston Symphony Orchestra, 110 members of the Harvard Glee Club and Radcliffe Choral Society, and for soloists, Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander.

Mr. Munch's "Damnation" was remarkable; no single soloist or group stood out, because all levels were so high that there was nothing to stand out from. The many separate virtues of each singer, and they had lovely voices, all of them, were much less notable than the perfect service each one gave to this moving work. Soloists, chorus, orchestra, conductor, all contributed to a human experience, not a mere experience in notes (two and a half hours' worth of them). Theirs was the highest type of musicianship.

To the orchestra fell the major burdens, and it met them all brilliantly.

Mr. Munch kept the sounds going clearly; he did not obstruct them with mannerisms. At times, especially in the first half, a tiny amount of energy was missing, just the amount that, if present, would have raised the roof over this monumental work, and the shed has a big one. But this conductor's version of the "Damnation of Faust" came very close indeed to being complete, which is perhaps why one missed the critical percentage.

Meanwhile, the Berkshires being festival country, another summer series started yesterday afternoon a step away from Tanglewood at South Mountain, just south of Pittsfield. Alexander Schneider, violinist, and Arthur Balsam, pianist, officiated at this one, the first of six to be given on successive Saturday afternoons in the Temple of Music. Mrs. Willem Willeke, musical director of the South Mountain Association and wife of the late famous cellist who worked at the temple for years, arranged the series under the joint sponsorship of the Library of Congress and the Fromm Foundation of Chicago. Messrs. Schneider and Balsam are giving all the Beethoven violin and piano sonatas in three of the six programs; yesterday's list included Op. 12, No. 1; Op. 96, and Op. 30, No. 3.

South Mountain emphasizes chamber music, and that's exactly the kind of enterprise that the audience, 600 strong (scattered out on the grounds, summer festival style, as well as in the hall), heard yesterday. Chamber music is one of the world's warmest areas of cooperation, especially when two fine artists agree to listen to each other during a performance. The two principals at South Mountain listened, glistened, phrased and balanced all the way through. It was a most impressive afternoon.

N. Y. Herald-Tribune
E, SUNDAY, MARCH 14, 1954

Going On in Music—Festivals Getting Busy

By FRANCIS D. PERKINS

Two members of the Juilliard School's faculty will be department heads at the Berkshire Center for this summer's session at Tanglewood, Lenox, Mass., from July 5 to Aug. 15. Jean Morel, conductor of the Juilliard Orchestra, will direct the conducting and orchestra departments, and Frederic Cohen, who heads Juilliard's opera department, will direct the center's operatic activities, replacing Boris Goldovsky, who is on leave of absence. Ernst Toch will be guest teacher of composition; his colleagues will be Aaron Copland and Lukas Foss, who will also be head of the Tanglewood Study Group.

As already announced, Mr. Morel will conduct the Boston Symphony Orchestra in one concert each of the regular and the chamber orchestra series (July 24 and Aug. 12), and Mr. Foss will conduct in the latter series Aug. 6. Charles Munch continues as director of the center and Mr. Copland as assistant director; the faculty includes twenty-four Boston Symphony musicians. Detailed information can be obtained from the Berkshire Music Center, Symphony Hall, Boston 15. As usual, the center's concerts and operas will be open to contributing members of the Friends of the Berkshire Music Center.

or fear of high places. ly he prefers the Mont to scaling Mount Eve fers feelings similar to when he climbs the tow Everest. "I find it [illegible] sonal independence and faction of a job well ke considers his success He has only the regand young people are goi engraving business. It and a good job, but th don't seem to be intere number of men doing grows smaller all the time.

Trib Supp...
PHILADELPHIA, PA.
INQUIRER
MAR 14 1954

Tanglewood School Announces Schedule

The Berkshire Music Center, summer school maintained at Tanglewood, Mass., by the Boston Symphony Orchestra in connection with the Berkshire Festival, will hold a six-week session from July 5 to Aug. 15.

Departments include orchestral conducting, with Jean Morel and Seymour Lipkin; orchestra, headed by Morel; chamber music, with Richard Burgin, William Kroll and Gregor Piatigorsky; choral music, with Hugh Ross, James Aliferis and Lorna Cooke deVaron; composition, with Aaron Copland, Ernst Toch and Lukas Foss; opera, headed by Frederic Cohen, and the study group, with Foss, Karl Kohn and Florence Dunn.

Munch Reveals Affinity For 'Romeo' Of Berlioz

By IRVING KOLODIN

NEW YORK, March 27—As a preview of things to come, the performance of Berlioz's "Romeo and Juliet" by the Boston Symphony Orchestra in Carnegie Hall, under the direction of Charles Munch, was satisfying in itself and a powerful propaganda for the Berlioz festival planned for the orchestra's summer season at Tanglewood, Mass. Those who have heard Munch perform the "Symphony Fantastique" by the same composer are well aware of his affinity with that aspect of the composer's art: this was longer, better evidence of his comprehension in another.

Withal, the word would have to be "affinity," for the Munch approach to Berlioz is decidedly emotional, which has an effect of two sorts: to dramatize and highlight such passages of eloquent writing as the love scene, but also to leave without proper illumination some other passages where the composer's expression is subtler, or without as much clear purpose.

Performances of this substantial work (which takes the whole of an evening to play) are still too infrequent for many to boast complete comprehension of it. As it happens, the only complete recording is also by Munch, which leaves equally unanswered the question of whether the lapses are the composer's, the interpreter's or the listener's. But it is a certainty that the activity associated with the 150th anniversary of the composer's birth will help to clarify these and other points.

Assisting the orchestra was a choral ensemble made up of Radcliffe and Harvard students, which did its work well. The vocal soloists were Mary Davenport, an intelligent singer who performed the lengthy mezzo with good taste if not the richest vocal quality; John McCallum, a capable tenor, and Yi-Kwei-Sze, the Chinese bass-baritone.

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Lenox Berk Eagle July 13/54

FRANK V. McCARTHY — Tel. 476-M

Tanglewood, Lenox Problems Discussed by Representatives

LENOX—Several specific ways of increasing cooperation between the town and the Boston Symphony Orchestra during the Tanglewood season were discussed at a meeting Saturday of representatives of both.

Present were Henry B. Cabot, president of the BSO, Selectmen R. Harry Barnes and Capt. Charles F. House, and John D. Kennedy, chairman of the Planning Board. The meeting was held at Stonover Farm, home of Mr. Kennedy.

Subjects Discussed

According to Mr. Barnes, among the subjects discussed were:

1. A suggestion by the Selectmen and agreed upon by Mr. Cabot to have signs erected between the entrances to Tanglewood and the parking lot directing outgoing traffic bound for Richmond, Stockbridge, Great Barrington and other points west and south to turn left on Route 183. The Selectmen pointed out that frequently people leaving Tanglewood drive all the way up overcrowded West Street to the village before they discover they are headed in the wrong direction.

2. A proposal that an effort be made to have people park their cars in areas of the parking lot set aside for the different destinations for which the cars will be bound after the concerts. It was decided this would be cumbersome and perhaps cause more confusion than it was worth.

3. Agreement that there is a need in the center of town for public rest rooms during the Tanglewood season. Mr. Cabot suggested that the town draw up plans for the rest rooms and submit them to the BSO, which would probably make a "modest contribution."

4. Agreement that a permanent committee should be established consisting of the manager of the BSO and the chairmen of the Lenox Selectmen and Planning Board to maintain liaison and cooperation on problems of mutual concern.

Mr. Barnes stated that he felt the meeting had accomplished much to benefit both the town and Tanglewood. He said Mr. Cabot was very gracious and agreeable in understanding the town's problems.

Clean up time—lawns, rubbish, ashes. Tree work. Tel. 8094.—Adv. —16

TIGHT BINDING

SCHENECTADY GAZETTE, MONDAY, JULY 12, 1954

Tanglewood Opener, 'Damnation of Faust', Well Received

By D. E. RITZ

The Hector Berlioz "Damnation of Faust" opened the Shed season at Tanglewood, Lenox, Mass., Saturday evening. Charles Munch directed the Boston Symphony Orchestra, the chorus made up of the Harvard Glee club and the Radcliffe Choral society and soloists, in a truly magnificent performance.

* * *

FEATURED SOLOISTS were Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles; and Donald Gramm, bass, as Brander. McHenry Boatwright, bass, student of opera dramatics at the Berkshire Music center, gave an outstanding performance as the "voice" in the "On Earth" portion of the epilogue.

The amazing contrasts and complexities of the Berlioz music, the composer's unerring sense of theater, orchestration and vocal line and the magnitude of the work left one completely astounded.

Bravos, cheers and a standing ovation concluded the two and a half hour performance. The performance of the work, its first at Tanglewood, also marked the first Shed program to be held so early in the season. It was also the first time that a work of such magnitude has been given on an opening night.

* * *

THE SHED WAS FILLED for the occasion and even overcoat and blanket weather in the Berkshires did not cool the audience enthusiasm.

The "Faust" music is the first of a number of Berlioz works scheduled for performance in their complete form at Tanglewood this summer in observance of the 150th season of the birth of the French composer. Other works will be the "Romeo and Juliet" symphony, July 31; "Requiem," Aug. 15; the song cycle "Summer Nights" and "Te Deum," Aug. 7 and "Harold in Italy", July 25.

Soloists Saturday gave vivid character portrayals through the vocal medium and the Harvard and Radcliffe choral groups, individually and combined were excellent.

The orchestra, as always, was superb, but it is to Munch that complete credit is due for the overall conception of the interpretation. It is his genius for detail which united the whole into a perfect performance of the masterpiece.

* * *

FIVE OF THE SIX Brandenburg concertos by John Sebastian Bach were presented in the first of the Theater-Concert hall performances on Friday night by the chamber orchestra of Boston Symphony players under Munch's direction. The overflow audience listened from the lawns and benches. Lukas Foss as assisting piano soloist was superb in the performance of his intricate part in the trio of number 5 with Richard Burgin, concertmaster; and Doriot Anthony, flute; as other members of the solo trio. Other featured soloists in works in which each performer is of soloist caliber were Roger Voisin, trumpet; and Ralph Gomberg, oboe.

The Tanglewood weekend concluded yesterday afternoon in the Shed with the Boston Symphony under the baton of the beloved Pierre Monteux and with Claudio Arrau as piano soloist in the Beethoven "Emperor" concerto. The all-Beethoven program and a De-Bussy-Franck program next Saturday are the two in the series which Monteux is scheduled to lead this year.

The Tanglewood series will continue through Aug. 15. Programs this week include the Albeneri Trio, Wednesday evening; a Bach program under Munch Friday evening; Monteux's program Saturday evening; and a DeBussy-Copland-Berlioz program Sunday afternoon under the baton of Munch.

CHICAGO, ILL.
TRIBUNE
MAY 30 1954

Berlioz Year to Pay Honor to Composer

By Seymour Raven

No advice is ever given here that you join anything—except to join the crowd at a high level presentation in concert hall or theater. Societies for the enhancement or preservation of this or that must pass whatever test you, yourself, impose for the giving of your name, time or money.

Yet I'm sure that our giving and your taking of information is perfectly in order. Here then is word of a society that prepares to do honor to a great composer, Hector Berlioz, who was born in France 150 years ago last December. Eying this as the "Berlioz year," the Berlioz society bids both for members and for comprehensive performance of Berlioz's music by our representative musical organizations.

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Charles Munch, conductor of the Boston Symphony orchestra, is president. On the advisory board there are such luminaries as Pierre Monteux, Eugene Ormandy, and Dimitri Mitropoulos. Interested parties may communicate with W. E. Gillespie, secretary-treasurer, 10 Weelwright av., Exeter, N. H.

Clearly, the justification for such a society has been building. There has been a wide renewal of interest in Berlioz's music, keyed not only to such formalities as an anniversary year but to the positive merits of the man's art.

• • •

The monumental Berlioz biografy by Jacques Barzun, published in 1950, was a notable stimulant to the present Berlioz movement. Several conductors have, over the years, put as much Berlioz music into their seasons as normal schedules and budgets would permit—and some of us have been nagging them to go all out a couple of times and exhibit something of the colorful genius' larger musical canvases.

I found myself saying four years ago:

"There are those of us—and our number is growing—who have a great hunger for the music of Hector Berlioz. Last night's Ravinia concert, alas, did not satisfy that desire, for reasons that Berlioz himself foresaw a century ago. Speaking of his dramatic symphony, 'Romeo and Juliet,' the great Frenchman said it cannot be decently performed unless it is studied regularly and connectedly like an opera to be sung by heart. And he knew the cost of rehearsing it, a wisdom gained long before modern orchestras began to plan their seasons on adding machines."

• • •

A year later I was enlisting Romain Rolland, via the quotation route, in our Berlioz cause. Of Berlioz's belief in "real liberty, absolute and immense," Rolland had written: "And this passionate love of liberty, which was his misfortune in life since it deprived him of the comfort of any faith, refused him any refuge for his thoughts, robbed him of peace, and even of the soft pillow of skepticism—this real liberty formed the unique originality and grandeur of his musical conceptions."

As much as any conductor, Mr. Munch, I suppose, has been carrying the torch for Berlioz. Surely the Tanglewood programming of the past two summers bears this out—and the upcoming festival in the Berkshires practically cinches the presidency for him in perpetuity.

• • •

Last summer Mr. Munch presented "Romeo and Juliet." In 1952 he put on the Requiem. Now, for the Berlioz anniversary season, the Boston conductor schedules the following:

"The Damnation of Faust," July 10. With Harvard Glee club, Radcliffe Choral society, and soloists.

"Fantastic Symphony," July 18.

Overture to "Beatrice and Benedict" and "Harold in Italy" [the latter with William Primrose as viola soloist], July 25.

"Romeo and Juliet," dramatic symphony, with festival chorus and soloists, July 31.

Overture to "Benvenuto Cellini"; "Royal Hunt and Storm," from "Les Troyens"; "Summer Nights," for soprano [Eleanor Steber] and orchestra; "Te Deum," with chorus and soloists—all Aug. 7.

"Requiem," with chorus and soloists, Aug. 15.

• • •

These works, of course, make Berlioz the dominant composer for the Boston Symphony concerts in the large Tanglewood shed. But Beethoven, Wagner, Ravel, Debussy, Brahms, Prokofieff, Sibelius and Copland are not to be excluded. And the smaller theater-concert hall will widen the program scope with Bach, Haydn, Mozart, Stravinsky, Strauss and others.

Should anybody question the wisdom of such vast—and obviously expensive planning—on the part of the Berkshire festival, there is a ready answer in the impressive attendance figures. They broke all attendance records last year.

Meanwhile, I pledge allegiance to the Ravinia festival and the usual programming for which it stands, hoping for an extra smidgin of Berlioz in honor of the anniversary. I hope, too, that the new Berlioz society gets itself some more inspired members and goes far in its worthy purpose.

1954. N.Y. World Telegram

Music

Berkshire Rolls a Pair of Bs

By ROBERT BAGAR.

TANGLEWOOD, LENOX, Mass., July 12.—Ae couple of the Bs—not usually associated with each other—Berlioz and Beethoven—took over the first two programs of the Berkshire Symphonic Festival at Tanglewood, attended by 18,550. Charles Munch conducted the French composer's "Damnation of Faust" on Saturday evening, and Pierre Monteux closed this initial session yesterday afternoon with the Beethoven Fifth Symphony.

Mr. Munch, alert and delicate, two qualities not connected with his "Bach Brandenburg" revelations of Friday night, did especially good things with the Berlioz.

He had some mghty capable assistants, or, if you will, participating artists in Eleanor Steber, Davd Poleri, Martial Singher and Donald Gramm. Although there were some inequalities in the rendition as a whole, one could, at least, bask in the glow of some fine effects at various points of the score.

Harvard Glee Club.

Not always were the solo voices clearly heard, a matter probably owing to placement on the stage. Furthermore, the Harvard Glee Club and the Radcliffe Choral Society, all very musical young people, produced a body of tone not capable of competing with the giant orchestral sound which is a must in certain pages of the work.

The second half of Berlioz's mercurial composition obtained some stunning orchestral playing, and I enjoyed hugely the singing of the soloists—when I could hear them distinctly. There was still another solo singer, McHenry Boatright, bass, who intoned agreeably the "Volce of the Earth" in the epilogue.

Yesterday afternoon's Beethoven was highlighted by Claudio Arrau's performance of the "Emperor" concerto. Sensitive, fleet, accurate, the brilliant Mr. Arrau let none of us down Nor did Mr. Monteux, whose wise, affecting collaboration in the concerto matched the rest of his conducting elsewhere. The third "Lenore" overture and the Fifth Symphony were the other numbers.

Full Activity.

The musical activity hereabouts is at flood time. On Saturday afternoon I went to South Mountain, Pittsfield, to listen to a recital of Beethoven piano and violin sonatas. The artists were a pair of familiar workers in the vineyards—Alexander Schneider, violinist, and Artur Balsam, pianist.

They played the No. 1, in D Major (Op. 12), the No. 10 in G Major (Op. 96) and the No. 7, in C Minor (Op. 30). Beautiful ensemble, indeed. A large audience—inside and outside the concert hall—applauded noisily.

These concerts are presented by the South Mountain Assn., in collaboration with the Elizabeth Sprague Coolidge Foundation and the Fromm Music Foundation of Chicago. Five more are scheduled for successive Saturdays, calling for various music and performers.

Albeneri Trio at Tanglewood Tonight

The Albeneri Trio will give a special tonight at 8:30 p.m. in the Theater-Concert hall at Tanglewood, Lenox, second in the new and popular series of Wednessday evening chamber music concerts now incorporated into the Berkshire Festival.

Now in its sixth season, The Albeneri Trio is headed by pianist Eric Itor Kahn, who was born in Rimbach, Germany, and includes also Giorgio Ciompi and Benar Heifetz. Mr. Kahn received his musical training in Europe at the Frankfort-on-Main Conservatory. He gave concerts throughout Europe and toured with Pablo Casals until becoming a United States resident in 1941. He has composed for orchestra and chamber groups and was awarded the Elizabeth Sprague Coolidge medal for "eminent services to chamber music" in 1948.

'Damnation of Faust' Performed at Festival

Tanglewood, Lenox, Mass., July 12—Procuring a ticket for the concerts of the Boston Symphony here during the Berkshire Festival, is not too difficult if you don't mind the sky for your ceiling and the grass for your chair. Thousands of adventurous music lovers understandably took advantage of the ideal weather yesterday and during the days previous, to use nature's auditorium instead of the Music Shed or the Theater-Concert Hall for the excellent performances which transpired.

Although during the four concerts which made up the intial week of the festival, more than 25,000 people heard music from indoors or out, by sunlight, by shade, by moonlight, or, for the evening chair-sitters, by electric light.

Yesterday afternoon's concert by the Bostonians in the 6000-seat Music Shed, conducted by Pierre Monteaux, was all-Beethoven with Pianist Claudio Arrau, soloist in the E-Flat Major Concerto, the Fifth, popularly known as "The Emperor." The beautiful surrounding estate which houses the Shed was covered with humanity eating picnic lunches, while waiting for the music to begin.

Once it started, however, the outdoor audience was as quiet as the indoor. Monteux's way with Beethoven made the content of the music live as few conductors today are able to communicate this composer's inspiration. The immense crowd was fervent in its approbation of the concerto as well as the Fifth Symphony which closed the program.

'Damnation of Faust'

Saturday night, Charles Munch conducted a brilliant interpretation of Berlioz's dramatic symphony, "The Damnation of Faust," one of several works being performed at Tanglewood this summer in honor of the birth of the composer 150 years ago. This long, extraordinary, uneven, but picturesque work, scored for four soloists and chorus in addition to the orchestra, has both its dull and inspired pages.

Munch, better than any maestro of my acquaintance, however, dramatizes Berlioz to the hilt; therefore, the composer under his aegis is a special experience. This "Damnation" had its thrilling moments aided by the remarkably good soloists: Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone; and Donald Gramm, bass. The Harvard and the Radcliffe Glee Clubs provided the choral portions.

The festival continues this week, Wednesday, Friday, Saturday and Sunday nights. Information regarding programs and tickets can be secured by communicating directly with the festival office at Tanglewood. To this reviewer, a four-hour drive or train trip seems little effort in return for the pleasure of drinking in nature and great music simultaneously.

JOHNSON

The second week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises an evening of chamber music by The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday evening in the Theater-Concert Hall; an all-Bach program, including a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening in the Theater-Concert Hall; a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Friday evening in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon in the Music Shed.

Evening concerts are at 8:30 p.m., the Sunday afternoon concert at 2:30 p.m. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of performance, and Festival patrons are invited to attend a public rehearsal of the Boston Symphony Orchestra on Saturday at 10 a.m., for the nominal charge of $1.00, for the the benefit of the Orchestra's Pension Fund.

LOS ANGELES, CAL.
TIMES
JAN 24

Berlioz Will Be Featured During Berkshire Festival

The Sesquicentennial season of Berlioz will be observed by Charles Munch at the Berkshire Festival at Tanglewood in Lenox, Mass., next summer with a performance of a number of the major works of this composer.

"The Damnation of Faust" will be performed with the choruses from Harvard and Radcliffe, "Harold in Italy" with William Primrose as viola soloist, the "Fantastic Symphony" and the song cycle, "Summer Nights." The Festival Chorus of the Berkshire Music Center will appear with the orchestra in the complete "Romeo and Juliet" and in the "Requiem," which will conclude the festival. The festival will extend from the first week of July through Aug. 15.

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TIGHT BINDING

Lukas Foss Airs His Views on a Host of Things, All Musical

LUKAS FOSS
His Music Is in Our Ears

By DUANE La FLECHE

The saxophone, says Lukas Foss, is an "unvirginal instrument" that gives the impression, at least, that it was made to be played at 2 a. m. in a "joint."

Not, he hastens to add, that he is against saxophones; nor even that he is always against "joints," but it is apparent that he never fully recovered from the "horrifying effect" produced when he once heard a saxophonist playing the Passion music of Bach.

Mr. Foss was airing his views on saxophones, on the "getting nowhere" musical sequences of Rimski-Korsakov, on the "healthy school" of Bach playing, and on a host of other things, all musical, to a group of some 60 students at Tanglewood. He did his talking at the piano and let bits of this and bits of that ripple from his fingers as he talked. He was wise, he was witty, and he was in complete command of the situation.

As a matter of fact, Mr. Foss' career would indicate he has been in complete command of situations since he was knee high to Stravinsky, for Mr. Foss, not yet 32, is all of these things:

First he is a composer. A piano concerto, a dramatic cantata based on Carl Sandburg's "the Prairie," songs, an opera, a symphony and most recently an oratorio that was narrated by Vera Zorina are among his works.

He is a pianist. Friday he was soloist at Tanglewood when the chamber orchestra of the Boston Symphony presented the Bach's Brandenburg Concertos. He has appeared as soloist with the New York Philharmonic, the Pittsburgh, the Los Angeles and other symphony orchestras. His fee, it might be noted, has reached $1,000 a performance.

He is a conductor. Two weeks ago, enroute to Tanglewood from his home in California, he paused to conduct the St. Louis Symphony. Next month he will conduct the chamber orchestra of the Boston Symphony at Tanglewood in works of Stravinsky and Mozart.

He is a teacher. At the University of California he is an associate professor of music. Each summer at Tanglewood he teaches composition and a rather free-wheeling course that goes by the title "musicianship" and gives Mr. Foss the opportunity to talk of saxophones and Bacht, of Rimski-Korsakov and Hindemith and of most anything else musical he is in the mood to talk about.

It might be pertinent to say also that he is as American as corn on the cob (though Born in Berlin and educated in Paris); that he talks about music without falling into professional jargon (though he is a professor); that he is modest about his accomplishments (though there is a horrifying pit in a remote corner of his heart for a certain eminent critic who has taken to belittling him).

It seems hardly necessary to add that he is energetic.

But most of all Lukas Foss thinks of himself as a composer.

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"If I were to become the greatest conductor in the world I would consider myself a failure if I did not also compose," he said. Yet, he finds he can't leave conducting alone. He is something too much of an actor for that.

He has found a happy medium in his efforts. He arranges things so that when he conducts, or when he appears as a piano soloist, he conducts or plays music that is in keeping with the trend of his compositions. Thus, he choses for his performances works of Bach, Mozart and Stravinsky among some few others.

• • •

Mr. Foss began his major musical studies in Paris at the age of 11. In 1937, when he was 15, he came to the United States and continued his studies at the Curtis Institute in Philadelphia. Shortly afterward, in the early days of the Berkshire Music Center at Tanglewood he became a conductor pupil of Serge Koussevitsky, who later was to appoint him official pianist of the Boston Symphony.

When he was only 20, Mr. Foss won a Pulitzer scholarship in music. His compositions have brought him a Fulbright fellowship, the Herblit award of the Boston Symphony Orchestra, the Prix de Rome and a Guggenheim fellowship.

He has become, with the passing of only a few years, one of the handful of young American composers whose works are performed and performed again by the great orchestras.

Perhaps even more remarkable, although in quite a different sense, Mr. Foss is one of far less than a handful of young composers whose earnings as a composer alone are sufficient to keep the wolf from the door.

The earnings from his compositions are modest, and Mr. Foss is modest about them. Royalties and performance fees provide a part of those earnings, but in recent years the greater part has come from works he has been commissioned to do.

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"The Prairie," one of his earlier critical successes, has earned him only $400 in a dozen years. His short opera, "The Jumping Frog of Calaveras County," adapted from a Mark Twain story, has done a bit better, since it has had many performances in 31 productions. "A Parable of Death" was commissioned. A recent recording will add to its earnings.

At the moment Mr. Foss is working on two more commissioned works.

One is an orchestral piece that the Schweitzer Foundation has asked him to write for the celebration next January of the 80th birthday of Albert Schweitzer, musician, physician and philosopher. It will be played by the Boston Symphony on Dr. Schweitzer's birthday.

The second work will have a larger audience, regardless of its critical acclaim or lack of it. It is a work for television, a fairy tale opera in three acts that has been commissioned by the NBC's Opera Theater.

The libretto has been written by Alastair Reid, a young English friend of Mr. Foss, and is based on a fairy story Mr. Foss' mother told him when he was 8 years old.

It is a story about a little devil who came to the world with a magic spray. A whiff of it on the Statue of Liberty and the statue came to life. The lions at the Public Library in New York City create a sensation when their bronze turns to flesh. But then the little devil falls in love with the world and just plain falls in love. He had committed the unpardonable sin for devils and so, says Mr. Foss, he was "excommunicated from hell" and became a real little boy.

Mr. Foss describes the work that on a succeeding day they would develop a step further, as "the regress of a rake."

It will be a year or so before it is completed.

• • •

Mr. Foss is not one to rest on his laurels. As a matter of fact he wouldn't quite dare to.

"In America you never really arrive,' he said. "When you seem to have arrived there are people just waiting for you to slip. Every year a sensation is necessary."

But Mr. Foss is taking care not to be too sensational and to avoid the spectacular.

Creative artists who fall into that trap, he says, find themselves in the unhappy situation of having a huge audience of fans who are insatiable rather than appreciative. They demand to be kept happy at the expense of their victim.

But at Tanglewood, as at the University of California, Mr. Foss, while still a composer, is particularly a teacher of musical composition.

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His Tanglewood class comprises seven young people who have shown promise. The group meets in a paneled room in Hawthorne Cottage that overlooks the not-far-distant lake.

Whether they know it or not, the young people are the subject of an experiment in musical education for Mr. Foss has come to believe that there is a missing step in the teaching of composition. He is attempting to fill that gap for his Tanglewood students.

The missing step, Mr. Foss says, comes after students have learned harmony and counterpoint and before they are ready for criticism of their fledgling works. As the Tanglewood class met for one of its first sessions Mr. Foss had it working on the bass for a little tune While keeping it a "little tune" they would rethink it into a little tune for a string quartet, for a woodwind trio—oboe, bassoon and clarinet—and for violin and piano.

"Have it ready for the day after tomorrow," was his closing direction.

But Mr. Foss is giving thought to his own day after tomorrow as well as that of his students.

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Class in Composition with Lukas Foss

Knickerbocker News - Albany

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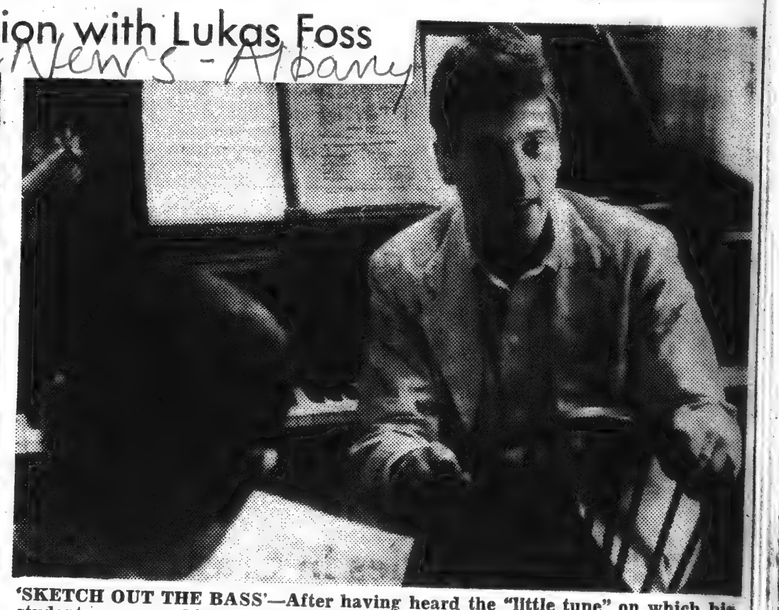

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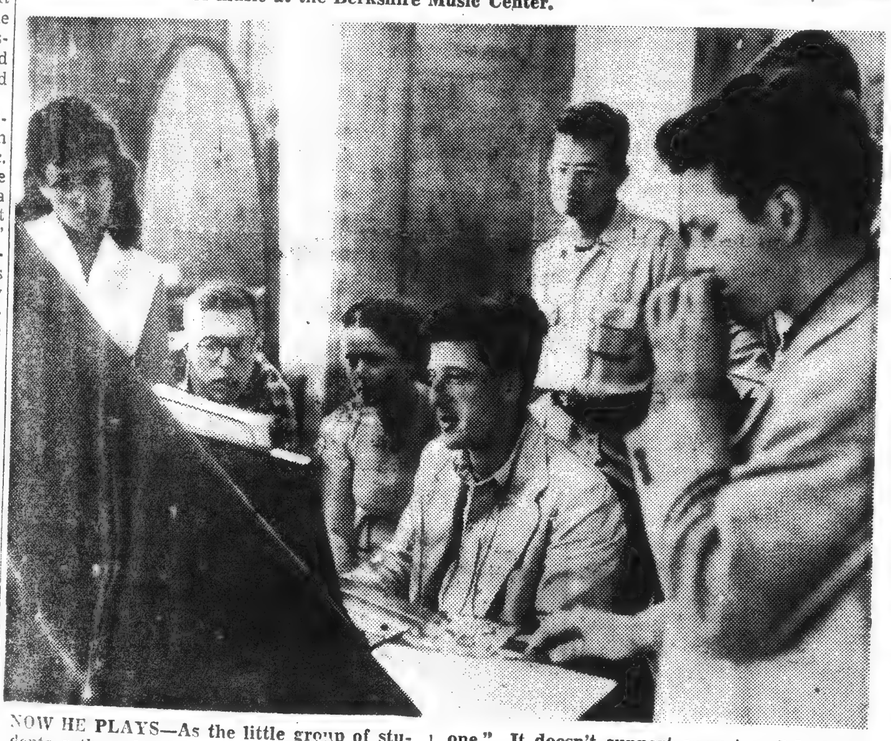

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BOSTON, MASS.
AMERICAN

FEB 3 - 1954

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NEW YORK, N. Y.
TIMES

MAY 9 - 1954

WORLD OF M

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Lukas Foss Airs His Views on a Host of Things, All Musical

LUKAS FOSS
His Music Is in Our Ears

By DUANE La FLECHE

The saxophone, says Lukas Foss, is an "unvirginal instrument" that gives the impression, at least, that it was made to be played at 2 a. m. in a "joint."

Not, he hastens to add, that he is against saxophones, nor even that he is always against "joints," but it is apparent that he never fully recovered from the "horrifying effect" produced when he once heard a saxophonist playing the Passion music of Bach.

Mr. Foss was airing his views on saxophones, on the "getting nowhere" musical sequences of Rimski-Korsakov, on the "healthy school" of Bach playing, and on a host of other things, all musical, to a group of some 60 students at Tanglewood. He did his talking at the piano and let bits of this and bits of that ripple from his fingers as he talked. He was wise, he was witty, and he was in complete command of the situation.

As a matter of fact, Mr. Foss' career would indicate he has been in complete command of situations since he was knee high to Stravinsky, for Mr. Foss, not yet 32, is all of these things:

First he is a composer. A piano concerto, a dramatic cantata based on Carl Sandburg's "the Prairie," songs, an opera, a symphony and most recently an ora torio that was narrated by Vera Zorina are among his works.

He is a pianist. Friday he was soloist at Tanglewood when the chamber orchestra of the Boston Symphony presented the Bach's Brandenburg Concertos. He has appeared as soloist with the New York Philharmonic, the Pittsburgh, the Los Angeles and other symphony orchestras. His fee, it might be noted, has reached $1,000 a performance.

He is a conductor. Two weeks ago, enroute to Tanglewood from his home in California, he paused to conduct the St. Louis Symphony. Next month he will conduct the chamber orchestra of the Boston Symphony at Tanglewood in works of Stravinsky and Mozart.

He is a teacher. At the University of California he is an associate professor of music. Each summer at Tanglewood he teaches composition and a rather free-wheeling course that goes by the title "musicianship" and gives Mr. Foss the opportunity to talk of saxophones and Bacht, of Rimski-Korsakov and Hindemith and of most anything else musical he is in the mood to talk about.

It might be pertinent to say also that he is as American as corn on the cob (though Born in Berlin and educated in Paris); that he talks about music without falling into professional jargon (though he is a professor); that he is modest about his accomplishments (though there is a horrifying pit in a remote corner of his heart for a certain eminent critic who has taken to belittling him).

It seems hardly necessary to add that he is energetic.

But most of all Lukas Foss thinks of himself as a composer.

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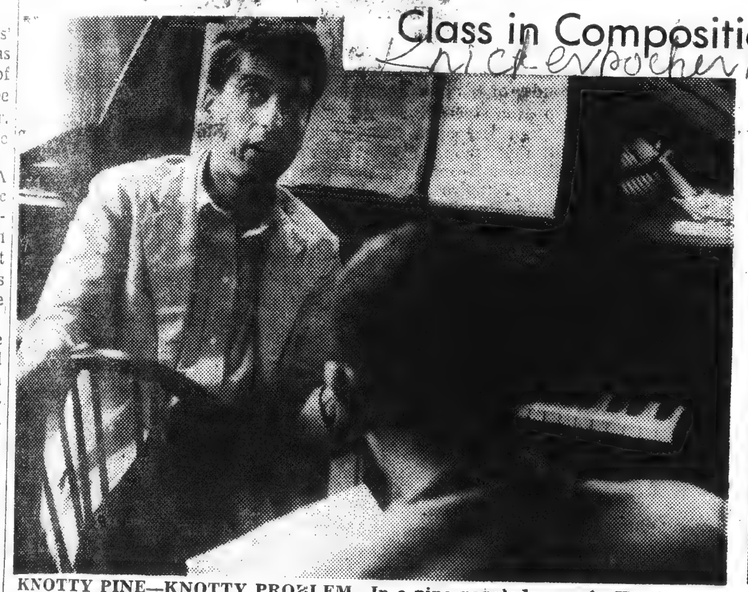
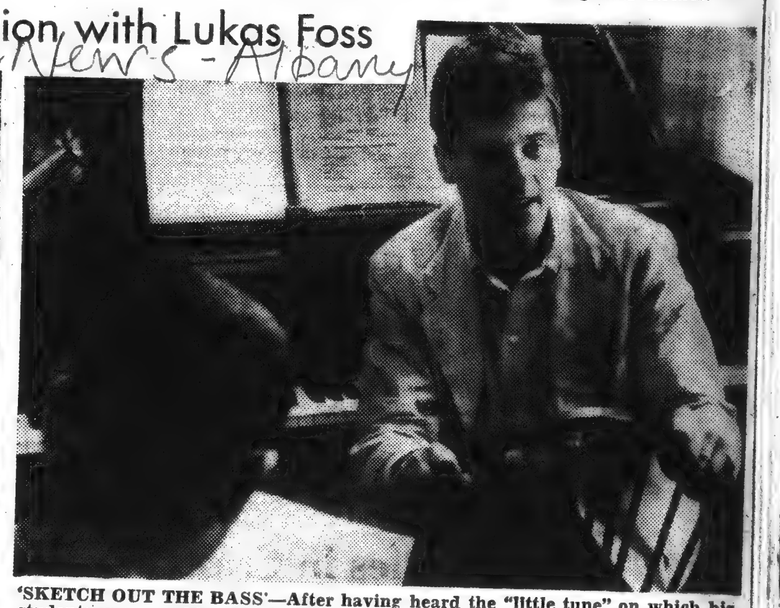
"If I were to become the greatest conductor in the world, I would consider myself a failure if I did not also compose," he said. Yet, he finds he can't leave conducting alone. He is something too much of an actor for that.

He has found a happy medium in his efforts. He arranges things so that when he conducts, or when he appears as a piano soloist, he conducts or plays music that is in keeping with the trend of his compositions. Thus, he choses for his performances works of Bach, Mozart and Stravinsky among some few others.

• • •

Mr. Foss began his major musical studies in Paris at the age of 11. In 1937, when he was 15, he came to the United States and continued his studies at the Curtis Institute in Philadelphia. Shortly afterward, in the early days of the Berkshire Music Center at Tanglewood he became a conductor pupil of Serge





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Evening Post News - Albany

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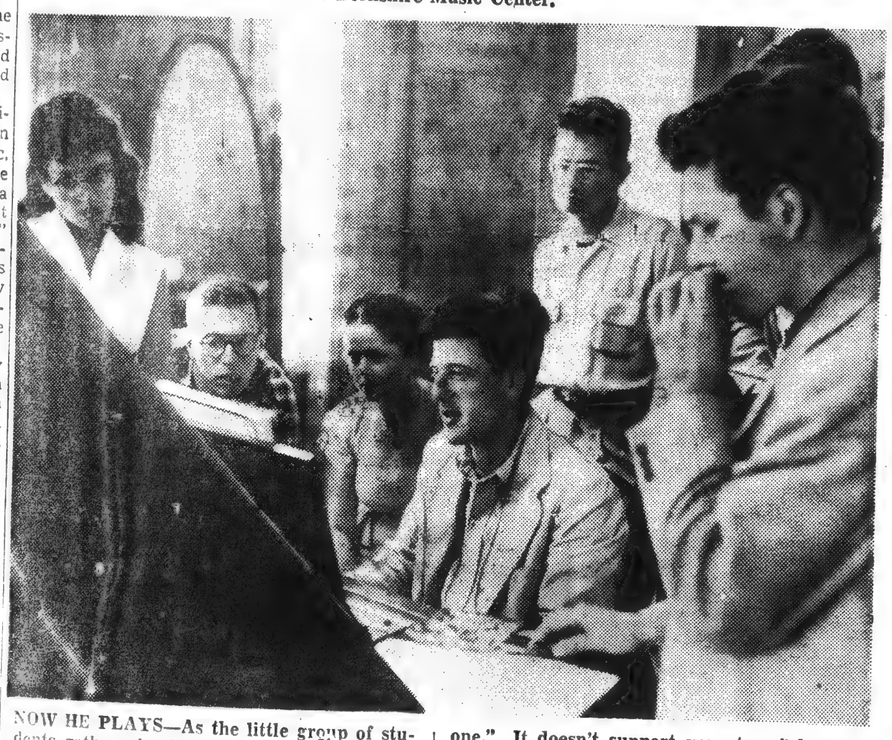

NOW HE PLAYS—As the little group of students gather about the piano Mr. Foss plays the few measures they have written. "Is that the chord or am I playing it wrong," he asks one." It doesn't support your tune," he says of the bass written by another. And to a girl student, "You are already compising — that's not good."

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brought him a Fu... lowship, the Herblit award of the Boston Symphony Orchestra, the Prix de Rome and a Guggenheim fellowship.

He has become, with the passing of only a few years, one of the handful of young American composers whose works are performed and performed again by the great orchestras.

Perhaps even more remarkable, although in quite a different sense, Mr. Foss is one of far less than a handful of young composers whose earnings as a composer alone are sufficient to keep the wolf from the door.

The earnings from his compositions are modest, and Mr. Foss is modest about them. Royalties and performance fees provide a part of those earnings, but in recent years the greater part has come from works he has been commissioned to do.

• • •

"The Prairie," one of his earlier critical successes, has earned him only $400 in a dozen years. His short opera, "The Jumping Frog of Calaveras County," adapted from a Mark Twain story, has done a bit better, since it has had many performances in 31 productions. "A Parable of Death" was commissioned. A recent recording will add to its earnings.

At the moment Mr. Foss is working on two more commissioned works.

One is an orchestral piece that the Schweitzer Foundation has asked him to write for the celebration next January of the 80th birthday of Albert Schweitzer, musician, physician and philosopher. It will be played by the Boston Symphony on Dr. Schweitzer's birthday.

The second work will have a larger audience, regardless of its critical acclaim or lack of it. It is a work for television, a fairy tale opera in three acts that has been commissioned by the NBC's Opera Theater.

The libretto has been written by Alastair Reid, a young English friend of Mr. Foss, and is based on a fairy story Mr. Foss' mother told him when he was 8 years old.

It is a story about a little devil who came to the world with a magic spray. A whiff of it on the Statue of Liberty and the statue came to life. The lions at the Public Library in New York City create a sensation when their bronze turns to flesh. But then the little devil falls in love with the world and just plain falls in love. He had committed the unpardonable sin for devils and so, says Mr. Foss, he was "excommunicated from hell" and became a real little boy.

Mr. Foss describes the work that on a succeeding day they would develop a step further, as "the regress of a rake."

It will be a year or so before it is completed.

• • •

Mr. Foss is not one to rest on his laurels. As a matter of fact he wouldn't quite dare to.

"In America you never really arrive,' he said. "When you seem to have arrived there are people just waiting for you to slip. Every year a sensation is necessary."

But Mr. Foss is taking care not to be too sensational and to avoid the spectacular.

Creative artists who fall into that trap, he says, find themselves in the unhappy situation of having a huge audience of fans who are insatiable rather than appreciative. They demand to be kept happy at the expense of their victim.

But at Tanglewood, as at the University of California, Mr. Foss, while still a composer, is particularly a teacher of musical composition.

• • •

His Tanglewood class comprises seven young people who have shown promise. The group meets in a paneled room in Hawthorne Cottage that overlooks the not-far-distant lake.

Whether they know it or not, the young people are the subject of an experiment in musical education for Mr. Foss has come to believe that there is a missing step in the teaching of composition. He is attempting to fill that gap for his Tanglewood students.

The missing step, Mr. Foss says, comes after students have learned harmony and counterpoint and before they are ready for criticism of their fledgling works. As the Tanglewood class met for one of its first sessions Mr. Foss had it working on the bass for a little tune

While keeping it a "little tune" they would rethink it into a little tune for a string quartet, for a woodwind trio—oboe, bassoon and clarinet—and for violin and piano.

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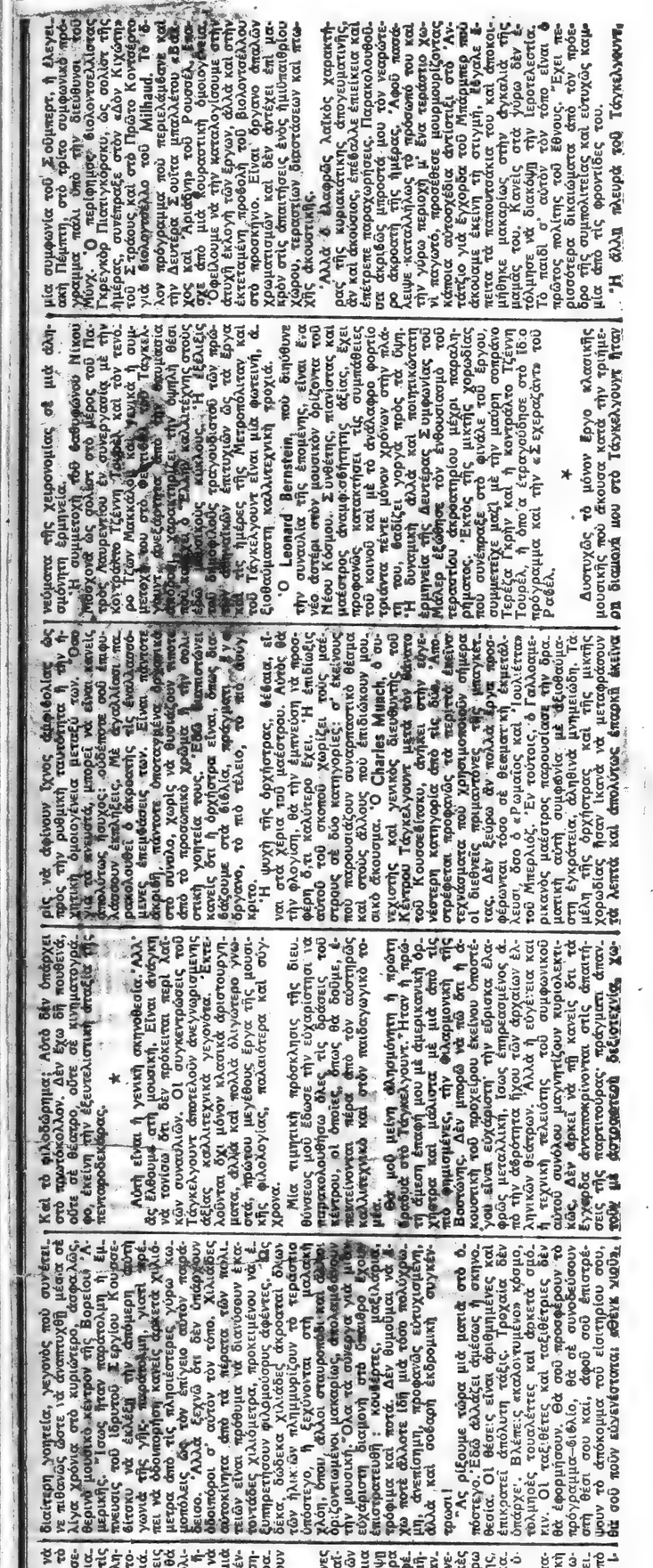

"Καθημερινή"
ΑΠΟ ΤΗΝ ΜΟΥΣΙΚΗ ΖΩΗ ΤΗΣ ΑΜΕΡΙΚΗΣ

TANGLEWOOD

Oct. 18, 1953 ΤΟΥ κ. Μ. ΔΟΥΝΙΑ

ΟΥΑΣΙΓΚΤΩΝ, Όκτώβριος

Είναι περίεργο πόσο ξένα μάς φαίνονται έκεί μακρύα στην Εύρώπη όσα συμβαίνουν έδώ στόν Νέο Κόσμο. Ό κινηματογράφος καί τό εικονογραφημένο περιοδικό μετατάϊς άγνωίζονται νά σπαγηρτσήσουν μιά ζωή πού είναι άδύνατον νά κατανοήσουμε, έκτός άν τήν άπεικονίσουμε άπό πολύ κοντά κατάματα. Άλλά φοβόμαι ότι ήδη παρασυρόμαστε σέ μιά κάποιαν επικίνδυνη παραξενιά. Τοιζβεύω δυό μήνες τώρα μέ άδιάκριτο σάσπαγο έλέμμα σ' αύτή τή χώρα. Έχω διαπάσει καί έχω άκούσει πολλά γι' αύτήν άπό παιδί, καί τώρα πού διασχίζω τίς άχανείς έκτάσεις της άπό ώκεανό σ' ώκεανό καί άπό τίς λίμνες τού βορρά ώς τίς άσθύτερες νότιες περιοχές συνήθειες, σπουδάζω τούς άνθρώπους, τίς νομιλώ μέ άπλους άστούς, άπολαμβάνω τήν έγκάρδια φιλοξενία καί μού δίδεται ή εύκαιρία νά συναντήσω στά Πανεπιστήμια έξέχουσες φυσιογνωμίες. Όμως δέν θά τολμούσα νά ισχυρισθώ ότι γνωρίζω σάν τόν τόπο. Σ' τέκμαι μέ δέος μπρός στό μεγαλείο ένός έθνους πού δρυσκεται άπό μιά άπόμη σέ γεωγικήν όργιαστική άνάπτυξη.

Δέν είναι μόνον ή Πλυγυιάδης τεπτυξι. Δέν είναι μόνον ή Πλυγυιάδης τεχνική πρόοδος, άλλά καί ή γναρμία μέ τό πολύχρωμο πλέγμα οικονομικών μεθόδων, κοινωνικών θεσιών καί πνευματικών ζυμώσεων, πού συναρτάζουν άκόμη καί τόν απληροφορημένον έπισκέπτη. Πρός ποια μορφή ζωής θά όδηγήσουν αί μελλοντικαί έξελίξεις είναι έρωτημα, στό όποιο θά έδιόταζαν γ' άπαντήσουν μέ θετικότητα άκόμη καί οί σοφοί αύτού τού τόπου.

Δικαίως θά άναρωτιέται ό άναγνώστης γιατί νά μέ άπασχολεί ένα θέμα λίγο-πολύ ξένο πρός τήν εύαισθησία μου. Ή άπορτολή μου σ' αύτή τή χώρα είναι νά γναρίσω μία πλευρά της πνευματικής ζωής της, τήν μουσική. Όμως καί στόν περιαρισμένο αύτόν τομέα μία σχέδόν άπολλαγτη είς άπορρώσεις μοι. κίλα έκδηλώσεων έμποδίζουν τήν άπορωστάλλωσι ένιαίας είκόνος. Κι έδώ, στόν μ κρόκοσμο της μουσικής, παραρτηρείται ένος όργασμός, μία δημιουργική προσπάθεια, πού είναι άπαραίτητο νά τήν παρακολουθήση κανείς άπό κοντά καί έπί μακρόν, άν έπιθυμή νά γνωρίση τήν πορεία της. Έκτασαι, τήν άξία, άλλά καί τό περιπλοκο τού μηχανισμού της.

Σ τά λίγα αύτά πλασσσιακά στ

μία συμφωνία τού Σοϋμπερτ, ή έλεγεία Πέμπτη στό τρίτο συμφωνικό πρόγραμμα πού δίνει ή Συμφωνική Όρχήστρα τού Μπόστον. Ό περίφημος Γερμανός Πιατιγκόρσκυ, ώς σολίστ της ήμέρας, συνεπράξε στόν «Λόν Κίγχοτο» τού Στράους καί στό Πρώτο Κοντσέρτο γιά βιολοντσέλλο τού Milhaud. Τό άλον πρόγραμμα πού περιελάμβανε καί τήν Δευτέρα Σοϋτα ιτταλλέτου «Έσκας καί Χρύς» καί Λιούντμιλα τού Ρουσσλάν έκτελέστηκε άπό τόν Σεργκέι Κουσεβίτσκυ.

Θέλουμε νά τήν καταλογίσουμε στήν άτυχή έκλογή τών έργων, άλλά καί στήν έκτεταμένη προβολή τού βιολοντσέλλου στό προσκήνιο. Είναι όργανο άπαλόν χρωματισμών καί δέν άντέχει έπί μακρόν στίς άπαιτήσεις ένος ημιπαιθρίου χώρου, τεραστίων διαστάσεων καί πλήρους άκουστικής.

Άλλά ό άλσφορδς λατκός χαρακτήρας τής κυριακάτικης άπογευματινής άν καί άκούσιος, έπέφελλε έπεικεια καί έπέτρεπε παρεχωρήσεις. Παρακολουθούσε άκριβώς μπροστά μου τόν νεαρόΤερο άκροατή της ήμέρας, Άφού πασάλεψε κατελλήλως τό πρόσωπό του καί τήν γύρω περιοχή μ' ένα τεράστιο χανί, παγωτό, προσέθεσε μουρμουρίζοντας κάπαια αύτοσχεδία άφιστιές στό Άνατόλιο γιά έγκόρδια τού Μπαμπέρ πού άκούομε έκείνη τή στιγμή. Έγγλε έ πειτα τά παπουτσάκια του καί άποκοιμήθηκε μακαρίως στήν άγκαλιά της μαμάς του. Κανείς στά γύρω δέν έτόλμησε νά διακόψη τήν ίεροτελεστία. Τό παιδί σ' αύτόν τόν τόπο είναι ό πράστος πολίτης τού έθνους. Έχει περισσότερα δικαιώματα άπό τόν πρόεδρο τής συμπολιτείας καί εύτυχώς κάμια άπό τίς φροντίδες του.

Ή άλλη πλευρά τού Τσγκελλγουντ.

* * *

Δυστυχώς τό μόνον έργο κλασσικής μουσικής πού άκουσα κατά τήν τριήμερη παραμονή μου στό Τσγκελλγουντ ήταν μιά άπαρασημείωτη έκτέλεση τής Πρώτης Συμφωνίας τού Μπετόβεν άπό τήν Συμφωνική Όρχήστρα τού Μπόστον. Ό περίφημος Γερμανός μαέστρος Πιατιγκόρσκυ, ώς σολίστ της ήμέρας, συνεπράξε στόν «Λόν Κιχώτη» τού Στράους καί στό Πρώτο Κοντσέρτο γιά βιολοντσέλλο τού Milhaud. Τό άλον πρόγραμμα πού περιελάμβανε καί τήν Δευτέρα Σοϋτα ιτταλλέτου «Έσκας καί Χρύς» καί Λιούντμιλα τού Ρουσσλάν έκτελέστηκε άπό τόν Σεργκέι Κουσεβίτσκυ.

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"Kathimerini"
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TANGLEWOOD

Oct. 18, 1953 ΤΟΥ κ. Μ. ΔΟΥΝΙΑ

ΟΥΑΣΙΓΚΤΩΝ, Όκτώβριος

Είναι περίεργο πόσο ξένα μάς φαίνονται έκει μακρυά στην Εύρώπη όσα συμβαίνουν έδώ στον Νέο Κόσμο. Ό κινηματογράφος και το εικονογραφημένο περιοδικό μάταιως αγωνίζονται να σκιαγραφήσουν μιά ζωή που είναι άδύνατον άπολύτως να καταναήσουμε, έκτός άν την άντιληφθούμε άπό τόν κόσμο. Άλλά φοβόμαι ότι ήδη παρασύρομαι άπό μιά κάπως έπικίνδυνη παραγωγή. Τά βιβλία δυό μήνες τώρα μέ άβοήθητο. άδήμαγο άλεμμα σ' αύτή τη χώρα. Έχω διαβάσει και έχω άκούσει πολλά γι' αύτην άπό παιδί, και τώρα πού διαχείλια της άγανες έκτάσεις της άπό ώ. κεανό σ' ώκεανό και άπό τις λίμνες του βορρά ώς τις άθέατες νότιες πολιτείες, σπουδάζω τους άνθρώπους, τις συνήθειες, και τους θεσμούς των. Συνομιλώ μέ άπλους άστούς, άπολαμβάνω την έγκάρδια φλοξενία άμερικανικών οίκογενειών και μού δίδεται ή εύκαιρία νά συναντήσω στά Πανεπιστήμια έξέχουσες φυσιογνωμίες. Όμως δέν θά τολμούσα νά ισχυρισθώ ότι γνωρίζω αύτον τόν τόπο. Σ τεκμαι μέ δέος μπρός στό μεγαλείο ένος έθνους που βρίσκεται άκόμη σέ νεανική όργιαστική άνάπτυξη, μέ τά λάθη αύτά πλεονάσματα στη νεύματα της χειρονομίας σέ μιά συζήτηση έρμηνείας.

Ή συμμετοχή τού Σοβιέτ στο Πανεπιστήμιο τού Χάρβαρντ, ώς τιμητικού μέλους τής Φιλαρμονικής Έταιρείας τού Χάρβαρντ, άποτελεί ένα άπό τά πιό ένδιαφέροντα γεγονότα τής μουσικής ζωής τής χώρας μας. Μέσα σέ μιά έποχή πού ή Ρωσσία άπομονώνεται άπό τόν ύπόλοιπο κόσμο, ή πρόσκληση αύτή άποτελεί μιά χειρονομία φιλίας πρός τόν Ρώσσικο λαό. Ή Φιλαρμονική Έταιρεία τού Χάρβαρντ ίδρύθηκε τό 1808 και είναι ή παλαιότερη όργάνωση τού είδους της στήν Άμερική. Ή πρόσκληση άπευθύνθηκε στόν Ντμίτρι Σοστακόβιτς, ένα άπό τά πιό γνωστά μέλη τής Σοβιετικής Άκαδημίας Καλλιτεχνών, και ή άποδοχή της άπό μέρους του άποτελεί μιά άπό τίς πιό σημαντικές έξελίξεις στίς σχέσεις τής Ρωσσίας μέ τόν έξω κόσμο. Ό Σοστακόβιτς θά παραστεί στίς έκδηλώσεις πού θά γίνουν στό Χάρβαρντ τόν Μάιο τού 1954 και θά διευθύνει τή Συμφωνική Όρχήστρα τής Βοστώνης σέ δυό συναυλίες. Ή πρόσκληση αύτή άποτελεί μιά άπό τίς πιό σημαντικές έξελίξεις στίς σχέσεις τής Ρωσσίας μέ τόν έξω κόσμο. Ή Ρωσσία, πού άπό τό 1917 έχει άπομονωθεί άπό τόν ύπόλοιπο κόσμο, άρχισε νά άνοίγεται πρός τά έξω μόνο τά τελευταία χρόνια. Ή Ρωσσία έχει στείλει άντιπροσωπείες σέ διεθνή συνέδρια έπιστημονικά, έμπορικά και καλλιτεχνικά, και έχει δεχθεί έπισκέψεις άπό άντιπροσωπείες τέτοιων συνεδρίων. Ή Ρωσσία έχει στείλει άκόμη άθλητικές άποστολές σέ διεθνείς άγώνες, και έχει δεχθεί άθλητικές άποστολές άπό άλλες χώρες. Ή Ρωσσία έχει στείλει έπίσης και καλλιτεχνικές άποστολές σέ διεθνή φεστιβάλ, και έχει δεχθεί καλλιτεχνικές άποστολές άπό άλλες χώρες. Ή Ρωσσία έχει στείλει έπίσης και έπιστημονικές άποστολές σέ διεθνή συνέδρια, και έχει δεχθεί έπιστημον

TIGHT BINDING

SPRINGFIELD, MASS.
REPUBLICAN
FEB 28 1954

Berlioz' Principal Works On Tanglewood Programs

Music Shed Series to Open July 10 With 'Damnation Of Faust'; Programs for Whole Enlarged Berkshire Festival Announced, With Soloists

Boston, Feb. 27—The programs for the enlarged Berkshire Festival of July and August have been decided on under the supervision of Charles Munch, music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

12 Shed Concerts

Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Music Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the fifth symphony.

Second week (Shed, July 17, 18): Saturday evening (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, piano concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth Week End

Fourth week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist Ruth Posselt); Sibelius Symphony No. 2.

Fifth week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding the Shed concerts, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theater-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4.

On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert flute concerto with Doriot Anthony as soloist, Mozart's Serenade for Eight Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297.

On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a piano concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

The series of concerts in the Theater-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio.

The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

NEW CANAAN, CONN
ADVERTISER
3/4/54

28.

Tales of Tanglewood . . .

County music-lovers who think nothing of the trek to the Berkshires for the Tanglewood concerts held there every summer under the auspices of the Boston Symphony Orchestra, will be heartened to know that their enthusiasm is shared by many others.

According to Charles Munch, the Boston Symphony's music director, an enlarged program has been planned for July and August of this year, to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts have been announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the shed on Saturday evenings, and six on Sunday afternoons.

In the course of the Shed concerts, Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 2 -

Berkshire Auditions

Auditions for instrumental musicians who wish to join the Berkshire Music Center's orchestra for this summer's session at Tanglewood, Lenox, Mass., will be held from noon to 2 p. m. next Sunday in Carnegie Recital Hall. Those accepted for this student orchestra will be eligible for tuition for applicants for the Center's opera department will be held in Carnegie Recital Hall from 11 a. m. to 2 p. m. Saturday, May 15. Intending applicants are requested to notify the Registrar, Symphony Hall, Boston 15, Mass.

Boston Globe - Feb. 28 1954

Complete Be

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15.

Following is the complete lineup of concerts.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux) Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo," with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String

Theatre

Boston Globe - March 14, 1954

Jean Morel, Ernst Toch, Frederic Cohen Join Berkshire Music Center Staff

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this Summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this Summer. Mr. Toch, a native of Austria, who has taught at the New York School for Social Research in New York and more recently at the University of Southern California, will join Aaron Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the Summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera department, which is to be announced.

The Berkshire Music Center is the Summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to Aug. 15, directed by Charles Munch, the music director of the Boston Symphony Orchestra, with Aaron Copland, the composer, as assistant director. The faculty of 50 includes many eminent musicians, among them the principals and other members of the Boston Symphony Orchestra, 24 in all.

The Berkshire Music Center offers courses in five departments, as follows:

Dept. I—Orchestral Conducting: Jean Morel and Seymour Lipkin, Orchestra: Jean Morel, conductor, assisted by 15 members of the Boston Symphony Orchestra. Chamber Music: Richard Burgin and William Kroll. Gregor Piatigorsky, guest teacher, and 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and William Valkenier. Dept. II—Choral Music: Hugh Ross, James Aliferis and Lorna Cooke deVaron. Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss. Dept. IV—Opera: Frederic Cohen. Morton Siegel, Stage Director; Elsa Kahl, Acting; Emanuel Balaban, Coaching; John Blankenchip, Stage Design; Felix Wolfes, Coaching; Leo Van Witsen, Costume; Frederic Waldman, Conductor; Thomas de Gaetani, Technical Director; Ludwig and Laura Zirmer, the Associate Div. Dept. V—The Tanglewood Study Group: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

All departments will give concerts at Tanglewood this Summer, and these concerts will be open by invitation to the friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz' "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

BRIDGEPORT CONN
POST
MAY 2 - 1954

The final instrumental auditions for applicants to the Berkshire Music Center—Tanglewood—will be conducted in Carnegie Recital Hall in New York next Sunday between 12 and 2 p.m. . . . All students accepted for the school orchestra at Tanglewood will be eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. The final auditions for active participants in the opera department will be conducted in the same hall on Saturday, May 15, from 11 a.m. to 1 p.m. . . . The Tanglewood season will extend from July 5 to Aug. 15.

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NEW YORK, N. Y.
TIMES
MAY 1 - 195

Berkshire Center Auditions Set

The final instrumental auditions for applicants to the Berkshire Music Center in Tanglewood, Mass., will be held in Carnegie Recital Hall on Sunday, May 9, between noon and 2 P. M. Final auditions for participants in the opera department will be held in the same hall on Saturday, May 15, from 11 A. M. to 1 P. M.

PROVIDENCE, R. I.
JOURNAL
FEB 28 1954

To Give 24 Concerts At Berkshire Festival

UNDER the supervision of Charles Munch, music director of the Boston Symphony Orchestra, the programs for the enlarged Berkshire Festival, July 7 to Aug. 15, at Tanglewood, have been arranged to include 24 concerts.

In the Theater-Concert Hall there will be six programs by chamber music groups on Wednesday evenings and six by a chamber orchestra of Boston Symphony players Friday evenings.

In the Shed the full orchestra will present six programs on Saturday nights and six on Sunday afternoons.

In the course of the Shed concerts conductor Munch will honor the 150th anniversary season of the birth of Berlioz by presenting the composer's principal works in their complete form. Guest conductors will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

The Shed series will open Saturday, July 10, with Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. Monteux will conduct a Beethoven program the following afternoon, including the Overture to "Lenore," No. 3, the "Emperor" Piano Concerto, with Claudio Arrau, and the Fifth Symphony.

Programs for the succeeding Shed concerts follow: July 17 and 18, Saturday—a Franck program conducted by Monteux including "Le Chausseur Maudit," "Les Eolides," Les Djinns" (Vera Franceschi, piono solist), Symphony in D Minor. Sunday afternoon, "Iberia," Debussy; Piano Concerto, Copland, Leo Smit, soloist; "Fantastic" Symphony, Berlioz.

July 24, 25, Saturday—Overture, "Der Freischutz," Weber; Sixth Symphony, Prokofieff; "Don Juan," Strauss; "Enigma" Variations, Elgar, Morel conducting. Sunday—"Beatrice and Benedict" Overture and "Harold in Italy," Berlioz, William Primrose, viola soloist; Symphony No. 2, Ernst Toch.

July 31, Aug. 1, Saturday—"Romeo and Juliet," Berlioz, with Festival Chorus and soloists. Sunday—"Chout," Prokofieff; Violin Concerto, Dvorak, Ruth Posselt, soloist; Symphony No. 2, Sibelius, Burgin conducting.

Aug. 7, 8, Saturday—"Alceste" Overture, Gluck; Violin Concerto, Beethoven, Zino Francescatti, soloist; Symphony No. 2, Brahms. Sunday—Berlioz program, "Benvenuto Cellini" Overture, "The Royal Hunt and Storm", from "The Trojans;" "Summer Nights," for soprano and orchestra, Eleanor Steber, soloist; "Te Deum."

Aug. 14, 15, Saturday—"Lohengrin" Prelude, Wagner; Fourth Symphony, Piston; Piano Concerto, Ravel, Nicole Henriot, soloist; Organ Symphony, Saint-Saens. Sunday—Berlioz' "Requiem," with Festival Chorus and four auxiliary orchestras.

Chamber Orchestra Series

For the Friday night chamber orchestra series in the Theater-Concert Hall the following programs are announced: July 9—Bach's Brandenburg Concertos Nos. 1, 3, 2, 6, 5; July 16—Bach's Cantata No. 93, Suites Nos. 1 and 4; July 23—Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass. July 30—Roussel's "The Spider's Feast," Ibert's Flute Concerto, Doriot Anthony, soloist; Mozart's Serenade for Eight Winds in C Minor, K.388, and the "Paris" Symphony, K.297.

Aug. 6—Lukas Foss will conduct the complete Stravinsky ballet, "Pulcinella," a Mozart piano concerto, with Seymour Lipkin, soloists, and excerpts from Mozart's "Idomeneo," with chorus and soloists.

Aug. 12—Jean Morel will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B Flat, K.319, and Strauss' "Der Burger als Edelmann."

Groups appearing in the six chamber music concerts Wednesday evenings follow: July 7—Claudio Arrau, pianist, and the Bel Arte String Trio; July 14—Albeneri Trio; July 21—Zimbler Sinfonietta; July 28—Griller String Quartet; Aug. 4—Boston Woodwind Quintet; Aug. 11—Kroll Quartet.

Seats at subscription rates are now available for all concerts. Programs and ticket information may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15.

PROVIDENCE, R. I.
JOURNAL
MAR 21 1954

Berkshire Music Center Adds to School Faculty

Jean Morel, Ernst Toch and Frederic Cohen will be added this summer to the faculty of the Berkshire Music Center, the summer school maintained at Tanglewood by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts.

In the conducting and opera departments, Morel and Cohen will take the places, respectively, of Leonard Bernstein and Boris Goldovsky who will be on leave of absence.

Morel is at present head of the orchestra at the Juilliard School of Music in New York. He has conducted the Opera Comique in Paris, the Orchestre Symphonique de Paris, and opera in Rio de Janiero, Mexico and the New York City Center.

Cohen is head of the opera department at the Juilliard school.

Toch will join Aaron Copland as guest teacher in composition. A native of Austria he has taught at the Hochschule fur Musik in Mannheim, the New School for Social Research in New York, and more recently at the University of Southern California.

Lukas Foss, who has taught at Tanglewood since 1946, will serve as head of the Tanglewood Study Group and teach composition while Ingolf Dahl is on leave of absence. Foss and Morel will conduct concerts of the Berkshire Festival. Toch's Second Symphony is scheduled for performance July 25.

The school will have a six-week session starting July 5 under the direction of Charles Munch, music director of the Boston Symphony Orchestra, assisted by Copland. There is a faculty of 50 members, including 24 from the Boston Symphony.

NEW HAVEN, CONN.
REGISTER
MAY 9 - 1954

BERKSHIRE CONCERTS

Twenty-four concerts are scheduled for the Berkshire Music Festival (Lenox, Mass.) this year between July 7 and August 15. Six concerts will be by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six by the full Boston Symphony on Saturday evenings, and the final six by the same group on Sunday afternoons.

Full programs and ticket information may be obtained from Berkshire Festival office, Symphony Hall, Boston 15.

ROCHESTER, N. Y.
TIMES-UNION
MAY 1 1954

Tanglewood Auditions

Auditions for applicants to attend the coming summer session at the Berkshire Music Center, Tanglewood, Mass., will be held Monday from noon at 2:30 p.m. in Room 412, Eastman School of Music.

TIGHT BINDING

SPRINGFIELD, MASS.
REPUBLICAN

FEB 28 1954

Berlioz' Principal Works On Tanglewood Programs

Music Shed Series to Open July 10 With 'Damnation Of Faust'; Programs for Whole Enlarged Berkshire Festival Announced, With Soloists

Boston, Feb. 27—The programs for the enlarged Berkshire Festival of July and August have been decided on under the supervision of Charles Munch, music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

12 Shed Concerts

Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Music Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the fifth symphony.

Second week (Shed, July 17, 18): Saturday evening (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, piano concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth Week End

Fourth week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist Ruth Posselt); Sibelius Symphony No. 2.

Fifth week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding the Shed concerts, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theater-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4.

On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert flute concerto with Doriot Anthony as soloist, Mozart's Serenade for Eight Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297.

On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a piano concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

The series of concerts in the Theater-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio.

The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE

Berkshire Auditions

Auditions for instrumental musicians who wish to join the Berkshire Music Center's orchestra for this summer's session at Tanglewood, Lenox, Mass., will be held from noon to 2 p. m. next Sunday in Carnegie Recital Hall. Those accepted for this student orchestra will be eligible for tuition for applicants for the Center's opera department will be held in Carnegie Recital Hall from 11 a. m. to 2 p. m. Saturday, May 15. Intending applicants are requested to notify the Registrar, Symphony Hall, Boston 15, Mass.

NEW CANAAN, CONN
ADVERTISER
3/4/54

Tales of Tanglewood . . .

County music-lovers who think nothing of the trek to the Berkshires for the Tanglewood concerts held there every summer under the auspices of the Boston Symphony Orchestra, will be heartened to know that their enthusiasm is shared by many others.

According to Charles Munch, the Boston Symphony's music director, an enlarged program has been planned for July and August of this year, to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts have been announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the shed on Saturday evenings, and six on Sunday afternoons.

In the course of the Shed concerts, Mr. Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

Boston Globe - Feb. 28 1954

Complete Be

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15.

Following is the complete lineup of concerts.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the Fifth Symphony.

Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux) Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String

Theatre.

Boston Globe - March 14, 1954

Jean Morel, Ernst Toch, Frederic Cohen Join Berkshire Music Center Staff

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this Summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this Summer. Mr. Toch, a native of Austria, who has taught at the New York School for Social Research in New York and more recently at the University of Southern California, will join Aaron Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the Summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera department, which is to be announced.

The Berkshire Music Center is the Summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to Aug. 15, directed by Charles Munch, the music director of the Boston Symphony Orchestra, with Aaron Copland, the composer, as assistant director. The faculty of 50 includes many eminent musicians, among them the principals and other members of the Boston Symphony Orchestra, 24 in all.

The Berkshire Music Center offers courses in five departments, as follows:

Dept. I—Orchestral Conducting: Jean Morel and Seymour Lipkin, Orchestra: Jean Morel, conductor, assisted by 15 members of the Boston Symphony Orchestra. Chamber Music: Richard Burgin and William Kroll, Gregor Piatigorsky, guest teacher, and 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and William Valkenier. Dept. II—Choral Music: Hugh Ross, James Aliferis and Lorna Cooke deVaron. Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss. Dept. IV—Opera: Frederic Cohen. Morton Siegel, Stage Director; Elsa Kahl, Acting; Emanuel Balaban, Coaching; John Blankenship, Stage Design; Felix Wolfes, Coaching; Leo Van Witsen, Costume; Frederic Waldman, Conductor; Thomas de Gaetani, Technical Director. Ludwig and Laura Zirner, the Associate Div. Dept. V—The Tanglewood Study Group: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

All departments will give concerts at Tanglewood this Summer, and these concerts will be open by invitation to the friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz' "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

BRIDGEPORT CONN
POST

MAY 8 - 1954

The final instrumental auditions for applicants to the Berkshire Music Center—Tanglewood—will be conducted in Carnegie Recital Hall in New York next Sunday between 12 and 2 p.m. . . . All students accepted for the school orchestra at Tanglewood will be eligible for tuition grants from the Tanglewood Receiving Scholarship Fund. . . . Final auditions for active participants in the Opera department will be conducted in the same hall on Saturday, May 15, from 11 a.m. to 1 p.m. . . . The Tanglewood season will extend from July 5 to Aug. 15.

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NEW YORK, N. Y.
TIMES

MAY 1 - 195

Berkshire Center Auditions Set

The final instrumental auditions for applicants to the Berkshire Music Center in Tanglewood, Mass., will be held in Carnegie Recital Hall on Sunday, May 9, between noon and 2 P. M. Final auditions for participants in the opera department will be held in the same hall on Saturday, May 15, from 11 A. M. to 1 P. M.

PROVIDENCE, R. I.
JOURNAL

FEB 28 1954

To Give 24 Concerts At Berkshire Festival

UNDER the supervision of Charles Munch, music director of the Boston Symphony Orchestra, the programs for the enlarged Berkshire Festival, July 7 to Aug. 15, at Tanglewood, have been arranged to include 24 concerts.

In the Theater-Concert Hall there will be six programs by chamber music groups on Wednesday evenings and six by a chamber orchestra of Boston Symphony players Friday evenings.

In the Shed the full orchestra will present six programs on Saturday nights and six on Sunday afternoons.

In the course of the Shed concerts conductor Munch will honor the 150th anniversary season of the birth of Berlioz by presenting the composer's principal works in their complete form. Guest conductors will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

The Shed series will open Saturday, July 10, with 'Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. Monteux will conduct a Beethoven program the following afternoon, including the Overture to "Leonore," No. 3, the "Emperor" Piano Concerto, with Claudio Arrau, and the Fifth Symphony.

Programs for the succeeding Shed concerts follow: July 17 and 18, Saturday—a Franck program conducted by Monteux including "Le Chausseur Maudit," "Les Eolides," Les Djinns" (Vera Franceschi, piono solist), Symphony in D Minor. Sunday afternoon, "Iberia," Debussy; Piano Concerto, Copland, Leo Smit, soloist; "Fantastic" Symphony, Berlioz.

July 24, 25, Saturday—Overture, "Der Freischutz," Weber; Sixth Symphony, Prokofieff; "Don Juan," Strauss; "Enigma" Variations, Elgar, Morel conducting. Sunday—"Beatrice and Benedict" Overture and "Harold in Italy," Berlioz, William Primrose, viola soloist; Symphony No. 2, Ernst Toch.

July 31, Aug. 1, Saturday—"Romeo and Juliet," Berlioz, with Festival Chorus and soloists. Sunday—"Chout," Prokofieff; Violin Concerto, Dvorak, Ruth Posselt, soloist; Symphony No. 2, Sibelius, Burgin conducting.

Aug. 7, 8, Saturday—"Alceste" Overture, Gluck; Violin Concerto, Beethoven, Zino Francescatti, soloist; Symphony No. 2, Brahms. Sunday—Berlioz program, "Benvenuto Cellini" Overture, "The Royal Hunt and Storm", from "The Trojans;" "Summer Nights," for soprano and orchestra, Eleanor Steber, soloist; "Te Deum."

Aug. 14, 15, Saturday—"Lohengrin" Prelude, Wagner; Fourth Symphony, Piston: Piano Concerto, Ravel, Nicole Henriot, soloist; Organ Symphony, Saint-Saens. Sunday—Berlioz' "Requiem," with Festival Chorus and four auxiliary orchestras.

Chamber Orchestra Series

For the Friday night chamber orchestra series in the Theater-Concert Hall the following programs are announced: July 9—Bach's Brandenburg Concertos Nos. 1, 3, 2, 6, 5; July 16—Bach's Cantata No. 93, Suites Nos. 1 and 4; July 23—Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass. July 30—Roussel's "The Spider's Feast," Ibert's Flute Concerto, Doriot Anthony, soloist; Mozart's Serenade for Eight Winds in C Minor, K.388, and the "Paris" Symphony, K.297.

Aug. 6—Lukas Foss will conduct the complete Stravinsky ballet, "Pulcinella," a Mozart piano concerto, with Seymour Lipkin, soloists, and excerpts from Mozart's "Idomeneo," with chorus and soloists.

Aug. 12—Jean Morel will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B Flat, K.319, and Strauss' "Der Burger als Edelmann."

Groups appearing in the six chamber music concerts Wednesday evenings follow: July 7—Claudio Arrau, pianist, and the Bel Arte String Trio; July 14—Albeneri Trio; July 21—Zimbler Sinfonietta; July 28—Griller String Quartet; Aug. 4—Boston Woodwind Quintet; Aug. 11—Kroll Quartet.

Seats at subscription rates are now available for all concerts. Programs and ticket information may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15.

PROVIDENCE, R. I.
JOURNAL

MAR 21 1954

Berkshire Music Center Adds to School Faculty

Jean Morel, Ernst Toch and Frederic Cohen will be added this summer to the faculty of the Berkshire Music Center, the summer school maintained at Tanglewood by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts.

In the conducting and opera departments, Morel and Cohen will take the places, respectively, of Leonard Bernstein and Boris Goldovsky who will be on leave of absence.

Morel is at present head of the orchestra at the Juilliard School of Music in New York. He has conducted the Opera Comique in Paris, the Orchestre Symphonique de Paris, and opera in Rio de Janiero, Mexico and the New York City Center.

Cohen is head of the opera department at the Juilliard school.

Toch will join Aaron Copland as guest teacher in composition. A native of Austria he has taught at the Hochschule fur Musik in Mannheim, the New School for Social Research in New York, and more recently at the University of Southern California.

Lukas Foss, who has taught at Tanglewood since 1946, will serve as head of the Tanglewood Study Group and teach composition while Ingolf Dahl is on leave of absence. Foss and Morel will conduct concerts of the Berkshire Festival. Toch's Second Symphony is scheduled for performance July 25.

The school will have a six-week session starting July 5 under the direction of Charles Munch, music director of the Boston Symphony Orchestra, assisted by Copland. There is a faculty of 50 members, including 24 from the Boston Symphony.

NEW HAVEN, CONN.
REGISTER

MAY 9 - 1954

BERKSHIRE CONCERTS

Twenty-four concerts are scheduled for the Berkshire Music Festival (Lenox, Mass.) this year between July 7 and August 15. Six concerts will be by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six by the full Boston Symphony on Saturday evenings, and the final six by the same group on Sunday afternoons.

Full programs and ticket information may be obtained from Berkshire Festival office, Symphony Hall, Boston 15.

ROCHESTER, N. Y.
TIMES-UNION
MAY 1 1954

Tanglewood Auditions

Auditions for applicants to attend the coming summer session at the Berkshire Music Center, Tanglewood, Mass., will be held Monday from noon at 2:30 p.m. in Room 412, Eastman School of Music.

TIGHT BINDING

SPRINGFIELD, MASS.
REPUBLICAN
FEB 28 1954

Berlioz' Principal Works On Tanglewood Programs

Music Shed Series to Open July 10 With 'Damnation Of Faust'; Programs for Whole Enlarged Berkshire Festival Announced, With Soloists

Boston, Feb. 27—The programs for the enlarged Berkshire Festival of July and August have been decided on under the supervision of Charles Munch, music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

12 Shed Concerts

Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Music Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

Shed Programs

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon, July 11, Pierre Monteux will present a Beethoven program including the Overture to "Leonore" No. 3, the Piano Concerto No. 5 ("Emperor") with Claudio Arrau as soloist, and the fifth symphony.

Second week (Shed, July 17, 18): Saturday evening (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, piano concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernest Toch, Symphony No. 2.

Fourth Week End

Fourth week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist Ruth Posselt); Sibelius Symphony No. 2.

Fifth week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding the [illegible]ed concerts, except in the final [illegible]week when it will be given on T[illegible]ursday, the concerts will be give[illegible] in the intimate Theater-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4.

On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert flute concerto with Doriot Anthony as soloist, Mozart's Serenade for Eight Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297.

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The series of concerts in the Theater-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio.

The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE
Mar 2 - [illegible]

Berkshire Auditions

Auditions for instrumental musicians who wish to join the Berkshire Music Center's orchestra for this summer's session at Tanglewood, Lenox, Mass., will be held from noon to 2 p. m. next Sunday in Carnegie Recital Hall. Those accepted for this student orchestra will be eligible for tuition for applicants for the Center's opera department will be held in Carnegie Recital Hall from 11 a. m. to 2 p. m. Saturday, May 15. Intending applicants are requested to notify the Registrar, Symphony Hall, Boston 15, Mass.

Boston Globe - Feb. 28 1954

Complete Be

Complete Programs Announced for Larger Berkshire Festival

The programs for the enlarged Berkshire Festival of July and August have been decided under the supervision of Charles Munch, the music director of the Boston Symphony Orchestra. The increased season has been planned by Mr. Munch to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last Summer. Twenty-four concerts are announced for the six weeks from July 7 to Aug. 15, including six concerts by chamber groups on Wednesday evenings, six concerts by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full orchestra in the Shed on Saturday evenings and six Sunday afternoons.

In the course of the Shed concerts, Charles Munch will honor the 150th anniversary season of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel, and Richard Burgin, each conducting one.

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Following is the complete lineup of concerts.

Shed Programs

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Second Week (Shed, July 17, 18): Saturday evening (Pierre Monteux) Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday afternoon (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third Week (Shed, July 24, 25): Saturday evening (Jean Morel)—Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations." Sunday afternoon (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

4th week (Shed, July 31, Aug. 1): Saturday evening (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday afternoon (Richard Burgin)—Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

5th week (Shed, Aug. 7, 8): Saturday evening (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday afternoon (Charles Munch)—Berlioz program; "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

6th week (Shed, Aug. 14, 15): Saturday evening (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday afternoon (Charles Munch)—Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

Bach-Mozart Series

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theatre-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony, No. 100; Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast"; the Ibert Flute Concerto with Doriot Anthony as soloist; Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6, Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella"; a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert, on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder"; Mozart's Symphony in B flat, K. 319; and Strauss' "Der Burger als Edelmann."

Chamber Concerts

The series of concerts in the Theatre-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio.

The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

Seats at subscription rates are now available for all concerts. Full programs together with ticket information will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass.

NEW CANAAN, CONN
ADVERTISER
3/4/54

28.

Tales of Tanglewood . . .

County music-lovers who think nothing of the trek to the Berkshires for the Tanglewood concerts held there every summer under the auspices of the Boston Symphony Orchestra, will be heartened to know that their enthusiasm is shared by many others.

According to Charles Munch, the Boston Symphony's music director, an enlarged program has been planned for July and August of this year, to meet the constantly growing popularity of these concerts, which drew a record number to Lenox in the Berkshire Hills last summer.

Twenty-four concerts have been announced for the six weeks from July 7 to August 15, including six concerts by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six concerts by the full Orchestra in the Shed on Saturday evenings, and six on Sunday afternoons.

In the course of the concerts, Mr. Munch will honor the 150th anniversary of the birth of Berlioz by conducting this composer's principal works in their complete form. Guest conductors in the Shed concerts will be Pierre Monteux, conducting two concerts; Jean Morel and Richard Burgin, each conducting one.

Theatre.
Boston Globe - March 14, 1954

Jean Morel, Ernst Toch, Frederic Cohen Join Berkshire Music Center Staff

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this Summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, will take the place of Leonard Bernstein, who will be on leave of absence from Tanglewood this Summer. Mr. Toch, a native of Austria, who has taught at the New York School for Social Research in New York and more recently at the University of Southern California, will join Aaron Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the Summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera department, which is to be announced.

The Berkshire Music Center is the Summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to Aug. 15, directed by Charles Munch, the music director of the Boston Symphony Orchestra, with Aaron Copland, the composer, as assistant director. The faculty of 50 includes many eminent musicians, among them the principals and other members of the Boston Symphony Orchestra, 24 in all.

The Berkshire Music Center offers courses in five departments, as follows:

Dept. I—Orchestral Conducting: Jean Morel and Seymour Lipkin, Orchestra; Jean Morel, conductor, assisted by 15 members of the Boston Symphony Orchestra. Chamber Music: Richard Burgin and William Kroll. Gregor Piatigorsky, guest teacher, and 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and William Valkenier. Dept. II—Choral Music: Hugh Ross, James Aliferis and Lorna Cooke deVaron. Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss. Dept. IV—Opera: Frederic Cohen, Morton Siegel, Stage Director; Elsa Kahl, Acting; Emanuel Balaban, Coaching; John Blankenchip, Stage Design; Felix Wolfes, Coaching; Leo Van Witsen, Costume; Frederic Waldman, Conductor; Thomas de Gaetani, Technical Director; Ludwig and Laura Zirner, the Associate Div. Dept. V—The Tanglewood Study Group: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

All departments will give concerts at Tanglewood this Summer, and these concerts will be open by invitation to the friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz' "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Massachusetts.

BRIDGEPORT CONN
POST
MAY 2 - 1954

The final instrumental auditions for applicants to the Berkshire Music Center—Tanglewood—will be conducted in Carnegie Recital Hall in New York next Sunday between 12 and 2 p.m. . . . All students accepted for the school orchestra at Tanglewood will be eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. The final auditions for active participants in the Opera department will be conducted in the same hall on Saturday, May 15, from 11 a.m. to 1 p.m. . . . The Tanglewood season will extend from July 5 to Aug. 15.

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NEW YORK, N. Y.
TIMES
MAY 1 - 195

Berkshire Center Auditions Set

The final instrumental auditions for applicants to the Berkshire Music Center in Tanglewood, Mass., will be held in Carnegie Recital Hall on Sunday, May 9, between noon and 2 P. M. Final auditions for participants in the opera department will be held in the same hall on Saturday, May 15, from 11 A. M. to 1 P. M.

PROVIDENCE, R. I.
JOURNAL
FEB 28 1954

To Give 24 Concerts At Berkshire Festival

UNDER the supervision of Charles Munch, music director of the Boston Symphony Orchestra, the programs for the enlarged Berkshire Festival, July 7 to Aug. 15, at Tanglewood, have been arranged to include 24 concerts.

In the Theater-Concert Hall there will be six programs by chamber music groups on Wednesday evenings and six by a chamber orchestra of Boston Symphony players Friday evenings.

In the Shed the full orchestra will present six programs on Saturday nights and six on Sunday afternoons.

In the course of the Shed concerts conductor Munch will honor the 150th anniversary season of the birth of Berlioz by presenting the composer's principal works in their complete form. Guest conductors will be Pierre Monteux, conducting two concerts, and Jean Morel and Richard Burgin, each conducting one.

The Shed series will open Saturday, July 10, with Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. Monteux will conduct a Beethoven program the following afternoon, including the Overture to "Leonore," No. 3, the "Emperor" Piano Concerto, with Claudio Arrau, and the Fifth Symphony.

Programs for the succeeding Shed concerts follow: July 17 and 18, Saturday—a Franck program conducted by Monteux including "Le Chausseur Maudit," "Les Eolides," Les Djinns" (Vera Franceschi, piono solist), Symphony in D Minor. Sunday afternoon, "Iberia," Debussy; Piano Concerto, Copland, Leo Smit, soloist; "Fantastic" Symphony, Berlioz.

July 24, 25, Saturday—Overture, "Der Freischutz," Weber; Sixth Symphony, Prokofieff; "Don Juan," Strauss; "Enigma" Variations, Elgar, Morel conducting. Sunday—"Beatrice and Benedict" Overture and "Harold in Italy," Berlioz, William Primrose, viola soloist; Symphony No. 2, Ernst Toch.

July 31, Aug. 1, Saturday—"Romeo and Juliet," Berlioz, with Festival Chorus and soloists. Sunday—"Chout," Prokofieff; Violin Concerto, Dvorak, Ruth Posselt, soloist; Symphony No. 2, Sibelius, Burgin conducting.

Aug. 7, 8, Saturday—"Alceste" Overture, Gluck; Violin Concerto, Beethoven, Zino Francescatti, soloist; Symphony No. 2, Brahms. Sunday—Berlioz program, "Benvenuto Cellini" Overture, "The Royal Hunt and Storm," from "The Trojans;" "Summer Nights," for soprano and orchestra, Eleanor Steber, soloist; "Te Deum."

Aug. 14, 15, Saturday—"Lohengrin" Prelude, Wagner; Fourth Symphony, Piston: Piano Concerto, Ravel, Nicole Henriot, soloist; Organ Symphony, Saint-Saens. Sunday—Berlioz' "Requiem," with Festival Chorus and four auxiliary orchestras.

Chamber Orchestra Series

For the Friday night chamber orchestra series in the Theater-Concert Hall the following programs are announced: July 9—Bach's Brandenburg Concertos Nos. 1, 3, 2, 6, 5; July 16—Bach's Cantata No. 93, Suites Nos. 1 and 4; July 23—Handel's Concerto Grosso, Op. 6, No. 4; Haydn's "Military" Symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass. July 30—Roussel's "The Spider's Feast," Ibert's Flute Concerto, Doriot Anthony, soloist; Mozart's Serenade for Eight Winds in C Minor, K.388, and the "Paris" Symphony, K.297.

Aug. 6—Lukas Foss will conduct the complete Stravinsky ballet, "Pulcinella," a Mozart piano concerto, with Seymour Lipkin, soloists, and excerpts from Mozart's "Idomeneo," with chorus and soloists.

Aug. 12—Jean Morel will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B Flat, K.319, and Strauss' "Der Burger als Edelmann."

Groups appearing in the six chamber music concerts Wednesday evenings follow: July 7—Claudio Arrau, pianist, and the Bel Arte String Trio; July 14—Albeneri Trio; July 21—Zimbler Sinfonietta; July 28—Griller String Quartet; Aug. 4—Boston Woodwind Quintet; Aug. 11—Kroll Quartet.

Seats at subscription rates are now available for all concerts. Programs and ticket information may be obtained by writing to the Berkshire Festival Office, Symphony Hall, Boston 15.

PROVIDENCE, R. I.
JOURNAL
MAR 21 1954

Berkshire Music Center Adds to School Faculty

Jean Morel, Ernst Toch and Frederic Cohen will be added this summer to the faculty of the Berkshire Music Center, the summer school maintained at Tanglewood by the Boston Symphony Orchestra in connection with the Berkshire Festival concerts.

In the conducting and opera departments, Morel and Cohen will take the places, respectively, of Leonard Bernstein and Boris Goldovsky who will be on leave of absence.

Morel is at present head of the orchestra at the Juilliard School of Music in New York. He has conducted the Opera Comique in Paris, the Orchestre Symphonique de Paris, and opera in Rio de Janiero, Mexico and the New York City Center.

Cohen is head of the opera department at the Juilliard school.

Toch will join Aaron Copland as guest teacher in composition. A native of Austria he has taught at the Hochschule fur Musik in Mannheim, the New School for Social Research in New York, and more recently at the University of Southern California.

Lukas Foss, who has taught at Tanglewood since 1946, will serve as head of the Tanglewood Study Group and teach composition while Ingolf Dahl is on leave of absence. Foss and Morel will conduct concerts of the Berkshire Festival. Toch's Second Symphony is scheduled for performance July 25.

The school will have a six-week session starting July 5 under the direction of Charles Munch, music director of the Boston Symphony Orchestra, assisted by Copland. There is a faculty of 50 members, including 24 from the Boston Symphony.

NEW HAVEN, CONN.
REGISTER
MAY 9 - 1954

BERKSHIRE CONCERTS

Twenty-four concerts are scheduled for the Berkshire Music Festival (Lenox, Mass.) this year between July 7 and August 15. Six concerts will be by chamber groups on Wednesday evenings, six by a chamber orchestra of Boston Symphony players on Friday evenings, six by the full Boston Symphony on Saturday evenings, and the final six by the same group on Sunday afternoons.

Full programs and ticket information may be obtained from Berkshire Festival office, Symphony Hall, Boston 15.

ROCHESTER, N. Y.
TIMES-UNION
MAY 1 1954

Tanglewood Auditions

Auditions for applicants to attend the coming summer session at the Berkshire Music Center, Tanglewood, Mass., will be held Monday from noon at 2:30 p.m. in Room 412, Eastman School of Music.

Kingston Vistor Press March 11, 1954

Players and Pipers

By John and Betty Bagley

Berkshire Music Festival programs for twenty-four concerts, to be given during a six-week period this year, from July 7 to August 15, have just been released. Shed programs, with the full orchestra participating, are scheduled for each Saturday night and Sunday afternoon during the festival. The Bach-Mozart series, to be given in the Theatre-Concert Hall, is to be split up this year, with five programs listed for Friday nights and the sixth on Thursday night.

Each Wednesday evening during the series, there will be a chamber music concert in the Theatre-Concert Hall.

Seats at subscription rates are now available for all concerts. Full programs, together with ticket information, will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass. The program follows:

Shed Programs

July 10, Saturday — Berlioz' "Damnation of Faust" with Harvard Glee Club and Radcliffe Choral Society, Mr. Munch conducting.

July 11, Sunday — Beethoven program including Overture to "Leonore" No. 3, "Empehor" piano Concerto with Cludio Arrau as soloist and the Fifth Symphony, Pierre Monteux conducting.

July 17 — Saturday — Franck program, "Le Chasseur Maudit", "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), and Symphony in D minor, Pierre Monteux conducting.

July 18 — Sunday — Debussy "Iberia", Copland Piano Concerto (soloist Leo Smit). Berlioz "Fantastic Symphony", Charles Munch conducting.

July 24—Saturday—Weber Overture, "Der Freischutz", Prokofieff Sixth Symphony, Strauss "Don Juan", Elgar "Enigma Variations," Jean Morel conducting.

July 25—Sunday—Berlioz "Beatriceand Benedict" overture and "Harold in Italy" (viola soloist, William Primrose). Ernst Toch, Symphony No. 2, Charles Munch conducting.

July 31—Saturday — Berlioux, "Romeo and Juliet" with Festival Chorus and soloists, Charles

(Continued on Page 10)

Munch, conducting.

Aug. 1 — Sunday — Prokofieff "Chout", Dvorak violin concerto, Symphony No. 2, Richard Burgin conducting.

Aug. 7 — Saturday — Cluck "Alceste" overture, Beethoven, violin concerto (soloist, Zino Francescatti), Brahms, symphony No. 2, Charles Munch, conducting.

Aug. 8 — Sunday — Berlioz program, "Benvenuto Cellini" overture, "The Royal Hunt and Storm", "Summer Nights" for soprano and orchestra with Eleanor Steber, soloist, and the "Te Deum", Charles Munch conducting.

Aug. 14—Saturday — Wagner "Lohengrin" (prelude, Piston fourth symphony, Ravel, piano concerto, (soloist Nicole Henriot), Saint-Saens organ symphony, Charles Munch conducting.

Bach-Mozart Concerts

July 9 and 16—first two Friday evenings, Charles Munch will conduct music by Bach, including in the first concert Brandenburg Concertos Nos. 1, 2, 3, 6, and in the second concert Contata No. 93 and Suites Nos. 1 and 4.

July 23 — Charles Munch will conduct Handel's Concerto Grosso, Op. 6 No. 4, Haydn's "Military" symphony No. 100 and Hugh Ross will conduct Haydn's "Nelson" Mass.

July 30 — Mr. Munch will conduct Roussel's "The Spider's Feast", the Ibert Flute Concerto with Doriot Anthony as soloist, and Mozart's Serenade for 8 Winds in C minor, K. 388 and his Paris Symphony, K. 297.

Aug. 6—Lukas Foss will conduct the complete Stravinsky ballet, "Pulcinella", a Piano Concerto by Mozart, with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists.

Aug. 12—Jean Morel will conduct Rossini's overture to "The Silk Ladder", Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

Chamber Concerts

July 7—the program will be shared by Claudio Arrau, Piano, and the Bel Arte String Trio.

July 14—the Albeneri Trio.

July 21—the Zimbler Sinfonietta.

July 28 — the Griller String Quartet.

Aug. 5—the Boston Woodwind Quintet.

Aug. 11—the Kroll Quartet.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAR 13 1954

SATURDAY REVIEW
NEW YORK, N. Y.
MAR 27 1954

MUSIC

To judge from the preview offered in Carnegie Hall, by way of a performance of the complete "Romeo and Juliet," this summer's Berlioz festival at Tanglewood by the Boston Symphony Orchestra promises to be something that Americans would go thousands of miles to hear, especially if it was in Rouen or the Loire valley. Let us hope they will not discriminate against the Housatonic, for the one hundred and fiftieth anniversary of Berlioz's birth will not occur soon again—nor the riches of repertory promised.

Charles Munch's performance, with Mary Davenport, alto, John McCollum, tenor, and Yi-Kwei Sze, bass, had its absorbing aspects, especially where Berlioz's genius was functioning at full force: in the superb ball music, the inspired love scene, the magical Queen Mab scherzo. Elsewhere, which is to say, in those passages where an interpreter's penetration would have been contributory, it tended to bog down and lose momentum. Unquestionably the loose construction of the score, with its comings and goings of solo singing, choral music, and instrumental writing, makes an imperfect whole; but Munch did not divine Berlioz's purpose, so to speak, where it was not clearly set forth.

This conjecture became a conclusion near the end of the love scene, when Berlioz's great melodic invention is menaced by interjections in the strings, trills, and mutterings. The levels of prominence can be arranged so that the melody streams on, serenely, despite the threats to it. With Munch the stress was on the objections rather than on the thing which triumphs over them—which makes no special sense, musical or otherwise. Mechanically, the performance was of a high order, with Miss Davenport a self-possessed (perhaps too self-possessed) mezzo, the other singers satisfactory, the choral discipline good.

This Clipping From
SPRINGFIELD, MASS.
REPUBLICAN
MAR 14 1954

Morel, Toch, Cohen Added To Faculty at Tanglewood

Boston March 13—Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conduting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Bernstein on Leave

Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, has conducted at the Opera Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro and Opera Mexico, as well as with the New York City Center Opera. He will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer.

Toch, a native of Austria, has taught at the Hochschule fur Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department. Cohen is the head of the department of opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer.

Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence.

Morel and Foss will conduct concerts of the Berkshire Festival; Toch's second symphony is scheduled for performance July 25; Cohen will be in charge of the principal production of the opera department, which is to be announced.

The Berkshire Music Center is the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to Aug. 15, directed by Charles Munch, music director of the Boston Symphony Orchestra, with Aaron Copland, the composer, as assistant director. The faculty of 50 includes many eminent musicians, among them the principals and other members of the Boston Symphony Orchestra, 24 in all.

The Berkshire Music Center offers courses in five departments, as follows:

Dept. I—Orchestral Conducting, Jean Morel and Seymour Lipkin; orchestra, Jean Morel conductor, assisted by 15 members of the Boston Symphony Orchestra; chamber music, Richard Burgin and William Kroll; Grego Piatigorsky, guest teacher; 10 present members of the Boston Symphony Orchestra, and Jean Bedetti, Fernand Gillet, Ruth Posselt and Willem Valkenier.

Dept. II—Choral Music: Hugh Ross, James Aliferis and Lorna Cooke DeVaron.

Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss.

Dept. IV — Opera: Frederic Cohen; Morton Siegel, stage director; Elsa Kahl, acting; Emanuel Balaban, coaching; John Blankenchip, stage design; Felix Wolfes, coaching; Leo Van Witsen, costume; Frederic Waldman, conductor; Thomas de Gaetani, technical director; Ludwig and Laura Zirner, the associate Division.

Dept. V—The Tanglewood Study Group, Lukas Foss, assisted by Karl Kohn and Florence Dunn.

Chorus to Sing

All departments will give concerts at Tanglewood this summer, and these concerts will be open by invitation to the Friends of the Berkshire Music Center, who are contributors to the support of the school. The chorus of the Berkshire Music Center will take part in the performances of Berlioz' "Romeo and Juliet," "Requiem" and "Te Deum." The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departmetns.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston 15, Mass.

GREENWICH, CONN.
TIME
MAR 31 1954

Tanglewood Tries . . .

Auditions for instrumentalists and singers applying for admission to the Berkshire Music Center Tanglewood, Mass., will be held in Carnegie Recital Hall, New York City.

Applicants for the student orchestra, of which each student is eligible for a tuition grant from the Tanglewood Revolving Scholarship Fund, will be heard by a faculty committee of Boston Symphony Orchestra members at Carnegie Recital Hall on Wednesday, April 7th from 3 to 5 o'clock. Percussion and Harp applicants will be heard at 7 o'clock in Carnegie Hall.

Applicants for membership in the Opera Department at Tanglewood will have vocal auditions on Saturday, April 10th, from 11 to 1 o'clock in Carnegie Recital Hall. An accompanist will be present.

The Berkshire Music Center is the summer school maintained by the Boston Symphony Orchestra in connection with The Berkshire Festival and will this summer have its twelfth session from July 5th to August 15th.

Those who intend to apply at the auditions should, if possible, notify the school office in advance for catalog and application forms; address—Registrar, Symphony Hall, Boston 15, Massachusetts.

WILMINGTON, DEL.
STAR
MAR 14 1954

Three To Join Tanglewood Music Faculty

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Morel, the French conductor who is at present head of the orchestra at Juilliard School of Music in New York, will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer.

Toch, a native of Austria, will join Aaron Copland as guest teacher in the composition department.

Cohen, head of the department of Opera at Juilliard School will take the place of Boris Goldovsky, who is to be on leave of absence for the summer.

Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Morel and Mr. Foss will conduct concerts of the Berkshire Festival. Toch's Second Symphony is scheduled for performance July 25. Cohen will be in charge of the principal production of the Opera Department, which is to be announced.

The Berkshire Music Center is the summer school of music maintained at Tanglewood by the Boston Symphony Orchestra in connection with the concerts of the Berkshire Festival. There will be a six-week session from July 5 to August 15, directed by Charles Munch, the music director of the Boston Symphony Orchestra, with Copland as assistant director.

BOSTON, MASS.
HERALD
MAY 9 - 195

New Copland Opera In Berkshire Bow

"The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and a New England premiere as the major project this summer of the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces. There will be two performances of the work in the Theatre-Concert Hall, Tanglewood, Lenox, on Monday and Tuesday evenings, August 2 and 3.

There will be a single performance on July 27 of a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the 16th century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will have its first staged performance in the U. S.

Admission to Tanglewood for the opera performances is by invitation to the Friends of the Berkshire Music Center, who support its activities with contributions.

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Three Musicians Added To Staff At Tanglewood

Three eminent musicians will be added to the faculty of the Berkshire Music Center at Tanglewood this summer: Jean Morel as head of the orchestra and conducting departments, Ernst Toch as teacher of composition, and Frederic Cohen as head of the opera department.

Mr. Morel, the French conductor who is at present the haed of the orchestra at the Juilliard School of Music in New York, has conducted at the Opera Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro and Opera Mexico, as well as with the New York City Center Opera. He will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer.

Mr. Toch, a native of Austria, has taught at the Hochschule fur Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department.

Mr. Cohen is the head of the department of opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of th eprincipal production of the Opera Departemnt, which is to be announced.

The Berkshire Music Center offers courses in five departments, as follows:

Dept. I — Orchestral Conducting: Jean Moral and Seymour Lipkin; orchestra, Jean Morel, conductor; chamber music, Richard Burgin and William Kroll; Gregor Piatigorsky, guest teacher.

Dept. II—Choral music: Hugh Ross, James Aliferis and Lorna Cooke deVaron.

Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss.

Dept. IV — Opera: Frederic Cohen.

Dept. V — The Tanglewood Study Group: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston.

NORTH ADAMS, MASS.
TRANSCRIPT
MAR 15 1954

Tanglewood School To Open on July 5

The Berkshire Music center, the advanced school for serious students of music at Tanglewood, Lenox, will open July 5 for its six-week season, it was announced today by Charles Munch, its director and music director of the Boston Symphony orchestra.

An enrollment of around 450 students is expected. Fifty musicians, including many members of the Boston orchestra, will comprise the faculty. The six weeks of the school will coincide with the season of the Berkshire Music festival at Tanglewood which this year has been extended to six weeks.

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Kingston Vistor Press March 11, 1954

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By John and Betty Bagley

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAR 13 1954

This Clipping From
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REPUBLICAN
MAR 14 1954

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Bernstein on Leave

Morel, the French conductor who is at present the head of the orchestra at the Juilliard School of Music in New York, has conducted at the Opera Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro and Opera Mexico, as well as with the New York City Center Opera. He will take the place of Leonard Bernstein who will be on leave of absence from Tanglewood this summer.

Toch, a native of Austria, has taught at the Hochschule fur Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department. Cohen is the head of the department of opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer.

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GREENWICH, CONN.
TIME
MAR 31 1954

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WILMINGTON, DEL.
STAR
MAR 14 1954

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BOSTON, MASS.
HERALD
MAY 9 - 195

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"The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and a New England premiere as the major project this summer of the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces. There will be two performances of the work in the Theatre-Concert Hall, Tanglewood, Lenox, on Monday and Tuesday evenings, August 2 and 3.

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SATURDAY REVIEW
NEW YORK, N. Y.
MAR 27 1954

MUSIC

A

Let
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against the Housatonic for the one

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NORTH ADAMS, MASS.
TRANSCRIPT
MAR 15 1954

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HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
MAR 13 1954

SATURDAY REVIEW
NEW YORK, N. Y.

MUSIC

To judge from the preview offered in Carnegie Hall, by way of a performance of the complete "Romeo and Juliet," this summer's Berlioz festival at Tanglewood by the Boston Symphony Orchestra promises to be something that Americans would go thousands of miles to hear, especially if it was in Rouen or the Loire valley. Let us hope they will not discriminate against the Houdatonic, for the one hundred and fiftieth anniversary of Berlioz's birth will not occur soon again—nor the riches of repertory promised.

Charles Munch's performance, with Mary Davenport, alto, John McCollum, tenor, and Yi-Kwei Sze, bass, had its absorbing aspects, especially where Berlioz's genius was functioning at full force, in the superb ballet music, the inspired love scene, the magical Queen Mab scherzo. Elsewhere, which is to say, in those passages where an interpreter's penetration would have been contributory, it tended to bog down and lose momentum. Unquestionably the loose construction of the score, with its comings and goings of solo singing, choral music, and instrumental writing, makes an imperfect whole; but Munch did not divine Berlioz's purpose, so to speak, where it was not clearly set forth.

This conjecture became a conclusion near the end of the love scene, when Berlioz's great melodic invention is menaced by interjections in the strings, trills, and mutterings. The levels of prominence can be arranged so that the melody streams on, serenely, despite the threats to it. With Munch the stress was on the objections rather than on the thing which triumphs over them—which makes no special sense, musical or otherwise. Mechanically, the performance was of a high order, with Miss Davenport a self-possessed (perhaps too self-possessed) mezzo, the other singers satisfactory, the choral discipline good.

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REPUBLICAN
MAR 14 1954

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WILMINGTON, DEL.
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Mr. Cohen is the head of the department of opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of th eprincipal production of the Opera Departemnt, which is to be announced.

The Berkshire Music Center offers courses in five departments, as follosw:

Dept. I — Orchestral Conducting: Jean Moral and Seymour Lipkin; orchestra, Jean Morel, conductor; chamber music, Richard Burgin and William Kroll; Gregor Piatigorsky, guest teacher.

Dept. II—Choral music: Hugh Ross, James Aliferis and Lorna Cooke deVaron.

Dept. III—Composition: Aaron Copland, Ernst Toch and Lukas Foss.

Dept. IV — Opera: Frederic Cohen.

Dept. V — The Tanglewood Study Group: Lukas Foss, assisted by Karl Kohn and Florence Dunn.

The Tanglewood Study Group is especially intended for all who wish to study music simply for its enjoyment. Those who intend to become professional performers are served by the other departments.

Applications for enrollment are now being taken. Information about the school and the catalog can be secured from the Berkshire Music Center, Symphony Hall, Boston.

NORTH ADAMS, MASS.
TRANSCRIPT
MAR 15 1954

Tanglewood School To Open on July 5

The Berkshire Music center, the advanced school for serious students of music at Tanglewood, Lenox, will open July 5 for its six-week season, it was announced today by Charles Munch, its director and music director of the Boston Symphony orchestra.

An enrollment of around 450 students is expected. Fifty musicians, including many members of the Boston orchestra, will conduct the faculty. The six weeks [illegible] school will coincide with the season of the Berkshire Music Festival at Tanglewood which has been extended to [illegible] weeks.

Aaron Copland will again be assistant director and among the musicians returning to their departments or teach will be Hugh Ross, Richard Burgin, William Kroll, Gregor Piatigorsky, Lukas Foss and Seymour Lipkin. Newcomers will include Jean Morel, head of the orchestra department of the school of music in [illegible] who will head the orchestra conducting department, absence on leave of absence for the season; Frederic Cohen, head of the opera department of the [illegible] school, who will head the opera department, Boris Goldovsky, and Ernst Toch, of the University of Southern California, will join Mr. Copland as guest teacher in the composition department. Mr. Cohen is the head of the department of opera at Tanglewood which will be in charge of the principal production of the Opera Department, which is to be announced.

BOSTON MASS.
HERALD

MAR 14 1954

The Tanglewood Programs, And a Word About the Met

By RUDOLPH ELIE

With the annual visit of the Metropolitan Opera Company in the offing it is presumably the season for the annual think-piece on the situation in this department, but I must confess that there is bewilderingly little to be said about it this time. It is appearing here—barring a sad outcome to the current confusion in New York—on April 26 for the shortest season in years, and giving us as routine a repertoire as it has given in years as well—and it never has exactly strayed from the path in this respect.

The reason for the short season hasn't been announced, but it means, of course, that more thousands of New Englanders are doomed to disappointment than last year. It has long been known that the Metropolitan comes here very reluctantly anyway: the Opera House is simply not large enough to allow it to make it worth while from its point of view. It makes more money, indeed, in three or four days in places like Cleveland with larger theaters than it does here in a ten-day stand. On the other hand, I have always been confident that the demand is so great in this area, that it would easily play for a month to sold-out houses.

But the wheels within wheels in connection with the operations of the Metropolitan remain a baffling mystery, even to those fairly close to it, and there appears to be nothing that can be done about it but accept the expensive bones it tosses us and pray that the lottery that distributes mail order tickets will fall our way, like an Irish sweepstakes winner.

TANGLEWOOD PROGRAMS

If the ticket situation for the Met is a sort of lottery and the repertoire a bore, the contrary is certainly the case with the forthcoming Music Festival at Tanglewood. This great event, which attracts many more than 100,000 people from the nation over, has been enlarged this season, to such an extent as can only be indicated in the following full announcement of programs, soloists, conductors and events:

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Second week (Shed, July 17, 18): Saturday eve. (Pierre Monteux)—Franck program: "Le Chasseur Maudit," "Les Eolides," "Les Djinns" (piano soloist, Vera Franceschi), Symphony in D minor; Sunday aft. (Charles Munch)—Debussy, "Iberia"; Copland, Piano Concerto (soloist, Leo Smit); Berlioz, "Fantastic Symphony."

Third week (Shed, July 24, 25): Saturday eve. (Jean Morel)—Weber Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations," Sunday aft. (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

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On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theater-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos Nos. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 4, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert Flute Concerto with Doriot Anthony as soloist, Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, K. 297. On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

CHAMBER CONCERTS

The series of concerts in the Theater-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

KINGSTON, N.Y
PRESS
3/11/54

Players and Pipers

By John and Betty Bagley

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Each Wednesday evening during the series, there will be a chamber music concert in the Theatre-Concert Hall.

Seats at subscription rates are now available for all concerts. Full programs, together with ticket information, will be mailed promptly upon request to the Berkshire Festival Office, Symphony Hall, Boston 15, Mass. The program follows:

Shed Programs

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July 11, Sunday — Beethoven program including Overture to "Leonore" No. 3, "Empehor" piano Concerto with Cludio Arrau as soloist and the Fifth Symphony, Pierre Monteux conducting.

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July 18 — Sunday — Debussy "Iberia", Copland Piano Concerto (soloist Leo Smit). Berlioz "Fantastic Symphony", Charles Munch conducting.

July 24—Saturday—Weber Overture, "Der Freischutz", Prokofieff Sixth Symphony, Strauss "Don Juan", Elgar "Enigma Variations," Jean Morel conducting.

July 25—Sunday—Berlioz "Beatriceand Benedict" overture and "Harold in Italy" (viola soloist, William Primrose). Ernst Toch, Symphony No. 2, Charles Munch conducting.

July 31—Saturday — Berlioux, "Romeo and Juliet" with Festival Chorus and soloists, Charles Munch, conducting.

Aug. 1 — Sunday — Prokofieff "Chout", Dvorak violin concerto, Symphony No. 2, Richard Burgin conducting.

Aug. 7 — Saturday — Cluck "Alceste" overture, Beethoven, violin concerto (soloist, Zino Francescatti), Brahms, symphony No. 2, Charles Munch, conducting.

Aug. 8 — Sunday — Berlioz program, "Benvenuto Cellini" overture, "The Royal Hunt and Storm", "Summer Nights" for soprano and orchestra with Eleanor Steber, soloist, and the "Te Deum", Charles Munch conducting.

Aug. 14—Saturday — Wagner "Lohengrin" prelude, Piston fourth symphony, Ravel, piano concerto, (soloist Nicole Henriot), Saint-Saens organ symphony, Charles Munch conducting.

Bach-Mozart Concerts

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July 28 — the Griller String Quartet.

Aug. 5—the Boston Woodwind Quintet.

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SPRINGFIELD, MASS.
REPUBLICAN

APR 18 1954

AUDITIONS FRIDAY AT SYMPHONY HALL

Boston, April 17—Final auditions for instrumentalists applying for admission to the Berkshire Music Center at Tanglewood, the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will be held at Symphony Hall, Friday from 10 a. m. until 12 noon. The Berkshire Music Center will hold its 12th session from July 5 to Aug. 15 at Tanglewood under the direction of Charles Munch with Aaron Copland as assistant.

Students accepted for the student orchestra as well as active participants in the other advanced departments of the school, are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund. Applications and catalog—address—The Registrar, Berkshire Music Center, Symphony Hall., Boston 15, Mass.

NEW YORK, N. Y.
HERALD TRIBUNE

MAR 14 1954

Going On in Music— Festivals Getting Busy

By FRANCIS D. PERKINS

Two members of the Juilliard School's faculty will be ment heads at the Berkshire Center for this summ sion at Tanglewood, Lenox, Mass., from July 5 to Jean Morel, conductor of the Juilliard Orchestra the conducting and orchestra departments, Cohen, who heads Juilliard's opera department, will direct the center's operatic activities, replacing Boris Goldovsky, who is on leave of absence. Ernst Toch will be guest teacher of composition; his colleagues will be Aaron Copland and Lukas Foss, who will also be head of the Tanglewood Study Group.

As already announced, Mr. Morel will conduct the Boston Symphony Orchestra in one concert each of the regular and the chamber orchestra series (July 24 and Aug. 12), and Mr. Foss will conduct in the latter series Aug. 6. Charles Munch continues as director of the center and Mr. Copland as assistant director; the faculty includes twenty-four Boston Symphony musicians. Detailed information can be obtained from the Berkshire Music Center, Symphony Hall, Boston 15. As usual, the center's concerts and operas will be open to contributing members of the Friends of the Berkshire Music Center.

NEW YORK, N. Y.
HERALD TRIBUNE

APR 7 - 1954

Berkshire Auditions

Auditions for instrumentalists wishing to join the student orchestra of the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held by members of the Boston Symphony Orchestra here today from 2 to 5 p. m. in the Carnegie Recital Hall. Percussionists and harpists will be heard at 7 tonight in Carnegie Hall. Singers applying for the Center's Opera Department will be heard Saturday from 11 a. m. to 1 p. m. in the Carnegie Recital Hall. An accompanist will be provided. The center's twelfth session runs July 5 to Aug. 15.

BOSTON, MASS.
EVENING GLOBE

JUN 29 1954

Students at Berkshire

Student registration at the Berkshire Music Center, the six week Summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Edith A. Bossler, registrar, reports. Additional applications are being processed daily, until the full enrollment of 400-450 is reached for the opening of the 12th season next Sunday.

CINCINNATI, OHIO
POST

APR 24 1954

Auditions To Be Held at Oberlin

Auditions for admission to the Berkshire Music Center, summer school maintained by the Boston Symphony Orchestra at Tanglewood, Mass., will be held at the Oberlin Conservatory, Oberlin, O., from 2 to 5 p. m. May 4. Ralph Berkowitz, dean, and William Kroll, associate head of the Berkshire chamber music department, will be in charge.

The summer session at Tanglewood, the 12th since the music center was founded, will extend from July 5 to August 15. Charles Munch is director and Aaron Copland is assistant director of the center. Faculty members are principals of the Boston Orchestra. Gregor Piatigorsky and Jean Morel will be guest teachers.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood revolving scholarship fund. Applicants planning to attend the auditions should, if possible, notify the Registrar, Symphony Hall, Boston 15.

WESTPORT, CONN
TOWN CRIER
4/1/54

Tanglewood Tries . . .

Auditions for instrumentalists and singers applying for admission to the Berkshire Music Center Tanglewood, Mass., will be held in Carnegie Recital Hall, New York City.

Applicants for the student orchestra, of which each student

STRATFORD, CONN
NEWS
4/1/54

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BOSTON, MASS.
AMERICAN

APR 16 1954

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BOSTON MASS.
HERALD

MAR 14 1954

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REPUBLICAN

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APR 7 - 1954

Berkshire Auditions

Auditions for instrumentalists wishing to join the student orchestra of the Berkshire Music Center this summer at Tanglewood, Lenox, Mass., will be held by members of the Boston Symphony Orchestra here today from 2 to 5 p. m. in the Carnegie Recital Hall. Percussionists and harpists will be heard at 7 tonight in Carnegie Hall. Singers applying for the Center's Opera Department will be heard Saturday from 11 a. m. to 1 p. m. in the Carnegie Recital Hall. An accompanist will be provided. The center's twelfth session runs July 5 to Aug. 15.

[170]

BOSTON, MASS.
EVENING GLOBE

JUN 29 1954

Students at Berkshire

Student registration at the Berkshire Music Center, the six week Summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Edith A. Bossler, registrar, reports. Additional applications are being processed daily, until the full enrollment of 400-450 is reached for the opening of the 12th season next Sunday.

CINCINNATI, OHIO
POST

APR 24 1954

Auditions To Be Held at Oberlin

Auditions for admission to the Berkshire Music Center, summer school maintained by the Boston Symphony Orchestra at Tanglewood, Mass., will be held at the Oberlin Conservatory, Oberlin, O., from 2 to 5 p. m. May 4. Ralph Berkowitz, dean, and William Kroll, associate head of the Berkshire chamber music department, will be in charge.

The summer session at Tanglewood, the 12th since the music center was founded, will extend from July 5 to August 15. Charles Munch is director and Aaron Copland is assistant director of the center. Faculty members are principals of the Boston Orchestra. Gregor Piatigorsky and Jean Morel will be guest teachers.

All students accepted for the orchestra are eligible for tuition grants from the Tanglewood revolving scholarship fund. Applicants planning to attend the auditions should, if possible, notify the Registrar, Symphony Hall, Boston 15

WESTPORT, CONN
TOWN CRIER
4/1/54

Tanglewood Tries . . .

Auditions for instrumentalists and singers applying for admission to the Berkshire Music Center Tanglewood, Mass., will be held in Carnegie Recital Hall, New York City.

Applicants for the student orchestra, of which each student

STRATFORD, CONN
NEWS
4/1/54

Tanglewood Tries . . .

Auditions for instrumentalists and singers applying for admission to the Berkshire Music Center Tanglewood, Mass., will be held in Carnegie Recital Hall, New York City.

Applicants for the student orchestra, of which each student

BOSTON, MASS.
AMERICAN

APR 16 1954

Berkshire Auditions

Final auditions for instrumentalists applying for admission to the Berkshire Music Center at Tanglewood, the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will be held at Symphony Hall next Friday, from 10 a. m. until 12 noon. (Please use stage entrance).

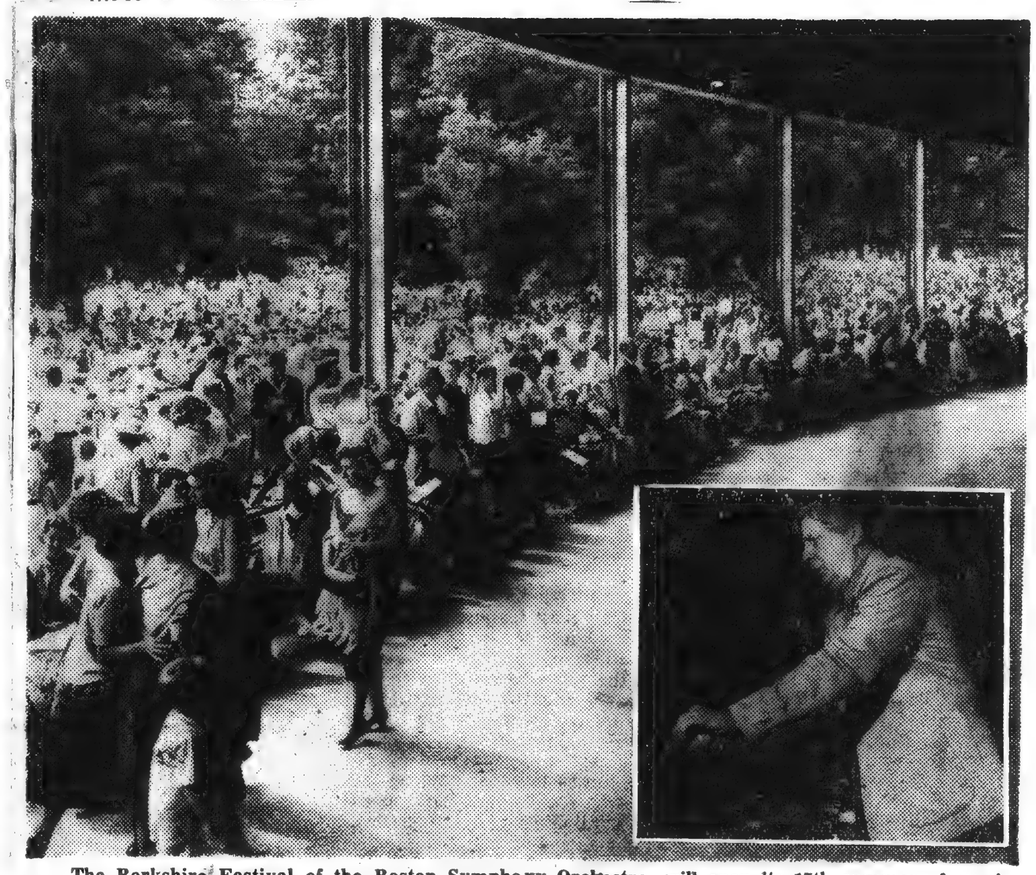
The Berkshire Music Center will hold its 12th session from July 5 to August 15 at Tanglewood under the direction of Charles Munch with Aaron Copland as assistant.

Students accepted for the student orchestra as well as active participants in the other advanced departments of the school, are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

For applications and catalogue, write The Registrar, Berkshire Music Center, Symphony Hall, Boston 15, Mass.

NEW HAVEN, CONN
REGISTER

MAY 9 - 1954



The Berkshire Festival of the Boston Symphony Orchestra, will open its 17th summer of music in the hills of Western Massachusetts, at Tanglewood, Lenox, the 15th in which the orchestra has participated, on Monday, July 5. The six-week festival, enlarged in scope this season, will last through August 15. Last year festival concerts attracted a record-breaking total attendance of 117,950, an average of 4,360 in its chamber concerts. The crowds attending concerts in the huge Music Shed, as shown above, averaged 10,200. Charles Munch, insert above, will direct the Berkshire Festival. He has been director of the Boston Symphony Orchestra for the past five years and is also director of the Berkshire Music Center, the summer school of music operated by the orchestra in connection with the festival.

SPRINGFIELD
REPUBLICAN

MAY 9

Aaron Copland's New Opera To Be Given at Tanglewood

'The Tender Land,' With American Theme, Have New England Premiere Aug. 2, 3; Toch's 'The Princess and the Pea' Listed

Boston, May 8—"The Tender Land," a new opera by Aaron Copland on an American theme, will have its second performance anywhere and its New England premiere as the major production of the Berkshire Music Festival Opera department, the Boston Symphony Orchestra announced today. There will be two performances of "The Tender Land" in the Tanglewood concert Hall at Tanglewood, Lenox, on Monday and Tuesday evenings, Aug. 2 and 3.

Opera by Toch

There will be a second performance on July 27 of the opera by Ernest Toch's "The Princess and the Pea," the 16th-century fantasy after "L'Amfiparnaso" by Orazio Vecchi which will have its first performance in the United States.

The Music Center, of which Copland is assistant director, is the summer school of the Boston Symphony Orchestra in connection with its Berkshire Festival concerts.

Admission to Tanglewood opera performances is limited to the Friends of the Music Center, who support activities with contributions and membership in the Friends. Students an invitation to some of the concerts by students at the Tanglewood season.

In announcing "The Tender Land," Frederic Cohen, who will head the Berkshire Music Center's Opera department this summer while its head, Boris Goldovsky, is on leave of absence, said that the planned production by students at Tanglewood will be different in conception, for the opera's premiere by the New York City Opera Co. at New York City Center on April 1.

Colloquial Flavor

Mr. Copland says of it: "The music is very plain, even classically plain. It has a certain flavor, even, and in some spots is quite folkish."

The composer chose a libretto by Horace Everett, young Ohio poet and painter, inspired by a photograph by Edward Hopper and a book about Southern tenant farmers in the 30's, "Let Us Now Praise Famous Men" by James Agee. It has two acts, lasting an hour and a half, it tells the story of the eldest of two daughters of a farmer's wife, and her decision on the eve of her graduation to sacrifice for happiness beyond the confines of the farm.

Mr. Cohen, who, as head of the Opera Theater of the Juilliard School of Music, has staged many productions at Juilliard, is a stranger to the Berkshire Music Center's opera department. He began in 1946 with Eric Crozier's libretto for Britten's "Peter Grimes," a season later was associated with Boris Goldovsky in the American premiere of Mozart's "Idomeneo."

Cohen will bring to Tanglewood some of his Juilliard associates in the opera department, Thomas Siegel as stage director, Hugh Kahl as acting conductor, Jan Balaban for singing, Frederic Waldman as conductor and Thomas de.Guerin as musical director. John Blankenship will return as the opera department designer, Leo Van Witsen is the costume head, Felix Fox is dance coach, and Ludwig and Leonore to head the associate group.

Based on Fairy Tale

Based on a Hans Christian Andersen tale, with book by Beatrice Lilkan, English version by Richard Jones Farquhar, Toch's "The Princess and the Pea" was composed in the spring of 1927 and proposed in the summer festival of contemporary music at Baden-Baden, Germany. It had its American performance in 1935 when by the WPA-Federal Theatre in New York, and it has since been given in a number of colleges and workshops. Its composer will be guest composer at the Berkshire Music Center this summer.

Less known is "L'Amfiparnaso," composed in 1594, which is described as a five-part unaccompanied choral setting. A plot is prescribed in which Cornuto the pantaloon characters figure, and at Tanglewood it will be seen in pantomime, with the opera department assisted by the choral department.

TOLEDO, OHIO
BLADE

MAY 9 - 1954

Munch Keeping European Dates

BOSTON, May 8—Charles Munch has completed his fifth season as conductor of the Boston Symphony Orchestra with a performance of Beethoven's symphony in D minor (No. 9, "Choral"). He has left for Paris to conduct the Orchestre Nationale and the Orchestre de l'Opera.

He will conduct in the festival at Bordeaux, Berlioz's "L'Enfance du Christ"; also in the festival of his native Strasbourg.

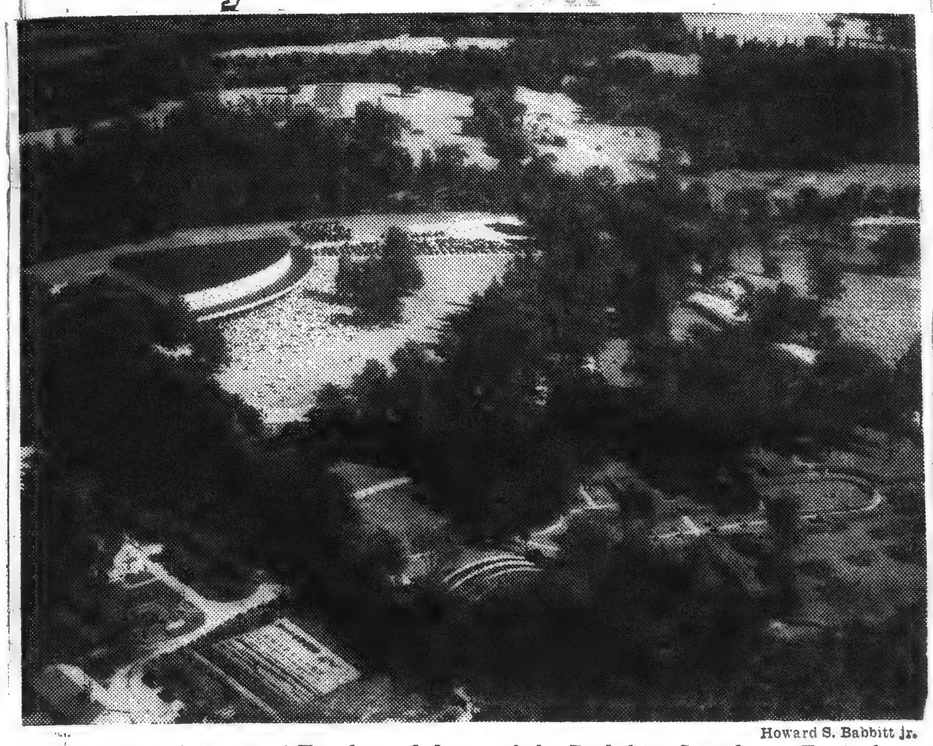
Mr. Munch will open the Berkshire Music Festival at Tanglewood, Lenox, Mass., July 10, with Berlioz's "Damnation of Faust," the first of several important works to celebrate the Berlioz anniversary. The Berkshire Festival ends Aug. 15, whereupon Mr. Munch will return to Europe, to conduct at Besancon and the Edinburgh Festival.

The new Boston Symphony Orchestra season will open Oct. 8.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 9 - 1954

Many Resort Areas



Howard S. Babbitt Jr.

Music: aerial view of Tanglewood, home of the Berkshire Symphonic Festival.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 9 - 1954

1954 Berkshires Theme Is 'Vacation Variety'

By Richard V. Happel

PITTSFIELD, Mass.

"Vacation Variety" could well be called the theme of the 1954 season in the Berkshire Hills of Western Massachusetts. One hundred and twenty miles from New York City, this convenient recreation area offers extensive facilities for the sportsman, the music lover, the theater enthusiast or, for that matter, the plain porch sitter.

Shed Concerts

Biggest attraction of the area is certain to be the 1954 Berkshire Music Festival at Tanglewood which this year is honoring the 150th anniversary of the birth of Hector Berlioz. With an expanded concert schedule of twenty-four programs running from July 7 through Aug. 15, six concerts will be devoted to the complete works of the nineteenth-century French master whose popularity with American audiences continues to grow.

"The Damnation of Faust," "The Romeo and Juliet Dramatic Symphony" and the great "Requiem" are to be performed at three of the Shed concerts by the Boston Symphony Orchestra and guest choruses all under the direction of the Boston's musical director, Charles Munch.

In addition to the above three programs of long Berlioz compositions three other Shed concerts will be devoted to shorter works of the composer. Intervening programs will be given over to various musicians ranging from Bach to Sibelius. Complete listings have been printed in a folder which may be obtained by addressing the festival offices at Tanglewood, Mass.

GREENWICH, CONN.
TIME

JUN 30 1954

Berkshire Hill Notes . . .

Music is on the ascendancy in the Berkshire Hills . . . for both subscribers for the 1954 Berkshire Festival series of concerts by the Boston Symphony Orchestra, and student registration at the Berkshire Music Center, the summer school of music maintained in connection with the annual concerts, have passed last year's figures at this time.

As against last summer's fourteen foreign students, there are thirty to date, 12 from Canada, 4 from Cubt, 3 each from France and Israel, 1 each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti.

Remaining tickets for the Tanglewood season are now on sale at the box office — telephone Lenox (Mass.) 600 — which is open Monday through Saturday from 9 a.m. to 5 p.m. Commencing July 4, when the 12th season gets under way, the box office will also be open on Sundays. Mail orders for single concerts may also be filled on receipt of check or money order payable to the Boston Symphony and accompanied by a stamped, self-addressed envelope.

Music No Longer Class Item, Chairman of Friends States

Music is no longer a class item, only for those who can afford the luxury, but a mass item for ever-increasing millions, according to William C. Cox, the new chairman of the Society of Friends of the Berkshire Music Center at Tanglewood, who made his first public appearance locally this noon at a Kiwanis meeting in the Sherwood Hotel. He was introduced by John G. W. Mahanna, county editor of The Eagle.

Mr. Cox, here to speak on behalf of the Friends, pointed out that the annual operation of the Berkshire Music Center has accounted for more than $50,000 of the deficit incurred each year by the Boston Symphony Orchestra.

Stating that the Friends' membership has grown to more than 5,000 persons, 35 per cent of them Berkshire County residents, Mr. Cox said that this group contributed more than $27,000 toward the expense of the school.

"This year, we sincerely hope that the number and the amount will grow even larger," he said.

The Boston Symphony Orchestra was a 1½ million dollar operation last year, according to Mr. Cox. Of this amount about one million dollars in revenue comes from the sale of tickets, $200,000 comes from royalties on recordings; and $100,000 represents income from endowment, rental of Symphony Hall and auxiliary operations.

"The rest must be made up by popular support—another word for philanthropy," he said.

Mr. Cox talked about the constructive force that philanthropy has been in the modern American community. He pointed out that 30 million people last year contributed time and money to the support of almost a half-million different voluntarily supported activities.

He said that 30 million Americans now voluntarily accept the responsibility which used to be shouldered by a handful of wealthy individuals.

"This is the shift to a mass from a class," he said. "There is one field, however, in which this shift is lagging—the field of the arts."

On Right Track

Mr. Cox then discussed the Boston Symphony Orchestra and the Berkshire Music Center. He expressed his hope that contributions would be even larger this year than last.

"If it (the amount of contributions) does grow larger, I will concede that we are on the right track toward the success of our ambition to make more and more people conscious of the enrichment of music in their own lives and their responsibility to support schools like the Berkshire Music Center which will train and inspire our future artists," he concluded.

"They contributed, along with the gifts of foundations and businesses, about five billion dollars," he said, "an utterly fantastic sum which, as recently as 1933, represented the annual amount of expense necessary to run the federal government."

There has been a major shift in American philanthropy in the last 100 years, according to Mr. Cox.

[17]

TIGHT BINDING

(Les Dernieres Nouvelles d'Alsace, Tues., 21 June, 1954)
ALBERT SCHWEITZER AND CHARLES MUNCH MEET AGAIN AT THE STRASBOURG FESTIVAL

Two great men of our part of the country met again in Strasbourg Sunday evening: Albert Schweitzer and Charles Munch, who has just had a triumphal succes ss in his home town. The two men are visibly stirred by strong emotion; Albert Schweitzer ha s just listened to the second symphony of Brahms conducted by Ernest Munch's son as only he can. The [illegible] has caught the two gre at men talking of bygone days. "If only your father were alive tonight," said Schweitzer to "Charry", whom he has known since the day he was born. Schweitzer and the Munch fami ly are linked (...in long and happy memory. Schweitzer and CM's papa, Ernest, were buddies and CM's older sister is married to Schweitzer's brother.)

Copland's New Opera Given at Tanglewood

'Tender Land,' With American Theme, Will Have England Premiere Aug. 2, 3; Ernst Toch's 'Princess and the Pea' Slated July 27

Boston [illegible] "The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and its New England premiere as the major project this summer of the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces. There will be two performances of "The Tender Land" in the Theatre-Concert Hall at Tanglewood, on Monday and Tuesday evenings, Aug. 2 and 3.

Opera by Toch

There will be a single performance on July 27 of a double bill of Ernest Toch's "The Princess and the Pea," a one-act opera, and the 16th-century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will have its performance in the United States.

The Music Center, which Copland is [illegible] the summer school of the Boston Symphony [illegible] connection with its Berkshire Festival concerts [illegible]

Admission to Tanglewood [illegible] opera performances [illegible] to the Friends of the Berkshire Music Center, who support its activities with contributions. Membership in the Friends [illegible] also an invitation to some of the additional concerts by students during the Tanglewood season, July 5-Aug. 1.

In announcing "The Tender Land," Frederic Cohen, who will head the Berkshire Music Center's Opera department this summer while its head, Boris Goldovsky, is on leave of absence, said that the planned production for students at Tanglewood will be different in conception, from the opera's premiere by the New York City Opera Co. at New York Center on April 1.

Colloquial Flavor

Mr. Copland says of his work: "The music is very plain, almost really plain. It has a colloquial flavor, even, and in some spots is quite folkish."

The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Edward Weston. The book about Southern tenant farmers in the 30's, "Let Us Now Praise Famous Men" by James Agee. In two acts, lasting an hour and a half, it tells the story of Laurie, eldest of two daughters of a farmer's wife, and her decision on the eve of her graduation to strike out for happiness beyond the horizons of the farm.

Mr. Cohen, who, as director of the Opera Theater of the Juilliard School of Music, has staged several productions at Juilliard, is a stranger to the Berkshire Music Center's opera department, which in 1946 with Eric Crozier's staging the first American performance of Britten's "Peter Grimes" and a season later was associated with Boris Goldovsky in the American premiere of Mozart's "Idomeneo."

Cohen will bring to Tanglewood some of his Juilliard associates in the opera department: Mortimer Siegel as stage director; Eleanor Kahl as acting coach; Samuel Balaban for singing coaching; Frederic Waldman as conductor and Thomas de Gaetani as technical director. John Blankenship will return as the opera department's costume head, Felix Wolfes as coach, and Ludwig and Laura Zirato to head the associate division.

Based on Fairy Tale

Based on a Hans Christian Andersen tale, with book by Benno Likan, English version by Marion Jones Farquhar, Toch's "The Princess and the Pea" was composed in the spring of 1927 for a festival of contemporary music in Baden-Baden, Germany. Its first American performance in 1936 was by the WPA-Federal Theater in New York, and it has since been given in a number of college operas workshops. Its composer will be guest composer at the Berkshire Music Center this summer.

Less known is "L'Amfiparnaso," composed in 1594, which Mr. Cohen describes as a five-part unaccompanied choral setting. A plot is described in which Commedia dell'arte characters figure, and at Tanglewood it will be staged as a pantomime, with the opera department assisted by the choral department.

NEW YORK, N. Y.
HERALD TRIBUNE
MAY 16 1954

Music News: Tanglewood To Hear 'Tender Land'

FRANCIS D. PERKINS

Brandeis University been to carry out its plans for its festival, Aaron Copland's "The Tender Land" would have started at Waltham this [illegible] campus [illegible] had made a 1954 festival unfeasible, and [illegible] been put off to [illegible] "The Tender Land," will not have to wait [illegible] for its first New England production, which will be [illegible] the Berkshire Music Center's opera department Monday and Tuesday nights, Aug. 2 and 3, at Tanglewood, Lenox, Mass.

The center will also give a double bill, Orazio Vecchi's six-teenth-century madrigal opera, "L'Amfiparnasso," and Ernst Toch's "The Princess and the Pea," on Tuesday, July 27. According to Frederic Cohen, who heads the opera department this summer, the Tanglewood production of "The Tender Land" will differ in conception from that one first staged here by the Opera on April 1.

"The Princess and the Pea," first performed in 1927 at Baden Baden in Germany, was introduced to America by a W. P. A. opera company in New York in June, 1936. The Vecchi work, which has been heard here in concert form, will have its first American stage performance.

TOLEDO, OHIO
BLADE
MAY 9 - 1954

Tanglewood Slates New, Old Operas

Special to The Blade

BOSTON, May 8 — "The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and its New England premiere as the major project this summer of the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces.

There will be two performances of "The Tender Land" in the Theater-Concert Hall at Tanglewood, Lenox, Mass., on Monday and Tuesday evenings, Aug. 2 and 3.

* * *

THERE WILL be a single performance July 27 of a double bill of Ernst Toch's one-act opera, "The Princess and the Pea," and the 16th century madrigal opera, "L'Amfiparnasso" by Orazio Vecchi, which will have its first staged performance in the United States.

Based on a Hans Christian Andersen tale, with book by Benno Likan, English version by Marion Jones Farquhar, Toch's "The Princess and the Pea" was composed in the spring of 1927 for a festival of contemporary music in Baden-Baden, Germany. Its first American performance in 1936 was by the WPA-Federal Theater in New York, and it has since been given in a number of college operas workshops. Its composer will be guest conductor at the Berkshire Music Center this summer.

* * *

LESS KNOWN is "L'Amfiparnaso," composed in 1594, which Mr. Cohen describes as a five-part unaccompanied choral setting. A plot is described in which Commedia dell'Arte characters figure, and at Tanglewood it will be staged in pantomime, with the opera department assisted by the choral department.

WORCESTER, MASS.
TELEGRAM
MAY 7 - 1954

High Mass To Be Celebrated At Tanglewood May 22

Most Rev. Christopher J. Weldon, bishop of Springfield, will celebrate a pontifical high mass in the Tanglewood Music Shed, Lenox, on May 22, highlighting the biennial convention of Massachusetts Court, Catholic Daughters of America.

Delegates from the two Worcester CDA groups, Court Bishop O'Leary and Court Bishop Wright, will attend convention sessions May 21-22 in Pittsfield and Lenox.

First at Tanglewood

The pontifical mass will mark the first time such an event has been held at Tanglewood, site of the Boston Symphony Orchestra's annual Summer Berkshire Music Festival. A special altar is being constructed on the stage of the shed for the mass, which will be celebrated in observance of the Marian Year.

A choir of 250 voices from Cathedral High School, Springfield, will be led by Rev. James P. Sears, director of church music for the Springfield diocese. George Hart of St. Michael's Cathedral, Springfield, will be organist.

100-Voice Choir

The proper of the Mass will be sung by a 100-voice choir composed of seminarians and priests from six Berkshire County religious communities.

More than 200 altar boys from Berkshire area parishes will be under the direction of Rev. John J. Murphy of St. Mary's Church, Pittsfield.

Delegates to the convention will be led in procession by Miss Catherine A. Dwyer of Boston, state regent, and Misses Marion T. Byron, grand regent of Court Bishop Conaty, Pittsfield, and Helen O'Connell, grand regent of Court Bishop Weldon, Springfield, co-chairmen of the convention.

The Bishop Conaty Assembly, fourth degree Knights of Columbus, will serve as honor guard. Catholic Boy Scouts and leaders from the Berkshire area will assist in traffic direction and parking under the direction of Rev. Thomas M. Courtney of Sacred Heart Church, Pittsfield.

Rev. Robert L. Ahern, pastor of St. Charles Church, Pittsfield, is in charge of arrangements for the mass, which will be celebrated at 10 a.m.

NEW YORK, N. Y.
TIMES
MAY 15 1954

SIX SOLOISTS ADDED TO BERKSHIRE FETE

Six artists have been added to the roster of soloists for the six-week Berkshire Music Festival to be presented by the Boston Symphony Orchestra at Tanglewood, Mass., beginning July 7.

They are Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, Metropolitan Opera bass, and E. Power Biggs, organist.

Mr. Singher, Mr. Poleri, Mr. Gramm and Eleanor Steber, Metropolitan soprano, will be soloists in Berlioz' "The Damnation of Faust," to be presented Saturday evening, July 10, with Charles Munch conducting.

Mr. Poleri also will be the soloist in Berlioz' "Te Deum," which Mr. Munch will conduct at the concert of Saturday evening, Aug. 7, and in the Berlioz Requiem, with which Mr. Munch will close the festival on Sunday afternoon, Aug. 15.

Other soloists for the season will be Lukas Foss, pianist, July 9; Claudio Arrau, pianist, July 11; Vera Franceschi, pianist, July 17; Leo Smit, pianist, July 18; William Primrose, violist, July 25; Doriot Anthony, flutist, July 30; Ruth Posselt, violinist, Aug. 1; Seymour Lipkin, pianist, Aug. 6; Zino Francescatti, violinist, Aug. 8, and Nicole Henriot, pianist, Aug. 14.

Two Saturday afternoon organ recitals will be played by Mr. Biggs during the latter part of the festival.

Conductors for this year's festival, in addition to Mr. Munch, will be Mr. Foss, Pierre Monteux and Hugh Ross.

"Sun" - May 8, 1954
HANOVER, PA. SAT

The fifth season of Charl Munch as Conductor of the Bost Symphony Orchestra came to close on Saturday, May 2, wi Beethoven's Ninth Symphony. M Munch flies to Paris, this we where he will conduct the Orches tre Nationale and the Orchestre de l'Opera. He will conduct in the Festival at Bordeaux, where he will present in the Cathedral Berlioz' "L'Enfance du Christ." He will also conduct in the Festival in his native Strausbourg.

Returning to America, he will open the Ber e Festival in Lenox, Mass. o with Berlioz' "The Dam of Faust," the first of all principal works of Berlioz wh ll be performed at Tanglewo onor of the French composer' niversary season. Mr. Munc r the conclusion of the Festiv August he will return to Eu to conduct te Besancon and the Edinburgh Festival.

He will open the Seventy-fourth season of the Boston Symphony Orchestra in Symphony Hall on October 8. The Saturday night concerts next season will be broadcast on the NBC network.

In his addition to his activities as Conductor, Charles Munch has found time to write a book which will shortly be published in French and subsequently in English. It is entitled, "Je suis chef d'orchestre" ("I am a conductor").

A resume of the Boston Symphony programs through the five years under the directorship of Mr. Munch shows 408 performances of works by 104 composers. Of these, 38 works have been by 23 composers American birth or long residence. These five years have included this Orchestra's first tour of Europe in the spring of 1952, and its first transcontinental tour in the spring of 1953.

The Boston Symphony Orchestra is propably the most active in the country. Its total number of concerts for the season 1953-4, including the Pops concerts and outdoor Esplanade concerts in Boston conducted by Arthur Fiedler, is 217; the over-all season, 45 weeks.

SPRINGFIELD, MASS.
MORNING UNION
JUN 26 1954

375 So Far Signed For 12th Season at Berkshire Center

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports. Additional applications are being processed daily, until the full enrollment of 400-450 is reached. The 12th season opens on Sunday, July 4. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center; composer Aaron Copland is assistant director; Ralph Berkowitz is [illegible] and Boston Symphony [illegible] manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector as his assistant.

Miss Bossler reports 30 foreign students to date, 12 from Canada, four frum Cuba, three each from France and Israel, one each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti. The Study Group includes seven from Canada, one each from France and Haiti.

DANVILLE, VA.
BEE
JUN 23 1954

A Violin, Like A Fairy Princess, Is Awakened By Prince Charming

NEW YORK (AP)—"A violin is like the fairy-tale Sleeping Beauty: it needs a Prince Charming to wake it up."

So said Zino Francescatti by way of explaining that there's something more to a Stradivarius than Stradivarius. Mrs. Francescatti put it in her words:

"A violin is like a wine: if it's good at the start, it's still better after aging."

Monsieur and Madame, both being violinists, speak with equal authority, though Mrs. Francescatti no longer plays concerts: "One in the family is enough," she says.

Her husband is one of the best waker uppers of violins, and he has been hailed by the experts here and abroad as a splendid Prince Charming in this professional field.

One of his last official acts, as he quit the concert platform for a long summer-time rest in his home in the Berkshires, in Monterey, Mass., was to sit for this interview. "Sit," however, is hardly the word for this distinguished artist who, being southern as well as French, may sit but does not often sit still. And his fingers are agile from talking, I am sure, no less than from fingering the violin.

He plays the "Hart" Stradivarius. Some months ago he was invited to Genoa to play the Stradivarius which Paganini—teacher of the teacher of Francescatti's father—had "bequeathed" to the Italian city. It was long unused, and needed working [illegible]

"It had dried up, [illegible] of shoes left in a closet dries."

Starting from that, Francescatti discussed that ever popular and mystifying subject: the secret of the greatness of a violin.

"Some people think it's the varnish, or they call it Stradivarius. But the fact is, in my opinion, that a violin becomes good after it is played on by good violinists. Note that the great violins usually bear the name of the great violinists who used them.

"Just as a violin looks better from much use, and takes on a richer patina from the constant rub of fingers, so it sounds better from much use."

Then was a Stradivarius great when it was first made?

"Yes, of course it was great, but greater after it had been in use a couple of centuries. There may be some 'Stradivarius' making violins today whose instruments we think are good but which can be proven great only a couple of centuries hence.

"A violin needs to have its merits brought out, or coaxed from it. You have to take your violin and clean it and care for it and love it.

"I have a young friend who is a remarkable musician but on his violin he cannot play harmonics. He can play them on mine. They're in mine. Mine knows what's expected of it."

Francescatti likes New York, its soaring buildings and its unforgettable skyline. He likes Boston which reminds him of French cities. And he likes Monterey which is near Tanglewood, so that if he's with fellow musicians all winter on tour, he's surrounded by fellow musicians, even by the entire Boston Symphony, during the Berkshire Music Festival in the summer.

[72]

TIGHT BINDING

SPRINGFIELD, MASS.
REPUBLICAN

MAY 9 1954

Copland's New Opera Given at Tanglewood

Land,' With American Theme, Will England Premiere Aug. 2, 3; Ernst e Princess and the Pea' Listed July 27

Boston, May 8—"The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and its New England premiere as the major project this summer of the Berkshire Music Center's Opera department, the Boston Symphony Orchestra announces. There will be two performances of "The Tender Land" in the Theater-Concert Hall at Tanglewood, Lenox, on Monday and Tuesday evenings, Aug. 2 and 3.

Opera by Toch

There will be a single performance on July 27 of a double bill of Ernest Toch's one-act opera, "The Princess and the Pea," and the 16th-century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will have its first performance in the U. S.

The Music Center, of which Mr. Copland is assistant director, is the summer school maintained by the Boston Symphony Orchestra in connection with its annual Berkshire Festival concerts.

Admission to Tanglewood for the opera performances is by invitation to the Friends of the Berkshire Music Center, who support its activities with contributions. Membership in the Friends results also in an invitation to some 40 additional concerts by students during the Tanglewood season, July 5-Aug. 15.

In announcing "The Tender Land," Frederic Cohen, who will head the Berkshire Music Center's Opera department this summer while its head, Boris Goldovsky, is on leave of absence, said that the planned production by students at Tanglewood will be different in conception from the opera's premiere by the New York City Opera Co. at New York Center on April 1.

Colloquial Flavor

Mr. Copland says of his work: "The music is very plain, musically plain. It has a colloquial flavor, even, and in some spots is quite folkish."

The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Edward Weston in a book about Southern tenant farmers in the 30's, "Let Us Now Praise Famous Men" by James Agee. The two acts, lasting an hour and a half, it tells the story of Laurie, eldest of two daughters of a farmer's wife, and her decision on the eve of her graduation to strike out for happiness beyond the horizons of the farm.

Mr. Cohen, who, as director of the Opera Theater of the Juilliard School of Music, has staged several productions at Juilliard, is a stranger to the Berkshire Music Center's opera department, which in 1946 with Eric Crozier he started the first American performance of Britten's "Peter Grimes," and a season later was asociated with Boris Goldovsky in the American premiere of Mozart's "Idomeneo."

Cohen will bring to Tanglewood some of his Juilliard associates in the opera department: Mortimer Siegel as stage director; Elsa Kahl as acting coach; Emanuel Balaban for singing coaching; Frederic Waldman as conductor and Thomas de Gaetani as technical director. John Blankenship will return as the opera department designer, Leo Van Witsen as its costume head, Felix Wolfes as coach, and Ludwig and Laura Zirner to head the associate division.

Based on Fairy Tale

Based on a Hans Christian Andersen tale, with book by Benno Ulkan, English version by Marion Jones Farquhar, Toch's "The Princess and the Pea" was composed in the spring of 1927 for a festival of contemporary music in Baden-Baden, Germany. Its first American performance in 1936 was by the WPA-Federal Theater in New York, and it has since been given in a number of college opera workshops. Its composer will be guest conductor at the Berkshire Music Center this summer.

Less known is "L'Amfiparnaso" composed in 1594, which Mr. Cohen describes as a five-part unaccompanied choral setting. A plot is described in which Commedia dell'Arte characters figure, and at Tanglewood it will be staged as a pantomime, with the opera department assisted by the choral department.

NEW YORK, N. Y.
HERALD TRIBUNE

MAY 16 1954

Music News: Tanglewood To Hear 'Tender Land'

FRANCIS D. PERKINS

Brandeis University has been to carry out its plans for its festival, Aaron Copland's Tender Land" would have staged in Waltham this e. But on-and-off campus struction has made a 1954 ndeis festival unfeasible, and event has been put off to year. "The Tender Land," t year, will not have to wait ter long for its first New Engd production, which will be n by the Berkshire Music ter's opera department Monand Tuesday nights, Aug. 2 3, at Tanglewood, Lenox, ss.

The center will also give a ible bill, Orazio Vecchi's six-nth-century madrigal opera, Amfiparnasso," and Ernst ch's "The Princess and the a," on Tuesday, July 27. According to Frederic Cohen, who ads the opera department this mmer, the Tanglewood proction of "The Tender Land" ll differ in conception from e one first staged here by the ty Opera on April 1.

"The Princess and the Pea," st performed in 1927 at Baden aden in Germany, was introced to America by a W. P. A. pera company in New York in ne, 1936. The Vecchi work, hich has been heard here in oncert form, will have its first merican stage performance.

TOLEDO, OHIO
BLADE

MAY 9 - 1954

Tanglewood Slates New, Old Operas

Special to The Blade

BOSTON, May 8 — "The Tender Land," a new opera by Aaron Copland on an American theme, will have its second production anywhere and its New England premiere as the major project this summer of the Berkshire Music Center Opera Department, the Boston Symphony Orchestra announces.

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* * *

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WORCESTER, MASS.
TELEGRAM

MAY 7 - 1954

High Mass To Be Celebrated At Tanglewood May 22

Most Rev. Christopher J. Weldon, bishop of Springfield, will celebrate a pontifical high mass in the Tanglewood Music Shed, Lenox, on May 22, highlighting the biennial convention of Massachusetts Court, Catholic Daughters of America.

Delegates from the two Worcester CDA groups, Court Bishop O'Leary and Court Bishop Wright, will attend convention sessions May 21-23 in Pittsfield and Lenox.

First at Tanglewood

The pontifical mass will mark the first time such an event has been held at Tanglewood, site of the Boston Symphony Orchestra's annual Summer Berkstire Music Festival. A special altar is being constructed on the stage of the shed for the mass, which will be celebrated in observance of the Marian Year.

A choir of 250 voices from Cathedral High School, Springfield, will be led by Rev. James P. Sears, director of church music for the Springfield diocese. George Hart of St. Michael's Cathedral, Springfield, will be organist.

100-Voice Choir

The proper of the Mass will be sung by a 100-voice choir composed of seminarians and priests from six Berkshire County religious communities.

More than 200 altar boys from Berkshire area parishes will be under the direction of Rev. John J. Murphy of St. Mary's Church, Pittsfield.

Delegates to the convention will be led in procession by Miss Catherine A. Dwyer of Boston, state regent, and Misses Marion T. Byron, grand regent of Court Bishop Conaty, Pittsfield, and Helen O'Connell, grand regent of Court Bishop Weldon, Springfield, co-chairmen of the convention.

The Bishop Conaty Assembly, fourth degree Knights of Columbus, will serve as honor guard. Catholic Boy Scouts and leaders from the Berkshire area will assist in traffic direction and parking under the direction of Rev. Thomas M. Courtney of Sacred Heart Church, Pittsfield.

Rev. Robert L. Ahern, pastor of St. Charles Church, Pittsfield, is in charge of arrangements for the mass, which will be celebrated at 10 a. m.

"Sun" - May 8, 1954

HANOVER, PA. SA

The fifth season of Charl Munch as Conductor of the Boste Symphony Orchestra came to close on Saturday, May 2, wi Beethoven's Ninth Symphony. M Munch flies to Paris this wee where he will conduct the Orchestre Nationale and the Orchestre de l'Opera. He will conduct in the Festival at Bordeaux, where he will present in the Cathedral Berlioz' "L'Enfance du Christ." He will also conduct in the Festival in his native Strausbourg.

Returning to America, he will open the Berkshire Festival in Lenox, Mass. on July 10 with Berlioz' "The Damnation of Faust," the first of all the principal works of Berlioz which will be performed at Tanglewood in honor of the French composer's anniversary season. Mr. Munch, after the conclusion of the Festival on August 15, will return to Europe to conduct te Besancon and at the Edinburgh Festival.

He will open the Seventy-fourth season of the Boston Symphony Orchestra in Symphony Hall on October 8. The Saturday night concerts next season will be broadcast on the NBC network.

In his addition to his activities as Conductor, Charles Munch has found time to write a book which will shortly be published in French and subsequently in English. It is entitled, "Je suis chef d'orchestre" ("I am a conductor").

A resume of the Boston Symphony programs through the five years under the directorship of Mr. Munch shows 408 performances of works by 104 composers. Of these, 36 works have been by 23 composers American by birth or long residence. These five years have included this Orchestra's first tour of Europe in the spring of 1952, and its first transcontinental tour in the spring of 1953.

The Boston Symphony Orchestra is propably the most active in the country. Its total number of concerts for the season 1953-4, including the Pops concerts and outdoor Esplanade concerts in Boston conducted by Arthur Fiedler, is 217; the over-all season, 45 weeks.

NEW YORK, N. Y.
TIMES

MAY 15 1954

SIX SOLOISTS ADDED TO BERKSHIRE FETE

Six artists have been added to the roster of soloists for the six-week Berkshire Music Festival to be presented by the Boston Symphony Orchestra at Tanglewood, Mass., beginning July 7.

They are Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, Metropolitan Opera bass, and E. Power Biggs, organist.

Mr. Singher, Mr. Poleri, Mr. Gramm and Eleanor Steber, Metropolitan soprano, will be soloists in Berlioz' "The Damnation of Faust," to be presented Saturday evening, July 10, with Charles Munch conducting.

Mr. Poleri also will be the soloist in Berlioz' "Te Deum," which Mr. Munch will conduct at the concert of Saturday evening, Aug. 7, and in the Berlioz Requiem, with which Mr. Munch will close the festival on Sunday afternoon, Aug. 15.

Other soloists for the season will be Lukas Foss, pianist, July 9; Claudio Arrau, pianist, July 11; Vera Franceschi, pianist, July 17; Leo Smit, pianist, July 18; William Primrose, violist, July 25; Doriot Anthony, flutist, July 30; Ruth Posselt, violinist, Aug. 1; Seymour Lipkin, pianist, Aug. 6; Zino Francescatti, violinist, Aug. 8, and Nicole Henriot, pianist, Aug. 14.

Two Saturday afternoon organ recitals will be played by Mr. Biggs during the latter part of the festival.

Conductors for this year's festival, in addition to Mr. Munch, will be Mr. Foss, Pierre Monteux and Hugh Ross.

SPRINGFIELD, MASS.
MORNING UNION

JUN 26 1954

375 So Far Signed For 12th Season at Berkshire Center

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, has passed the 375 mark, Miss Edith A. Bossler, registrar, reports. Additional applications are being processed daily, until the full enrollment of 400-450 is reached. The 12th season opens on Sunday, July 4. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Berkshire Music Center; composer Aaron Copland is assistant director; Ralph Berkowitz is dean; and Boston Symphony Manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector as his assistant.

Miss Bossler reports 30 foreign students to date, 12 from Canada, four frum Cuba, three each from France and Israel, one each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti. The Study Group includes seven from Canada, one each from France and Haiti.

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(Les Dernieres Nouvelles d'Alsace, Tues., 21 June, 1954)
ALBERT SCHWEITZER AND CHARLES MUNCH MEET AGAIN AT THE STRASBOURG FESTIVAL

Two great men of our part of the country met again in Strasbourg Sunday evening: Albert Schweitzer and Charles Munch, who has just had a triumphal succe ss in his home town. The two men are visibly struck by strong emotion; Albert Schweitzer ha s just listened to the second symphony of Brahms conducted by Ernest Munch's son as only he can. The lens has caught the two gre at men talking of bygone days. "If only your father were alive tonight," said Schweitzer to "Charry", whom he has known since the day he was born. Schweitzer and the Munch fami ly are linked (...in long and happy memory. Schweitzer and CM's papa, Ernest, were buddies and CM's older sister is married to Schweitzer's brother.)

DANVILLE, VA.
BEE

JUN 23 1954

A Violin, Like A Fairy Princess, Is Awakened By Prince Charming

NEW YORK (AP)—"A violin is like the fairy-tale Sleeping Beauty: it needs a Prince Charming to wake it up."

So said Zino Francescatti by way of explaining that there's something more to a Stradivarius than Stradivarius. Mrs. Francescatti put it in her words:

"A violin is like a wine: if it's good at the start, it's still better after aging."

Monsieur and Madame, both being violinists, speak with equal authority, though Mrs. Francescatti no longer plays concerts: "One in the family is enough," she says.

Her husband is one of the best waker uppers of violins, and he has been hailed by the experts here and abroad as a splendid Prince Charming in this professional field.

One of his last official acts, as he quit the concert platform for a long summer-time rest in his home in the Berkshires, in Monterey, Mass., was to sit for this interview. "Sit," however, is hardly the word for this distinguished artist who, being southern as well as French, may sit but does not often sit still. And his fingers are agile from talking, I am sure, no less than from fingering the violin.

He plays the "Hart" Stradivarius. Some months ago he was invited to Genoa to play the Stradivarius which Paganini—teacher of the teacher of Francescatti's father—had bequeathed to the Italian city. It was long unused, and needed working in.

"It had dried up, as a pair of shoes left in a closet dries up."

Starting from that, Francescatti discussed that ever popular and mystifying subject: the secret of the greatness of a violin.

"Some people think it's the varnish, or they call it Stradivarius. But the fact is, in my opinion, that a violin becomes good after it is played on by good violinists. Note that the great violins usually bear the name of the great violinists who used them.

"Just as a violin looks better from much use, and takes on a richer patina from the constant rub of fingers, so it sounds better from much use."

Then was a Stradivarius great when it was first made?

"Yes, of course it was great, but greater after it had been in use a couple of centuries. There may be some 'Stradivarius' making violins today whose instruments we think are good but which can be proven great only a couple of centuries hence.

"A violin needs to have its merits brought out, or coaxed from it. You have to take your violin and clean it and care for it and love it.

"I have a young friend who is a remarkable musician but on his violin he cannot play harmonics. He can play them on mine. They're in mine. Mine knows what's expected of it."

Francescatti likes New York, its soaring buildings and its unforgettable skyline. He likes Boston, which reminds him of French cities. And he likes Monterey, which is near Tanglewood, so that if he's with fellow musicians all winter on tour, he's surrounded by fellow musicians, even by the entire Boston Symphony, during the Berkshire Music Festival in the summer.

April 11, 1954

NEW YORK HERALD TRIBUNE, SUNDAY, APR

Scenes From Debussy Opera Go on NBC-TV in English

"PELLEAS AND MELISANDE"
NBC-TV OPERA
Scenes from Claude Debussy's five-act opera, presented yesterday afternoon from 4 to 5:30 p. m. over the National Broadcasting Co.'s Channel 4. The cast:
Pelleas ..... Doris Cunningham
Melisande ..... Virginia Haskins
Golaud ..... Carlton Gauld
Arkel ..... Lee Cass
Geneviève ..... Mary Davenport
Yniold ..... Bill McIver
Chorus: Jan Gbur, Ethel Gissene, Robert Jeffrey, Joseph Lambiase, Doris Okerson, Margaret Tynes and John Zadorozny
Conductor: Jean Morel.

By J. S. Harrison

Scenes from Claude Debussy's "Pelleas and Melisande," the greatest of musical plays, were presented yesterday afternoon by the NBC-TV Opera Theater. In so doing, the network continued to uphold its invaluable service of supplying this nation's television viewers with first class performances of operas new and old.

I imagine that no single work produced by NBC has burdened the company with so many shades of difficulty. "Pelleas" is a fiendishly fragile opera which collapses like a house of cards the moment it is touched by nervous hands. In addition, yesterday's rendition was offered in English, a language as little associated with Maeterlinck's tragedy as Greek is with "Hiawatha." For "Pelleas and Melisande," of all operas, is a study in the juncture of music and word, an essay in the manner by which the inflections of speech are able to create and control the rise and fall of a melodic line.

With this in mind, it came as a great surprise that Debussy's masterwork suffered not fatally from being sung in a tongue not its own. In fact, the skill and verbal talent of the NBC Opera Theater translation department may be roundly applauded for having provided a singable and unslangy version of the text, which left few, if any, crucial things unsaid. By this, however, I do not mean to imply that "Pelleas" in English is the equal, in expressive depth, of its French original. No amount of linguistic wizardry will ever make "If I were God, if I were God I would show pity" a substitute for the sonorously mighty "Si j'etais Dieu, j'aurais pitie du coeur des hommes." And in looking over my notes, I find at least twenty-five examples in which divergencies between the opera's prose and the NBC translation are vast and significant.

But, when all is said and done, if we are to involve the TV audience at large in an art form which is certainly unfamiliar to them, we must sacrifice something. The laminated quality of "Pelleas," which allows words and music to appear as though they both arose out of one source, was yesterday's sacrifice. It is not, all things considered, a great one.

The production was—as is ever the way of NBC's brilliant technical staff—entirely in keeping with the misty and somber mood of the plot. And while the lighting seemed a mite dark to accommodate all the gestures and facial attitudes of the performers, the fault may well be due to this reviewer's inability to properly operate the numberless dials on his television set.

Vocally, also, the occasion was a grand one. Miss Haskins, a wee slip of a girl, is in her physical disposition a perfect Melisande; and even the slight and bodiless character of her voice did little to destroy a generally superior impression. For his part, Mr. Cunningham, as Pelleas, was noble and elegant and he stayed in tune, the latter condition being infrequently observed by Debussy heros. And Mr. Gaul, as always, was a vocally powerful and majestic Golaud. Indeed, why more use is not made of Mr. Gaul's artistry is a mystery no one seems prepared to solve.

The performance was under the direction of Jean Morel. In effect, he was the star of the show. But then, whenever Mr. Morel conducts a French opera, he always is.

SPRINGFIELD, MASS.
REPUBLICAN
APR 18 1954

'Tanglewood Story' Among Films On Library Schedule

Film programs will be presented under the sponsorship of the City Library on Thursday, at 7.30 p. m., in the Winchester Square Branch Library, and Friday, at 8 p. m., in the William Pynchon Memorial Building.

At Winchester Square Branch Library "A Picture of Britain" "Royal Scotland," and "The Tanglewood Story" will be shown. "A Picture of Britain" depicts the changes in the British economy and social life in postwar Britain. "Royal Scotland," in color, shows scenes of the Scottish countryside as well as the historic cities which are most closely associated with the royal family.

Tanglewood Scenes

"The Tanglewood Story," a film produced by the United States Department of State to interpret American culture to people in other countries, presents a thrilling picture of the Boston Symphony Orchestra conducted by Serge Koussevitsky, and smaller groups of musicians receiving instruction from Leonard Bernstein and Aaron Copland. There are many scenes of students participating in informal performances, and the large audiences which gather for the major performances.

At the William Pynchon Memorial Building, two films will be presented under the joint sponsorship of the City Library and the Connecticut Valley Historical Museum. "The Life Along the Waterways," a film in color, shows the plant and animal life along a small stream in Connecticut which empties into Long Island Sound. In "The River" the Mississippi from its source to the Gulf of Mexico is dramatically presented, with a musical score by Virgil Thomson in the background.

All of the films to be shown are from the collection of the City Library and may be borrowed on a library card by groups presenting film programs. These programs are free and the public is cordially invited.

NEW YORK TIMES, SATURDAY, APRIL 17, 1

Manager of Boston Symphony to Retire After 40 Years' Service With the Group

George E. Judd, an official of the Boston Symphony for forty years and its manager since 1935, announced his imminent retirement to members of the orchestra at a rehearsal last Wednesday morning, it was learned yesterday. Mr. Judd will leave the organization at the end of the summer's Berkshire Festival. He will be succeeded by Thomas D. Perry Jr., assistant manager.

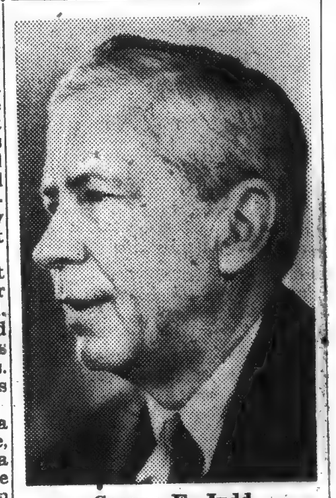
It was Mr. Judd's boast that he had worked under the founder of the Boston Symphony, Col. Henry L. Higginson, and had been assistant to the orchestra's first manager, Charles A. Ellis. The Boston Symphony was formed in 1881.

Mr. Judd plans to retire to a farm he owns near Cannonsville, N. Y. He was born in that area in 1887. From 1907 to 1911 he attended Harvard, and then spent three years in Washington as secretary to a member of Congress. He became Mr. Higginson's secretary in 1914, secretary to Mr. Ellis, 1915-18, and assistant manager of the Boston Symphony, 1918-35.

Yesterday, Mr. Judd said that he was finishing his career in the musical field and that he had no plans except to work on his farm. He added that he "had found a good man" in his successor.

During Mr. Judd's tenure the Boston Symphony established the Berkshire Festival, which last year broke all attendance records for the summer series. Mr. Judd also was one of the guiding spirits of the orchestra's first coast-to-coast tour, in the spring of 1953. Last week he negotiated a contract with the National Broadcasting Company under which the Boston Symphony will replace the N. B. C. Symphony for a series of weekly Saturday evening concerts.

Mr. Perry went to the Boston Symphony after World War II. He had managed the placement bureau of the Curtis Institute of Music in Philadelphia and had managed the concert hall of the New England Mutual Life Insurance Company. For the last four summers, Mr. Perry has been executive secretary of the Berkshire Music Center in addition to his work as assistant manager of the Boston Symphony.



George E. Judd

ALBANY, N. Y.
TIMES-UNION
APR 20 1954

The Roving Reporter:

Melville, Hawthorne Amity Lapsed Due to Geography

By TIP ROSEBERRY

The grass is greening at Tanglewood. Before we know it the blankets will be breaking out like dandelions all over it to cushion the reclining worshippers at the shrine of noble music.

Once again the devotees will be reminded of the Tanglewood literary tradition—of how Nathaniel Hawthorne lived in the little red cottage at the time he wrote "Tanglewood Tales."

A GREATER BOOK

It is curious the the name of Herman Melville has been so little exploited in publicity of the Berkshire Music Festival, for that lovely spot—and particularly the presence of Hawthorne there—had an incalculable influence upon him in the fashioning of "Moby Dick", a greater book than Hawthorne ever wrote.

A remarkable coincidence is the part that two violent thunderstorms played in the history of Tanglewood. At the time of their first meeting on a picnic-party, Melville and Hawthorne were driven by a storm to take shelter together under shelving rocks on Monument Mountain, and this began their communion of souls. In 1937, when Tanglewood concerts were being held under a circus-tent, a furious storm ruined a concert and brought about the erection of the Music Shed.

The meteoric Melville-Hawthorne relationship — which waned as fast as it waxed — was much misunderstood in the past. The notion even grew that Hawthorne, after inspiring Melville to his finest work, then let him down by cooling towards him.

A more sensible view of the matter is set forth by Randall Stewart, of Brown University, in an essay included in the little book of "Moby Dick Centennial Essays", put out by the Melville Society. It was first presented at the Centennial celebration at Williams College.

IT'S FRIENDSHIP

The two authors were on the most intimate terms for 15 months, then Hawthorne left the Berkshires. They saw each other briefly only twice after that. Rather than an estrangement, Stewart thinks: "The best explanation of the lapse is simply the absence of opportunities to meet and smoke and drink and talk together . . . Friendships of the Hawthorne-Melville sort seem to require a vis-a-vis basis and the accoutrements of conviviality."

He points out that "geographical proximity counted for more then than it does now"; that Hawthorne was in Europe for seven years, and that when he returned he was a sick man. "If Hawthorne had remained in the Berkshires," he says, "the issue might have been different."

STATEN ISLAND, N. Y.
ADVANCE
APR 7 - 1954

Great Kills Club Hears Talk on Music Festival

"America's challenge to European music festivals" is the Tanglewood Music Festival held each year in Stockbridge, Mass., according to Miss Jeanne Smith, an English teacher at Tottenville High School.

Miss Smith gave a talk on the Massachusetts event, also called the Berkshire Festival, at a meeting of the Great Kills Woman's Club yesterday afternoon in the Great Kills clubhouse.

The festival is usually held from early July until mid-August, said Miss Smith, and features the Boston Symphony Orchestra. It is called Tanglewood because it is held on an estate of that name, which was donated to the festival in 1936.

The festival grew from an attendance of 5,000 people to last year's total of 150,000, said Miss Smith.

Mrs. Thomas Hyland, president Mrs. William Kain, Mrs. Edwin Jones, Mrs. Robert Millner, and Mrs. William Siersema were named delegates to a spring meeting of the New York City Federation of Women's Clubs May 7 in the Hotel Astor, Manhattan.

Hostesses for the day were Mrs. Kain, chairman, Mrs. John Shepard, Mrs. S. T. Schiele, Mrs. Jones, Mrs. Siersema, Mrs. Anna Sargent, Mrs. Leroy Fisher, and Mrs. Charles Asensio.

The group will sponsor a President's Day luncheon April 28 in the Richmond County Country Club, under the chairmanship Mrs. David Napier.

Mrs. Hyland presided at yesday's session. The program arranged by Mrs. Horace L

NORTH ADAMS, MASS.
TRANSCRIPT
APR 29 1954

Unable to Stage Benefit for Lenox

The Boston Symphony orchestra has informed Lenox town officials that it cannot stage an extra concert this summer a Tanglewood for the benefit o the town.

Lenox officials had suggested the benefit concert as a means of helping the town meet the extra fire, police and library costs resulting from the operation of the Berkshire Symphonic festival and Berkshire Music center at Tanglewood each summer. But President Henry B. Cabot of the orchestra trustees, in a reply, said "We have obligated ourselves concertwise to as great an extent as it would be wise to do this summer." Mr. Cabot said he was not sure what could be done in future seasons but he indicated that if the orchestra held a benefit for Lenox, other communities, particularly Stockbridge, probably would feel they should get some help too.

BOSTON, MASS.
HERALD
JUN 26 1954

SOPRANO SONGSTRESS Jean Lunn, post-deb daughter of the John A. Lunns of Cambridge, is a member of the Radcliffe Choral Society, which is on a transcontinental tour with the Harvard Glee Club. They'll return to Tanglewood early in July for the performance of "The Damnation of Faust" with the Boston Symphony Orcheestra under the direction of Charles Munch. On July 30, Jean and her mother will sail on the Ile de France for an eight weeks trip to Europe. They'll go first to the Bayreuth Festvial in Germany, where Jean, who will be a senior at Radcliffe this fall, will do research for her thesis. They'll als go to the Salsburg Festival and later to France. Switzerland and the British Isles, returning home on La Liberte.

DEAN LUNN

CHICAGO, ILL.
SUN & TIMES
APR 25 1954

MUSIC

Aspen,

By Felix Borowski

THE BERKSHIRE FESTIVAL, with Charles Munch as director, opens July 7 and continues to Aug. 15. As at Aspen, there is an effective combination of solo, chamber and orchestral music. The Boston Symphony Orchestra will be heard in the Music Shed, with Munch, Pierre Monteux, Jean Morel and Richard Burgin as conductors.

In the smaller hall such chamber music organizations as the Griller String Quartet, the Albineri Trio, the Kroll String Quartet and Bel Arte Trio will play, as well as the Zimbler Sinfonietta. Zino Francescatti, violinist, also is scheduled for a sonata program.

The most weighty feature of the Berkshire Festival will be a commemorative cycle of works by Hector Berlioz. His "Damnation of Faust," "Romeo and Juliet," Requiem, Te Deum, and various orchestral pieces will be performed.

The program at Lenox may not contain the numerous novelties set forth at Aspen, but it will offer a number of interesting works not in the hackneyed category—Haydn's "Nelson" Mass; Piston's Fourth Symphony, Copland's Piano Concerto, Ibert's Flute Concerto etc.

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April 11, 1954

NEW YORK HERALD TRIBUNE, SUNDAY, APR

Scenes From Debussy Opera Go on NBC-TV in English

"PELLEAS AND MELISANDE"
NBC-TV OPERA

Scenes from Claude Debussy's five-act opera, presented yesterday afternoon from 4 to 5:30 p. m. over the National Broadcasting Co.'s Channel 4. The cast:

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Melisande ..... Virginia Haskins
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ALBANY, N. Y.
TIMES-UNION
APR 20 1954

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Melville, Hawthorne Amity Lapsed Due to Geography

By TIP ROSEBERRY

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BOSTON, MASS.
HERALD
JUN 26 1954

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DEAN LUNN

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STATEN ISLAND, N. Y:
ADVANCE
APR 7 - 1954

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The festival is usually held from early July until mid-August, said Miss Smith, and features the Boston Symphony Orchestra. It is called Tanglewood because it is held on an estate of that name, which was donated to the festival in 1936.

The festival grew from an attendance of 5,000 people to last year's total of 150,000, said Miss Smith.

Mrs. Thomas Hyland, president Mrs. William Kain, Mrs. Edwin Jones, Mrs. Robert Millner, and Mrs. William Siersema were named delegates to a spring meeting of the New York City Federation of Women's Clubs May 7 in the Hotel Astor, Manhattan.

Hostesses for the day were Mrs Kain, chairman, Mrs. John Sheppard, Mrs. S. T. Schiele, Mrs. Jones, Mrs. Siersema, Mrs. Anna Sargent, Mrs. Leroy Fisher, and Mrs. Charles Asensio.

The group will sponsor a President's Day luncheon April 28 in the Richmond County Country Club, under the chairmanship Mrs. David Napier.

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SPRINGFIELD, MASS.
REPUBLICAN
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CHICAGO, ILL.
SUN & TIMES
JUN 5 1954

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The most weighty feature of the Berkshire [illegible] commemorative cycle of [illegible] His Damnation [illegible] and Juliet," Requiem, Te[illegible] of Faust," [illegible] orchestral pieces will be [illegible] performed.

The [illegible] at Lenox may not contain the [illegible] novelties set forth at Aspen, but it will [illegible] number of interesting works not in the [illegible] category—Haydn's "Nelson" Mass, [illegible] Fourth Symphony, Copland's Piano Concerto, Ibert's Flute Concerto, etc.

[173]

April 11, 1954

NEW YORK HERALD TRIBUNE, SUNDAY, APR

Scenes From Debussy Opera Go on NBC-TV in English

"PELLEAS AND MELISANDE"
NBC-TV OPERA
Scenes from Claude Debussy's five-act opera, presented yesterday afternoon from 4 to 5:30 p. m. over the National Broadcasting Co.'s Channel 4. The cast:
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Melisande ..... Virginia Haskins
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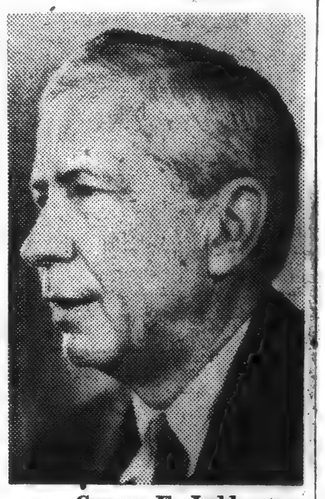

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CHICAGO, ILL.
SUN & TIMES
APR 25 1954

MUSIC

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Music: Premiere of Two-Act Opera

Copland's 'Tender Land' Is Put On at Center

THE TENDER LAND, opera in two acts by Aaron Copland; text by Horace Everett; costumes by John Boyt; sets by Oliver Smith; staged by Jerome Robbins; conducted by Thomas Schippers. At the City Center.

Ma Moss	Jean Handzlik (debut)
Laurie	Rosemary Carlos (debut)
Top	Andrew Gainey
Martin	Jon Crain
Grampa	Norman Treigle
Splinters	Michael Pollock
Mrs. Splinters	Mary Kreste
Beth	Adele Newton (debut)
Mrs. Jenks	Teresa Gannon
Mr. Jenks	Thomas Powell

AMAHL AND THE NIGHT VISITORS, opera in one act by Gian-Carlo Menotti; text by the composer; sets and costumes by Eugene Berman; staged by the composer; conducted by Thomas Schippers.

Amahl	William McIver (debut)
Mother	Rosemary Kuhlman
Three Kings	Michael Pollock
	Richard Wentworth
	Lawrence Winters
Servant	William Starling

By OLIN DOWNES

AARON COPLAND'S first full-length opera, "The Tender Land," the libretto by Horace Everett, received its première as the first half of a double bill by the New York City Opera Company Thursday night at the City Center.

This Aaron Copland "first" attracted a brilliantly representative audience and the opera was heard with every sign of respect and appreciation. How long sustained the applause and the recalls were after this scribe hurried from the theatre to do his reviewer's stint cannot be detailed here. But the impression was of a reception somewhat conditional, and of a second act that had a less inspired and effective concluding scene than the first one.

And this, in the present observer's opinion, was inevitable, because of the libretto. It is a book that simply does not convince, or present much that is of character, or motivation, or consequence. The composer often produces interesting music, not because of, but mainly in spite of this flimsy and pseudo-dramatic material.

There is no need here to particularize the opera's story. It is said that the plot of "The Tender Land" was conceived before the warm and compelling drama of William Inge's "Picnic," came to this city last season. Hence the similarity of the fundamental idea of both drama and opera is accidental.

But anyone who has seen "Picnic" with its play of passions and powerful dénouement, and compared it with Thursday night's affair, will immediately have realized the difference between the thing that is real and the thing that is theoretical and artificial.

The end of the opera comes when the unhappy and awakened girl, Laurie Moss, her lover having disappeared and her dream vanished, decides that she must leave home and "break that pattern and assert her own being." Then, the mother turns to her younger daughter — the baby sister, rather insufferable on the stage—"knowing that the one responsibility has ended and another has begun."

To the eye in the heatre, this is unconvincing and a singularly inconclusive curtain.

One place where Mr. Copland's music says much to us is the fine quintet sung at the fall of evening by the principal characters. The , peace and poetry of the silent fields and sky, the tranquility and solace of those for whom the day's work is done, are in it. And this motivation harks back to and completes the effect of the music of the sunrise and the stretching plains that opens the opera and unifies the entire musico-dramatic structure.

Then there is the love duet of the second act, which, so far at least as Martin, the man in it is concerned, has a straightforward melodic, operatic splurge, expressive enough even if written, as one suspects of a composer of Mr. Copland's sensitivity and horror of the banal, as perhaps a concession, if a skilful one, to the commonly acknowledged needs of the lyric theatre.

The most deeply emotional and imaginative passage of the score, at least at a first hearing, is the moment when the dance that has been sheer romping and gaiety suddenly is transformed, as the figures of the dancers become shadowy, and the music becomes that of an inner world of tenderness and longing.

A motive admirably reflective of this is reiterated and developed, quite symphonically, through the scenes that lead to the final parting of Laurie and her suitor. There is also to be applauded the dance to the fiddle tune in the celebration of Laurie's graduation by the assembled guests, and the ditty in the style of a folk rhyme sung by Top, the drifter. The music d'action, when Top drags Martin hurriedly away from his rendezvous with Laurie in the morning is telling, and so is Martin's brief song of departure.

But the musical characterization is a very one-sided affair. Of the women, their natures and feelings, Mr. Copland's music tells us very little. We do not once feel them as persons or passions, either. The men, including the rough old hard-drinking grandfather, have outline and contour. The ladies are sexless and negligible. The libretto hardly makes anything else possible, and there are many lines that are uninspiring for musical setting, as there is also a good deal of music that is pulseless, dry, and uninspired.

Mr. Copland's orchestration is fine-grained subtly colored, and considerate of the voices.

The performance was effective in much the same way as the music and the singing—on the part of the men, excellent; on the part of the women, uninteresting and insipid. What could they do? The stage designs of Oliver Swift, done with economy of line and imaginative suggestion, were atmospheric in the Grant Wood style.

The dramatic direction of Jerome Robbins was usually effective, though not so skilfully planned in the sudden transitions from the dance in the lighted room and the emergence of certain figures from it into the night scene outside. This can probably be adjusted in future performances. Thomas Schippers conducted masterfully and made the orchestra speak.

It is said that Mr. Copland, distrustful of his limited experience of operatic composition and the exigencies of the lyric stage, intended originally to try out this opera, commissioned of him through the League of Composers by Richard Rodgers and Oscar Hammerstein 2d, in some theatre outside the metropolitan area till he found out how certain of his effects worked out in actual performance.

This Clipping From
SYRACUSE, N. Y.
POST-STANDARD
APR 11 1954

Overtones

Santa Barbara Venue Of Festival of Music

BY WILLIAM FLEMING

When it was no longer fashionable for Europeans to spend their summers at a spa drinking mineral water, the hotel keepers and city fathers had to think fast. They came up with the idea of a music festival, probably, more from economic desperation than from any very deep desire to become patrons of the arts. It not only caught on, but turned out to be the neatest trick of the tourist trade since medieval pilgrimages went out of date.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
APR 16 1954

Plans for the Berkshire Festival at Lenox, Mass., have now been fully formulated Jean Morel of the Paris Opera Comique and Juilliard, School in New York will head the conducting and orchestra departments. Aaron Copland and Lukas Foss will be the joint leaders of a study group on modern music. It is something of a surprise to find the name of Ernst Toch on the list as guest teacher of composition after some of his recent pronouncements on the subject.

MUNCH TO CONDUCT

Charles Munch, Director of the Center, will conduct 8 of the 12 symphony concerts, while Pierre Monteux will do two. The most interesting programs seem to be the performance of Berlioz's Damnation of Faust, on Saturday July 10; the all-Cesar Franck concert on Sunday, July 18, which will include three seldom heard symphonic poems, Les Eolides, Le Chasseur Maudit, and Les Djinns. The entire Romeo and Juliet choral symphony of Berlioz will be played on Saturday, July 31 and the great Requiem on August 15. For reservations and information address the Berkshire Festival, Symphony Hall, Boston 15, Mass.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
APR 16 1954

INSTRUMENTAL AUDITIONS

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The Berkshire Music Center will hold its twelfth session from July 5 to August 15 at Tanglewood under the direction of Charles Munch with Aaron Copland as assistant.

Students accepted for the student orchestra as well as active participants in the other advanced departments of the school, are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

WORCESTER, MASS.
GAZETTE
JUL 3 1954

PREPARES FOR TANGLEWOOD OPENING

LENOX—Charles Munch, music director for the past five years of the Boston Symphony Orchestra, who will direct its Berkshire Festival at Tanglewood in Lenox Monday through Aug. 15. The festival is in its 17th season, and is the 15th in which the Boston Orchestra has participated. Mr. Munch also directs the Berkshire Music Center, the Summer school of music operated by the orchestra in connection with the festival.

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Copland's 'The Tender Land' Has Its World Premiere

N. Y. C. OPERA

World premiere of Aaron Copland's two-act opera. Presented in a twin bill with Gian Carlo Menotti's Amahl and the Night Visitors. Libretto by Horace Everett. Sets by Oliver Smith. costumes by John Boyt. Stage director: Jerome Robbins. The cast:

Ma Moss	Jean Handzlik (debut)
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Splinters	Michael Pollack
Mrs. Splinters	Mary Kreste
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CONDUCTOR: Thomas Schippers

By Jay S. Harrison

The very first chord of Aaron Copland's new two-act opera, "The Tender Land," premiered Thursday at the City Center, lets the secret out. We are to hear a landscape piece, say the opening measures; we are to hear wide-spread open harmonies, and melodies as simple and guileless as a child's prayer. We are, in fact, promised a full hour and a half of these individual qualities and features long ago brought to music by Mr. Copland and since sent round the world as a genuine representation of what has become our national style.

But, alas, though these promises are fulfilled, the final product is not at all the equal of Mr. Copland's best work. For while the texture, the sentiment, the clarity and purity of the ideas remain, in "The Tender Land," a mate to similar aspects in his most successful ballets and symphonies, the opera is lacking in the inner compulsion, the sheer verve and spontaneity that have made his orchestral pieces a major contribution to the repertoire.

"The Tender Land's" most obvious fault, to my ears at any rate, is its lack of really eloquent tunes. Here and there a few began to soar, but soon their flight is clipped. Throughout, there are moments to indicate that Copland—and the very best of him—will be placed before us, that we are due for the easily digestible and highly contagious brand of folkishness that is the composer's way; but as often as not our expectations are only mildly satisfied. As a result, Mr. Copland remains constantly on the brink of his own especial kind of greatness without taking that final plunge to bring this greatness to us.

What the composer has achieved in doing, however, is to create a genuine atmosphere piece that breathes, smells, even feels like the Mid-West. It is homespun, gentle, sweet and casual. In "The Tender Land" time moves slowly and life is unhurried. People grow up, grow old, have their little problems and accept them. There is no metropolitan hysteria, no screaming for survival. As outlined in his libretto, Horace Everett tells a simple tale of two drifters who arrive on a farm the very day that the young girl of the household is to graduate from high school. At a party to mark the occasion, she and one of the hoboes fall in love and plan an elopement that is doomed from the start. That, in the barest outline, is all. It is a characteristic and inconsequential situation that offers no room for high passion and searing drama.

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The production as a whole is perfect. I, for one, have never seen an operatic cast with artists resembling so closely the persons they are meant to impersonate. And the singing, especially that of Mr. Treigle, was polished, rounded and remarkably in keeping with the character of the score. Two newcomers to the City Center, Jean Handzlik and Rosemary Carlos, revealed in their initial appearance considerable poise of manner, and voices that are hearty, colorful and soundly under control.

All told, then, "The Tender Land" has been given a splendid mounting. From its nostalgic setting by Oliver Smith to the vigorous and authoritive conducting of Thomas Schippers, it is ever a treat for eye and ear. And though "The Tender Land" itself is covered with blemishes, it has to be heard by any one pretending even a remote interest in opera. For it is a work by Aaron Copland. That should be recommendation enough.

SPRINGFIELD, MASS.
REPUBLICAN
APR 25 1954

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During the long and colorful history of the internationally famous Berkshire Festival at Tanglewood the shed, which accommodates some 5000, has never been used for any other purpose other than concerts by the Boston Symphony Orchestra.

A large all-male choir will sing the Gregorian mass.

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NORTH ADAMS, MASS.
TRANSCRIPT
APR 15 1954

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Mr. Adler had not previously conducted "Aida" at the Metropolitan, and perhaps his unusual double function as conductor and Chorus Master had something to do with the gratifying precision and sonorousness

BOSTON, MASS.
MORNING GLOBE
APR 18 195

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For applications and catalogue, address The Registrar, Berkshire Music Center, Symphony Hall, Boston, 15, Mass.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUN 30 1954

Announce Changes In Tanglewood Program

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, are announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

ry' Among ry Schedule

he changes in the British my and social life in postwar n. "Royal Scotland," in shows scenes of the Scottish yside as well as the historic which are most closely as- ed with the royal family.

Tanglewood Scenes

Tanglewood Story," a film ced by the United States De- ent of State to interpret ican culture to people in countries, presents a thrill- icture of the Boston Sym- Orchestra conducted by Koussevitsky, and smaller s of musicians receiving in- ion from Leonard Bernstein Aaron Copland. There are scenes of students participat- informal performances, and rge audiences which gather e major performances.

he William Pynchon Memori- ilding, two films will be pre- under the joint sponsorship e City Library and the Con- ut Valley Historical Museum.

Life Along the Waterways," n in color, shows the plant animal life along a small m in Connecticut which es into Long Island Sound. The River" the Mississippi its source to the Gulf of o is dramatically presented, a musical score by Virgil son in the background.

of the films to be shown are the collection of the City Li- and may be borrowed on a y card by groups presenting programs. These programs ee and the public is cordially d.

ORTH ADAMS, MASS.
TRANSCRIPT
APR 29 1954

...n Symphony able to Stage nefit for Lenox

e Boston Symphony orche- has informed Lenox tow ials that it cannot stage a concert this summer a lewood for the benefit o town.

nox officials had suggested benefit concert as a means elping the town meet the ex- fire, police and library costs lting from the operation of Berkshire Symphonic festival Berkshire Music center at glewood each summer. But sident Henry B. Cabot of th nestra trustees, in a reply "We have obligated ou es concertwise to as great ent as it would be wise to summer." Mr. Cabot said s not sure what could be d uture seasons but he ind that if the orchestra he nefit for Lenox, other com ies, particularly Stockbr bably would feel they sh some help too.

CHICAGO, ILL.
SUN & TIMES
APR 25 1954

MUSIC Aspen,

By Felix Borowski

E BERKSHIRE FESTIVAL, with s Munch as director, opens July 7 ntinues to Aug. 15. As at Aspen, there effective combination of solo, chamber chestral music. The Boston Symphony tra will be heard in the Music Shed Munch, Pierre Monteux, Jean Morel an d Burgin as conductors.

he smaller hall such chamber musi vations as the Griller String Quarte bineri Trio, the Kroll String Quart el Arte Trio will play, as well as er Sinfonietta. Zino Francescatti, v also is scheduled for a sonata progra most weighty feature of the Berksh stival will be a commemorative orks by Hector Berlioz. His "Da Faust," "Romeo and Juliet," Requ eum, and various orchestral pieces erformed.

The program at Lenox may not contain e numerous novelties set forth at Aspen, t it will offer a number of interesting works t in the hackneyed category—Haydn's "Nel- n" Mass; Piston's Fourth Symphony, Cop- nd's Piano Concerto, Ibert's Flute Concerto c.

AMUSEMENTS April 3, '54 THE NEW YORK TIMES,

Music: Premiere of Two-Act Opera

Copland's 'Tender Land' Is Put On at Center

By OLIN DOWNES

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E, SATURDAY, APRIL 3, 1954 N.Y. Herald-Trib

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MORNING GLOBE
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POST-STANDARD
APR 11 1954

Overtones

Santa Barbara Venue Of Festival of Music

BY WILLIAM FLEMING

When it was no longer fashionable for Europeans to spend their summers at a spa drinking mineral water, the hotel keepers and city fathers had to think fast. They came up with the idea of a music festival, probably, more from economic desperation than from any very deep desire to become patrons of the arts. It not only caught on, but turned out to be the neatest trick of the tourist trade since medieval pilgrimages went out of date.

Plans for the Berkshire Festival at Lenox, Mass., have now been fully formulated. Jean Morel of the Paris Opera Comique and Juilliard School in New York will head the conducting and orchestra departments. Aaron Copland and Lukas Foss will be the joint leaders of a study group on modern music. It is no surprise to find the ... of Ernst Toch on the list ... teacher of composition ... of his recent pronouncements on the subject.

MUNCH TO CONDUCT

Charles Munch, Director of the Center, will conduct 8 of the 12 symphony concerts, while Pierre Monteux will do two. The most interesting programs seem to be the performance of Berlioz's dramatic legend, The Damnation of Faust, on Saturday, July 10; the all-Cesar Franck program on Sunday, July 18, which will include three seldom heard symphonic poems, Les Eolides, Le Chasseur Maudit, and Les Djinns. The entire Romeo and Juliet choral symphony of Berlioz will be played on Saturday, July 24, and the great Requiem on August 15. For reservations and information address the Berkshire Festival, Symphony Hall, Boston, Mass.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
APR 16 1954

INSTRUMENTAL AUDITIONS

Final auditions for instrumentalists applying for admission to the Berkshire Music Center at Tanglewood, the summer school maintained by the Boston Symphony Orchestra in connection with the Berkshire Festival, will be held at Symphony Hall, Boston on Friday, April 23 from 10 a.m. until 12 noon.

The Berkshire Music Center will hold its twelfth session from July 5 to August 15 at Tanglewood under the direction of Charles Munch with Aaron Copland as assistant.

Students accepted for the student orchestra as well as active participants in the other advanced departments of the school, are eligible for tuition grants from the Tanglewood Revolving Scholarship Fund.

WORCESTER, MASS.
GAZETTE
JUL 3 - 1954

PREPARES FOR TANGLEWOOD OPENING

LENOX—Charles Munch, music director for the past five years of the Boston Symphony Orchestra, who will direct its Berkshire Festival at Tanglewood in Lenox Monday through Aug. 15. The festival is in its 17th season, and is the 15th in which the Boston Orchestra has participated. Mr. Munch also directs the Berkshire Music Center, the Summer school of music operated by the orchestra in connection with the festival.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUN 30 1954

Announce Changes In Tanglewood Program

Changes involving two Saturday evening programs by the Boston Symphony Orchestra during the Berkshire Festival, in the Music Shed, at Tanglewood, Lenox, are announced by Charles Munch, music director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

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BOSTON, MASS.
POST
JUN 27 1954

Trenet (With Helian) and Piaf Make You Go French

By A. LAWRENCE MacKENZIE

CHARLES TRENET SONGS, interpreted by Jacques Helian and his orchestra (Angel High Fidelity recording)

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EDITH PIAF (Angel 64005) has put on a platter several of her newest songs. Piaf, as everybody calls her now, is France. Sentimental in a hard boiled way, studiedly careless she makes one believe what Jefferson, we think, once said; "Chaque homme a deux pays, le sien et la France" (every man has two countries, his own and France). Piaf lures you into that sophisticated simplicity that gives the world an opera bouffe touch, a nice thing to dream about. Two of her several songs that sing in your head are "Johnny, tu n' es pas un Ange," and "N'y va pas, Manuel." If you are a Piaf fan these recordings are splendid.

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Geza Anda, who elicits from the keys an astounding precision of tone, executes this most popular of Tchaikowsky's concertos brilliantly both in his interpretation and his control of the keyboard. The first movement, the theme of which was derived from Ukrainian folk songs, makes one wonder why his composition was at first rejected with anger.

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Both the recording as well as concert performances of the work by the Boston Symphony have been a feature of the commemoration this year of the 150th anniversary of Berlioz' birth.

The work will be performed again by Munch and the Boston Symphony at the Berkshire Festival this coming July and August during the course of a commemorative Berlioz festival. Also included in the festival will be the Berlioz "Damnation of Faust" recently recorded by Munch with the Boston Symphony for fall release.

WATERBURY, CONN.
REPUBLICAN
JUL 4 - 1954

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Friday at 8:30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening week end, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

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To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's 9; Bach-Mozart concerts which last summer were concentrated in the festival's first three week ends this year are to be held each Friday evening, and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all.

BRIDGEPORT, CONN.
HERALD
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HARTFORD, CONN.
TIMES
JUN 26 1954

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SUBSCRIBERS for the 1954 Berkshire Festival series by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass., for concerts on six Saturday evenings, July 10 to Aug. 14, and on six Sunday afternoons, July 11 to Aug. 15, in the huge Music Shed at Tanglewood, have surpassed those of 1953, manager George E. Judd announces.

Prices for the Shed concerts by the full 104-man Boston Symphony Orchestra, which Music Director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theater-Concert Hall are being sold separately. Yet Festival patrons have 12, instead of nine, Shed concerts this Summer.

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THE 15th BERKSHIRE FESTIVAL in which the Boston Symphony Orchestra has participated commences Wednesday, July 7, at 8:30 p.m., with the first of six Wednesday chamber music concerts in the Theater-Concert Hall. Claudio Arrau, eminent Chilean concert pianist, will perform Sonatas Op. 79, 119, and 57 ("Appassionata"); and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) will perform the String Trio in G, Op. 9 No. 1 on an all-Beethoven program. Seats for the Wednesday concerts are $2 and $3.

Charles Munch will conduct a chamber section of the Boston Symphony Orchestra in an all-Bach program of Brandenburg Concertos, Nos. 1, 2, 3, 5, 6, with Lukas Foss as piano soloist, at the first of six Friday evening chamber orchestra programs, at 8:30 p. m., in the Theater-Concert Hall, Friday, July 9. Seats for the Friday programs are $4 and $5.

* * *

NOTED SOLOISTS of the season will include Metropolitan Opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenors; Martial Singher, baritone; Donald Gramm, bass-baritone. Piano soloists are Claudio Arrau, Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist, the Harvard Glee Club and the Radcliffe Choral Society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet.

In greatest demand, to date, is the opening weekend of the Berkshire Festival, July 9-10-11; with Series E, Aug. 7-8, and the Stravinsky-Mozart chamber orchestra program on Aug. 6, in popular favor also.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 4 - 1954

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Munch to Greet Students And Guests This Afternoon

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Dr. Lewis Perry, honorary chairman of the Friends of the Berkshire Music Center, whose contributions help to support the school, and an orchestra trustee, will preside. Composer Aaron Copland, who is assistant director of the school, will introduce the faculty.

As at every opening of the school since its founding under the direction of the late Dr. Serge Koussevitsky in 1940, Randall Thompson's "Alleulia," composed for the first opening of the school, will be sung by the students. Hugh Ross, head of the choral department, will conduct. Tea will be served in the Tanglewood formal gardens following the exercises.

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Friends of the Berkshire Music Center, whose contributions help to support the school, are invited to all student concerts.

[175]

LOS ANGELES, CAL.
MIRROR
JUL 2 - 1954

MUSIC

By RAYMOND KENDALL

HARVARD SENDS GLEE CLUB WEST; SUMMER MUSIC IN PROSPECT

Since the Harvard Glee Club shed its rah-rah tradition in the early 30s, its joint concerts with the Radcliffe Choral Society have become legendary, including appearances with the Boston Symphony, the Philadelphia Orchestra and through recordings.

Now, for the first time since 1911, the Harvard ensemble is touring west of the Mississippi, happily joined by its female contingent. Fortunately, Los Angeles was included in the itinerary, if the response of a sizable Royce Hall audience last night is any indication.

The concert, sponsored locally by UCLA and the Harvard Club of Southern California, was well-programmed, and set off to advantage the youthful enthusiasm of the singers and their mature concept of the music. They were guided by Veteran G. Wallace Woodworth, who has presided over the Cambridge ensemble since the retirement of Archibald Davison years back.

High points of the opening sacred groups were Mozart's "Regina Coeli" (K.108), the famous "Miserere" by Allegri, and the almost-20th-century-sounding "Gloria in Excelsis Deo" by Dufay. Worthy of mention, too, was the 1937 "Three Motets for Voices" by Preger.

Among a group of French chansons, the suave "Mon Coeur Se Recommander a Vous" and two of the "Trois Chansons" (1908) by Debussy, made the best impression.

There are choirs with finer tone quality and more elegance of sound than the Harvard-Radcliffe contingents, but none with better sensitivity to appropriateness of style and vitality of performance.

It is as though each singer thinks in advance of the quality of sound he wishes to produce. That their quality is so unified is the miracle!

After the intermission came choral works by Irving Fine (1937), Allen Sapp (1943), and Henry Leland Clarke (1928). Then, after the Brahms Love Songs and two Philippine songs, a stirring performance of the "Cum Sancto Spiritu" from Bach's Mass in B Minor.

Part of the charm of these young singers is their utter lack of sophistication. They love to sing and don't care who gets in on the secret. Their tour will close on July 10 when they join the Boston Symphony and guest soloists for a performance of Berlioz's "Damnation of

MILHAUD

Faust" at the Berkshire Festival in Lennox, Mass.

* *

On July 10 the Burbank Symphony Orchestra will present "A Night in Vienna" with Leo Damiani conducting. Soprano Bonnie Murray will be soloist for this opening summer concert season in the Burbank Starlight Amphitheater.

Five concerts of first performances by resident composers will be given on Aug. 18, 21, 25, 28 and 31, in connection with the Bennington (Vt.) Composer's Conference.

* *

A REMINDER: Hollywood Bowl opens on Thursday, July 15, with a concert conducted by Sir Adrian Boult, and featuring Eleanor Steber and Jan Peerce as soloists.

(Editor's Note: See Raymond Kendall every Sunday at 6:30 p.m., as a regular panel member of "Debut," television's best tribute to young musical hopefuls.)

BOSTON, MASS.
HERALD
JUL 4 - 1954

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The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening at 8:30 P. M. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio. On Friday also at 8:30 P. M. in the Theatre-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

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POST

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WATERBURY, CONN.
REPUBLICAN

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LOS ANGELES, CAL.
MIRROR

JUL 2

MUSIC

By RAYMOND KENDALL

HARVARD SENDS GLEE CLUB WEST; SUMMER MUSIC IN PROSPECT

Since the Harvard Glee Club shed its rah-rah tradition in the early 30s, its joint concerts with the Radcliffe Choral Society have become legendary, including appearances with the Boston Symphony, the Philadelphia Orchestra and through recordings.

Now, for the first time since 1911, the Harvard ensemble is touring west of the Mississippi, happily joined by its female contingent. Fortunately, Los Angeles was included in the itinerary, if the response of a sizable Royce Hall audience last night is any indication.

The concert, sponsored locally by UCLA and the Harvard Club of Southern California, was well-programmed, and set off to advantage the youthful enthusiasm of the singers and their mature concept of the music. They were guided by Veteran G. Wallace Woodworth, who has presided over the Cambridge ensemble since the retirement of Archibald Davison years back.

High points of the opening sacred groups were Mozart's "Regina Coeli" (K.108), the famous "Miserere" by Allegri, and the almost-20th-century-sounding "Gloria in Excelsis Deo" by Dufay. Worthy of mention, too, was the 1937 "Three Motets for Voices" by Preger.

Among a group of French chansons, the suave "Mon Coeur Se Recommander a Vous" and two of the "Trois Chansons" (1908) by Debussy, made the best impression.

There are choirs with finer tone quality and more elegance of sound than the Harvard-Radcliffe contingents, but none with better sensitivity to appropriateness of style and vitality of performance.

It is as though each singer thinks in advance of the quality of sound he wishes to produce. That their quality is so unified is the miracle!

After the intermission came choral works by Irving Fine (1937), Allen Sapp (1943), and Henry Leland Clarke (1928). Then, after the Brahms Love Songs and two Philippine songs, a stirring performance of the "Cum Sancto Spiritu" from Bach's Mass in B Minor.

Part of the charm of these young singers is their utter lack of sophistication. They love to sing and don't care who gets in on the secret. Their tour will close on July 10 when they join the Boston Symphony and guest soloists for a performance of Berlioz's "Damnation of

MILHAUD

Faust" at the Berkshire Festival in Lennox, Mass.

✓ ✓

On July 10 the Burbank Symphony Orchestra will present "A Night in Vienna" with Leo Damiani conducting. Soprano Bonnie Murray will be soloist for this opening summer concert season in the Burbank Starlight Amphitheater.

Five concerts of first performances by resident composers will be given on Aug. 18, 21, 25, 28 and 31, in connection with the Bennington (Vt.) Composer's Conference.

✓ ✓

A REMINDER: Hollywood Bowl opens on Thursday, July 15, with a concert conducted by Sir Adrian Boult, and featuring Eleanor Steber and Jan Peerce as soloists.

(Editor's Note: See Raymond Kendall every Sunday at 6:30 p.m., as a regular panel member of "Debut," television's best tribute to young musical hopefuls.)

BOSTON, MASS.
HERALD

JUL 4 - 1954

Berkshire Festival Opens This Week

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening at 8:30 P. M. in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio. On Friday also at 8:30 P. M. in the Theatre-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

[175]

TIGHT BINDING

MILWAUKEE, WIS.
JOURNAL
JUN 27 1954

Stage and Music Here

Six Wisconsin Theaters Open Summer Season This Week

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The newly organized Port Washington Playhouse will begin its schedule of 10 plays with "Yes, M'Lord," running Thursday through Sunday night at the Port Washington city hall.

At Fish Creek, the Peninsula Players will stage John Patrick's mystery comedy, "Lo, and Behold!" in a six night run starting Tuesday to open their 20th summer season. The group's new leading lady, June Stewart, will be in the cast, which also includes Helen Bragdon and William Munchow. Other plays tentatively scheduled this summer include "Mister Roberts," "The Lady's Not for Burning," "Claudia," "On Borrowed Time" and "My Three Angels."

Noel Coward's "Present Laughter" will be presented Friday, Saturday and Sunday nights by the Racine Summer theater on highway 32 just north of Racine. The cast includes Nancy Fowlkes, Bob Heise and Sally Petersen.

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The six week Berkshire festival at Tanglewood, Mass., will commence July 7, with a schedule of six concerts of chamber music, six programs by the chamber section of the Boston symphony orchestra and 12 by the full orchestra. The festival will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of his major works.

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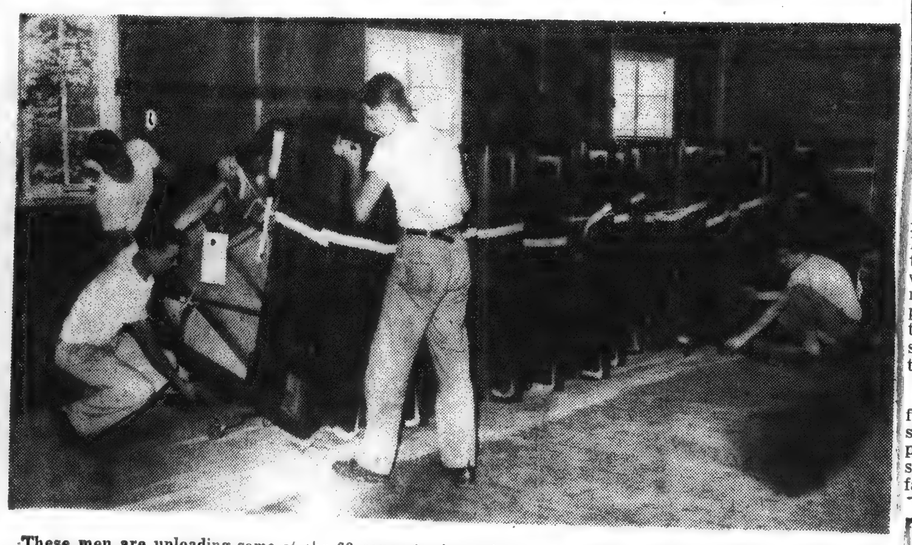
Wisconsin's own summer festival, the Peninsula event at Ephraim-Fish Creek in Door county, will be held for a second time, Aug. 9 to 21, with Thor Johnson, again in charge. Donald Gramm, ex-Milwaukee basso, and Grant Johannsen, noted pianist, will be among the guest soloists.

The College camp concerts at Williams Bay, Wis., will be held July 11, 14, 18, 25, Aug. 1, 8, 15, 18, 22. Forty members of the Chicago symphony will open the series, and the Milwaukee "Pops" will end it.

SPRINGFIELD, MASS.
MORNING UNION
JUN 30 1954

Piling Up Pianos for Berkshire Festival



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The 69 pianos, which include 14 concert grands, will be used for the festival concerts and rehearsals, for lessons and practice by students of the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the festival, and for the big-name soloists who will appear in the festival.

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WOONSOCKET, R. I.
CALL
JUL 1 - 1954

Violinist Francescatti Seen One Of Best Waker Uppers

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK (AP)— "A violin is like the fairy-tale Sleeping Beauty: it needs a Prince Charming to wake it up."

So said Zino Francescatti by way of explaining that there's something more to a Stradivarius than Stradivarius. Mrs. Francescatti put it in her words:

"A violin is like a wine: if it's good at the start, it's still better after aging."

Monsieur and madame, both being violinists, speak with equal authority, though Mrs. Francescatti no longer plays concerts: "One in the family is enough," she says.

Waker Upper

Her husband is one of the best waker uppers of violins and he has been hailed by the experts here and abroad as a splendid Prince Charming in this professional field.

One of his last official acts, as he quit the concert platform for a long summer-time rest in his home in the Berkshires, in Monterey, Mass., was to sit for this interview. "Sit," however, is hardly the word for this distinguished artist who, being southern as well as French, may sit but does not often sit still. And his fingers are agile from talking, I am sure, no less than from fingering the violin.

He plays the "Hart" Stradivarius, the name of the great violinists who used them.

"Just as a violin looks better from much use, and takes on a richer patina from the constant rub of fingers, so it sounds better from much use."

Then was a Stradivarius great when it was first made?

"Yes, of course it was great, but greater after it had been in use a couple of centuries. There may be some 'Stradivarius' making violins today whose instruments we think are good but which can be proven great only a couple of centuries hence.

Coaxing Needed

"A violin needs to have its merit brought out, or coaxed from it. You have to take your violin and clean it and care for it and love it.

"I have a young friend who is a remarkable musician but on his violin he cannot play harmonics. He can play them on mine. They're in mine. Mine knows what's expected of it."

Francescatti likes New York, its soaring buildings and its unforgettable skyline. He likes Boston which reminds him of French cities. And he likes Monterey, which is near Tanglewood, so that if he's with fellow musicians all winter on tour, he's surrounded by fellow musicians, even by the entire Boston Symphony, touring the Berkshire Music Festival in the summer.

Born in Marseilles just under 50 years ago, he made his first public appearance when he was five, and his American debut in 1939. He speaks English fluently, if not quite perfectly, but that will come, for he works at it all the time.

ZINO FRANCESCATTI

Some months ago he was invited to Genoa to play the Stradivarius which Paganini — teacher of the teacher of Francescatti's father— had bequeathed to the Italian city. It was long unused, and needed working in:

Had Dried Up

"It had dried up, as a pair of shoes left in a closet dries up."

Starting from that, Francescatti discussed that ever popular and mystifying subject: the secret of the greatness of a violin.

"Some people think it's the varnish, or they call it Stradivarius. But the fact is, in my opinion, that a violin becomes good after it is played on by good violinists. Note that the great violins usually bear

NORTH ADAMS, MASS.
TRANSCRIPT
JUN 28 1954

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Charles Munch, director of the festival and of the Boston orchestra, has announced two changes in the programs for the six-week season.

On Saturday evening, July 17, when Pierre Monteux will conduct the orchestra, two Debussy works, "St. Sebastian" and the tone poem "La Mere," will be substituted for two compositions by Franck. And on the Saturday, Aug. 14, program which Mr. Munch will conduct, Brahm's "Tragic" overture will be presented in place of a "Faust" overture by Wagner.

BOSTON, MASS.
HERALD
MAY - 2 1954

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The mass will be the first celebrated at Tanglewood, site of the Boston Symphony Orchestra's annual summer Berkshire Music Festival. More than 10,000 persons are expected to attend the mass, held in conjunction with the Marian Year observance.

A choir of 200 voices from Springfield's Cathedral high school will sing the Missa Tella Matutina by Carnevale, an Ave Verum by Guilmant and an Ave Maria by Archedelt. The Proper of the mass will be sung by a 100-voice combined choir of seminarians and priests from Berkshire county religious communities: the Jesuit Novitiate at Shadowbrook, Lenox, the Carmelite Seminary, Williamstown; the Marian Seminary, Lenox; the Franciscan Novitiate, Becket; and the Fathers of the Sacred Heart at Dehon Seminary, Great Barrington.

Delegates to the convention represent 62 courts of the Catholic Daughters in Massachusetts. Miss Catherine Dwyer of Boston, state grand regent of the organization, is co-chairman of the convention.

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TIGHT BINDING

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By RAYMOND K

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FAIRFIELD, CONN
NEWS
7/1/54

Berkshire Hill Notes . . .

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As against last summer's fourteen foreign students, there are thirty to date, 12 from Canada, 4 from Cubt, 3 each from France and Israel, 1 each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti

Remaining tickets for the Tanglewood season are now on sale at the box office — telephone Lenox (Mass.) 500 — which is open Monday through Saturday from 9 a.m. to 5 p.m. Commencing July 4, when the 13th season gets under way, the box office will also be open on Sundays. Mail orders for single concerts may also be filled on receipt of check or money order payable to the Boston Symphony and accompanied by a stamped, self-addressed envelope.

FAIRFIELD, CONN
NEWS
7/1/54

CLAUDIO ARRAU, pianist, will be guest soloist with the Boston Symphony in an All-Beethoven Berkshire Festival program in the Music Shed at Tanglewood on Sun[illegible], at 2:30 p.m. He will play in a Beethoven super music program [illegible] Theatre-Concert Hall on Wednesday, July 7, at 8:30 p.m., which opens the six-week Festival season.

Route

Along the Pamlico marshes of North Carolina, looking toward Hatteras, the gulls swoop and cry; in Aspen, Colorado, Jacques Berzun wrote, "one feels nearer to the [illegible] San Francisco, the fog sifts eerily in from the s[illegible] sunlight blazed minutes before. The United S[illegible] delights and American resorts have as much variety as the country's climate and scenery.

For a pleasant change of scene, you might put your car on board Eastern Steamship's *Evangeline* at Boston and sail overnight to Yarmouth, Nova Scotia; or fly over to Nantucket and Martha's Vineyard via Northeast Airlines. On Cape Cod between Buzzards Bay and the Atlantic there are still quiet estuaries, small and charming inns, uncrowded beaches. • The Celtic Ballet of Scotland will be introduced at the Jacob's Pillow Dance Festival at Lee, Massachusetts, this summer; and at Tanglewood, Jean Morel will conduct the Berkshire Music Festival.

Elizabeth Schwarzkopf

BATHENAU-PIX

Benjamin Britten

BLAU-PIX

Henri Sauguet

ROY SCHATT

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William Steinberg

JOHN STEWART

Samuel Barlow

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Jean Paul Morel

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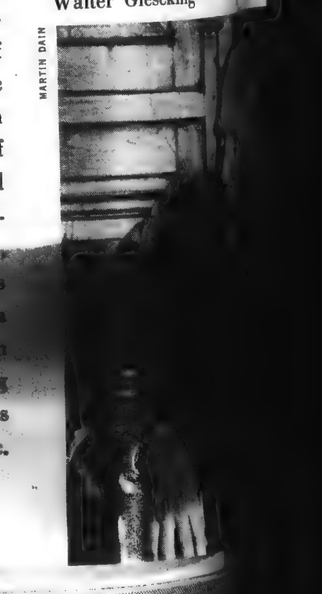
Walter Gieseking



MARTIN DAIN

NEW YORK MOTORIST
NEW YORK, N.Y.
JULY, 1954

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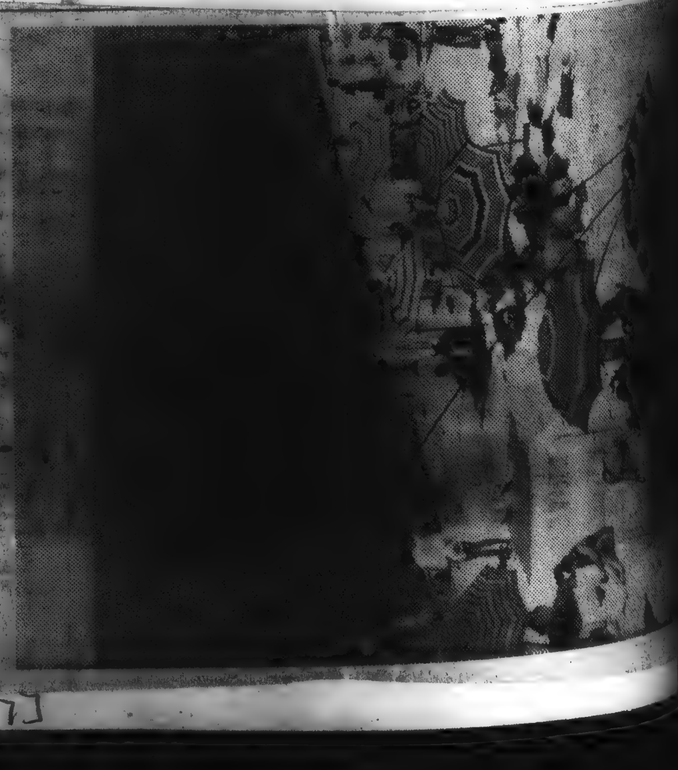

INFORMATION OBSCURED

FAIRFIELD, CONN
NEWS
7/1/54

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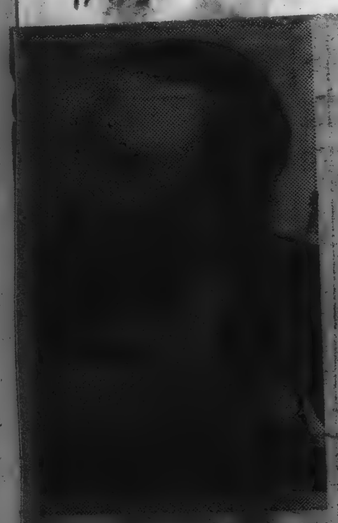
FAIRFIELD, CONN
NEWS
7/1/54



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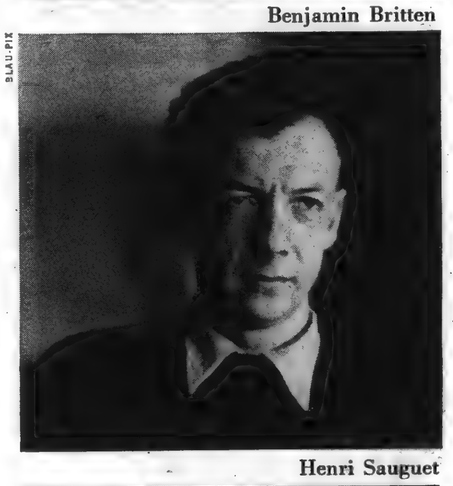
Autumn, 1954:

Music en Route

Elizabeth Schwarzkopf

Benjamin Britten



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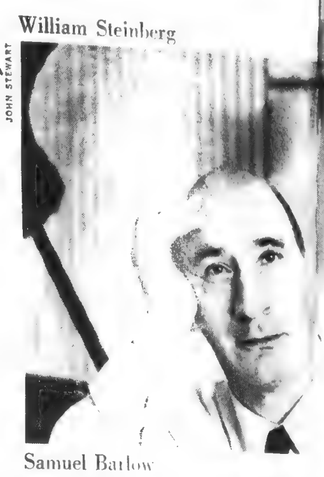

Samuel Barlow

Jean Paul Morel

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NEW YORK, N.Y.
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HARPER'S BAZAAR
NEW YORK, N. Y.
JUL 1954

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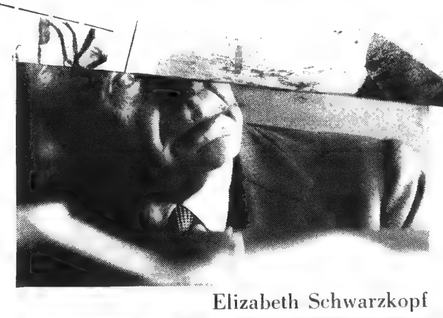
autumn, 1954:

[illegible] still q[illegible]

Music en Roule

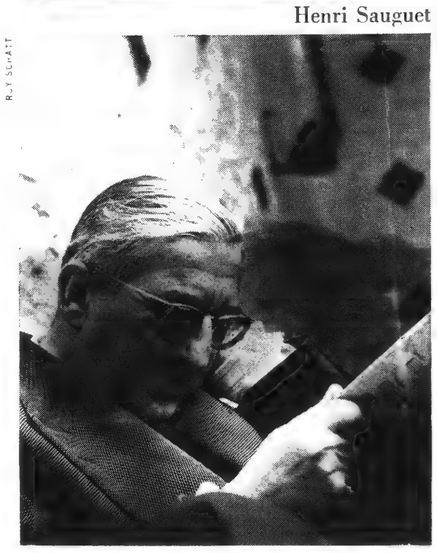


Elizabeth Schwarzkopf

RATHENAU-PIX

Benjamin Britten

Henri Sauguet



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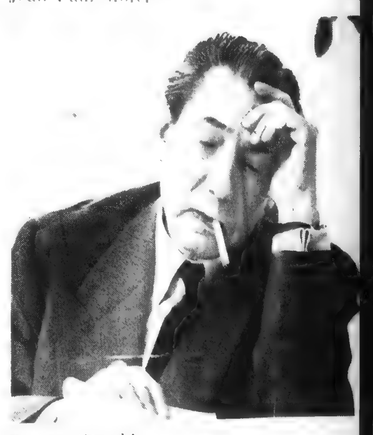

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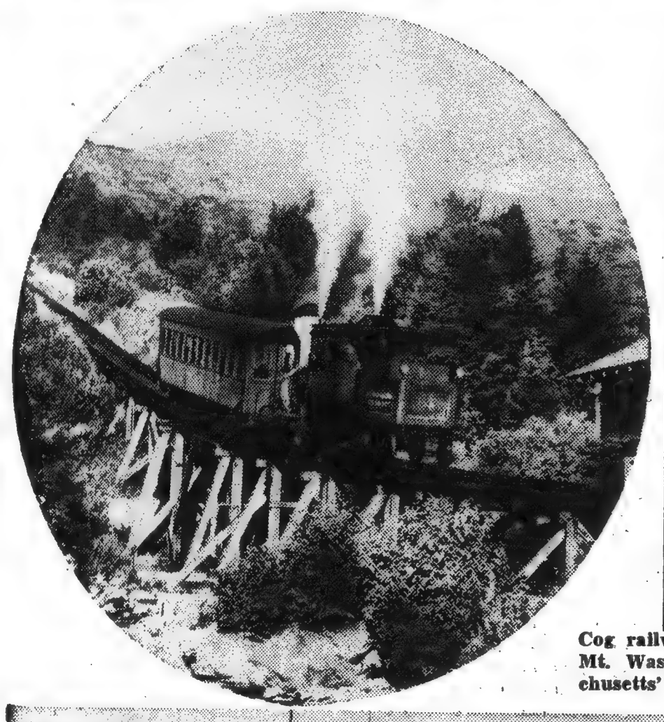
NEW YORK MOTORIST
NEW YORK, N.Y
JULY, 1954

Travel & Vacation Section

NOTHING LIKE NEW ENGLAND

By Jack Westeyn

New England bears its age well. The countryside is scenic despite that aged-in-the-woods look . . . many of its sturdy natives are descended from the Pilgrims . . . its customs and traditions can be traced back to Colonial times and before. In fact, it is just this maturity, a sort of rock-ribbed solidness, which has pleased vacationers for years.



Cog railway chugs way up to summit of Mt. Washington. Below, one of Massachusetts' summer art colonies.

It would be a serious mistake, however, to assume that there is absolutely nothing new in the area. For New England, mindful of its position as the top-drawer attraction in the East, goes all out to please the tourist. It can boast of some of the finest resorts in the world, offering the last word in luxury and convenience.

The suggested routing for the Club-recommended tour, as shown on the accompanying map, is designed to take in the best of New England, except for Cape Cod. This resort area is so full of things to do and see that it can be fully appreciated only in a longer visit. As a result, many tourists prefer to conserve time and make it the destination of a separate tour.

Scenic Parkways Lead To Historic Boston

The first leg of the tour is the scenic drive over fine parkways to Boston. This city is so rich in history that several days might be spent profitably here. In a short time, however, the tourist will certainly wish to see Boston Common, Old North Church, Bunker Hill Monument, Boston Harbor, Faneuil Hall, and other landmarks so closely associated with our early history. Northeast of Boston is the delightful Cape Ann peninsula. This colorful rock coastal region provides a fine opportunity for bathing, sightseeing, fishing and the usual seashore activities.

If time is of the essence, the trip north to Portland is over the New Hampshire-Maine Turnpike. An excellent toll road, it enables the tourist to save many miles and much time. The alternate route—U. S. 1—skirts the rock-bound coast. Beach towns like Kennebunk Beach, York Harbor, Ogunquit and Old Orchard Beach are ideal for an overnight stop. Incidentally, if you are brave enough to test the frigid waters off the Maine coast, be prepared to incur the scorn of the natives. Maine water, they believe, is fine for lobsters—and that's all.

Picturesque Acadia Well Worth a Visit

The resort town of Bar Harbor and near-by Acadia National Park are well worth a visit, even for a short stay. Acadia's scenery is a unique combination of mountains, forests and rocky coast. Bar Harbor, of course, is one of the most fashionable resorts in the world.

Continuing through the lake district of Maine, fisherman may break out rod and reel for a bit of angling in the hundreds of sparkling lakes. For the less active, a particularly fine resort, complete with excellent summer playhouse, is located near Skowhegan.

High spot of the tour is an unforgettable drive through the White Mountains of New Hampshire. Each of the principal mountains is named for a President of the United States, with Mt. Washington as the key point of interest. There are two ways of reaching the summit of this peak—by a thrilling cog railway ride, or by car using a toll road. The latter is not recommended for some models of cars with automatic drive.

Nature's Handiwork Seen in White Mts.

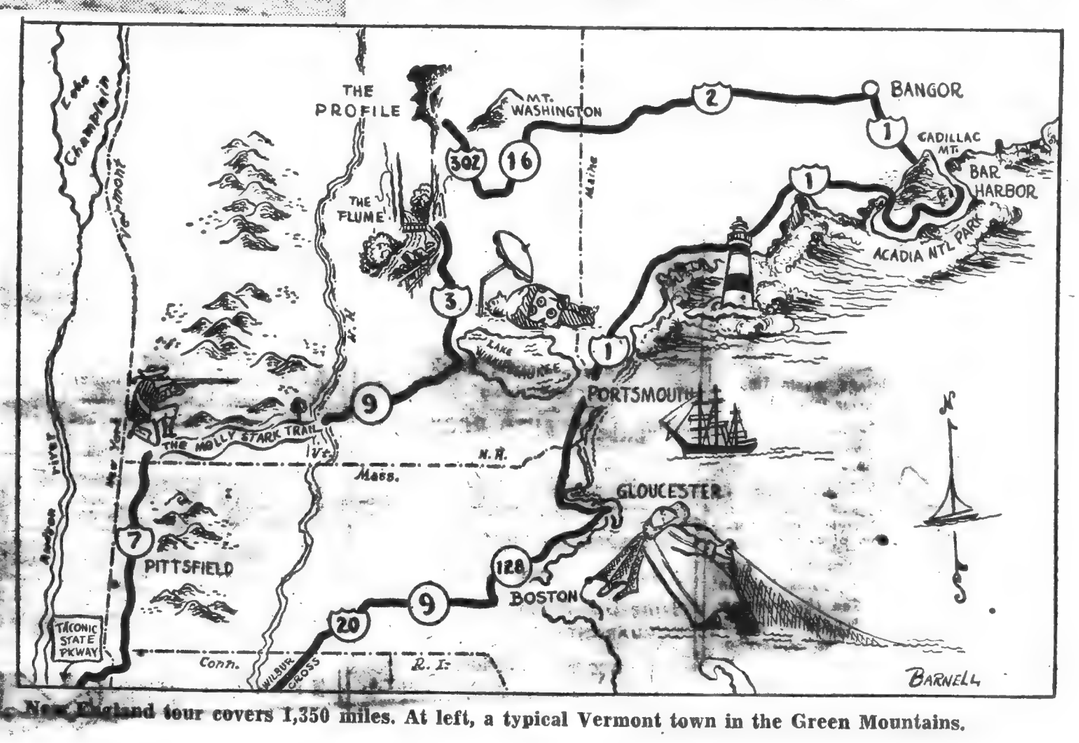
An aerial tramway to the top of Cannon Mountain is another feature of a visit to the White Mountains. The view from the summit is unsurpassed. Most famous of all local landmarks is the "Profile," better known as the "Old Man of the Mountain." This great stone face is the handiwork of Nature though it almost seems to have been carved by human hands.

Lake Winnipesaukee, in the center of the state, has rightfully earned its reputation as an excellent recreation center. A bit of adventure can be had in visiting the many fascinating caves and islands.

Vermont's Green Mountains have a charm all their own and are certain to afford opportunity for pleasant hours of relaxation. The route is along the historic Molly Stark Trail, leading from Brattleboro to Bennington.

The final leg is through the near-by Berkshire and Litchfield Hills. The numerous resorts that dot this area are popular all year.

Although the 1,350-mile tour is tailor-made for a two week vacation, it can be lengthened or shortened as desired. Certainly, if time permits, stops should be made at Cape Cod as well as the Berkshire Music Festival. An alternate route home from the White Mountains is via U.S. 2 to Burlington, Vt., across Lake Champlain by ferry and down U.S. 9.



New England tour covers 1,350 miles. At left, a typical Vermont town in the Green Mountains.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 4 - 1954

Second Thoughts in Music

Appeal of Chamber Music Recognized at Tanglewood

Berkshire Festival Wednesday Night Series Added to Those of Friday; Music of Hector Berlioz to Provide Focal Point of Concerts in Music Shed

By WILLARD M. CLARK

Thousands of people will be making the trek to Tanglewood this week, for the 17th Berkshire Festival opens Wednesday night. This is the 17th season of the festival and the 15th since the Boston Symphony orchestra first participated. Under the leadership of the late Serge Koussevitzky, the festival assumed international importance and the present Boston Symphony orchestra conductor, Charles Munch is carrying on the tradition.

More Chamber Music

There is one important change in the schedule this season. It will last six weeks and embrace a total of 24 concerts. Another new departure is a series of chamber music concerts to be given in the Theater-Concert Hall each Wednesday evening, commencing at 8.30 p. m. It will be most interesting to see the reaction and public support.

Here in Springfield there is a demand for chamber music concerts, but when one is given few attend. Ben Kalman tells us he is going to make every effort to provide chamber music for Springfield next season. We wish him luck, but are keeping our fingers crossed.

Turning back to the Berkshire Festival, it has already been noted that the music of Hector Berlioz will provide the focal part of the Shed concerts. Charles Munch has an affinity for this music and we may be certain that some memorable performances will be heard of such works as "The Damnation of Faust," "Romeo and Juliet," and several overtures, etc.

Soloists and Chorus

The first of the Shed concerts will be conducted by Mr. Munch on Saturday night, at 8.30. The work will be "The Damnation of Faust" by Berlioz. The participants will include Eleanor Steber as Marguerite; David Poleri as Faust; Martial Singher as Mephistopheles and Donald Gramm as Brander. The Harvard Glee Club and Radcliffe Choral Society will form the chorus.

The veteran conductor Pierre Monteux will direct the Sunday afternoon concert, July 11, to begin at 2.30. The soloist will be Claude Arrau, pianist, who is observing the 30th anniversary of his initial appearance with the Boston Symphony orchestra, then under the leadership of Mr. Monteux. Arrau will play Beethoven Concerto No. 5. This will be an all Beethoven program with the "Leonore" overture No. 3 and the fifth symphony included. The conservative should have a wonderful time, for Pierre Monteux interprets Beethoven just as they would wish.

Wednesday and Friday Concerts

The first of the chamber music concerts will be given Wednesday night at 8.30 p. m. by Mr. Arrau, who will play three Beethoven sonatas including the "Appassionata" and the Bel Arte Trio composed of Ruth Posselt, violin; Joseph di Pasquale, viola and Martin Hoherman, cello. They will be heard in the String Trio in G, Op. 9, No. 1 by Beethoven.

On Friday night, Mr. Munch will conduct the chamber orchestra from the Boston Symphony, in five of the Bach "Brandenburg" concerti. Lukas Foss will be the piano soloist. This concert will begin at 8.30 p. m. Other soloists will include Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin.

South Mountain Concerts

Rudolf Serkin, pianist; Alexander Schneider, violinist; the Kroll String Quartet and the Juilliard String Quartet will be among those appearing during the nine South Mountain concerts to be given during July and August.

Mrs. Willem Willeke, musical director of the South Mountain Association, has arranged a series of six Saturday afternoon chamber music concerts beginning Thursday at 4 p. m. and continuing through August 14.

Alexander Schneider and Artur Balsam will perform all the Beethoven sonatas in a cycle of three concerts to be presented July 10, 24 and Aug. 7. Leontyne Pri, soprano, wife of William Warfield, will present a recital on July 17, comprised of works commissioned by the Elizabeth Sprague Coolidge Foundation. Rarely heard trios for horn, violin and piano will be heard on July 31 performed by Mr. Schneider, Mr. Balsam and John Barrows. The Saturday series will close Aug. 14 with a concert by the Juilliard String Quartet.

As a special tribute to Mrs. Elizabeth Sprague Coolidge, her son, Albert Sprague Coolidge, will give a festival of chamber music in her memory, Saturday, Aug. 21 at 11 a. m. and Sunday, Aug. 22 at 4 p. m. Among the artists participating will be Rudolf Serkin, the Kroll Quartet, a chamber orchestra from the Boston Symphony and Alexander Schneider.

We are looking forward to all the music the Berkshires will offer this summer. There seems to be something to satisfy ever taste as far as the classical repertory goes. At least there seems to be a sincere effort on the part of those directing these affairs to provide well balanced programs of fine music performed by one of the greatest orchestras and by as fine soloists as may be found these days.

NEW YORK, N. Y.
POST
JUL 13 1954

All-Expense Berkshire Tours

Special all-expense tours to the Berkshire Music Festival are offered by Ski Bird Tours every weekend through August 16. Departures are scheduled for 6:00 p.m. every Friday, returning to New York City on Sunday evenings. Rates include de luxe transportation by motorcoach, accommodations at the Sheraton Hotel in Pittsfield, sports facilities, local sightseeing and all tips and taxes. Attendance at the Jacob's Pillow Dance Festival is also featured and available to tour patrons.

NEW YORK, N. Y.
TIMES
JUL 11 1954

BERKSHIRE FESTIVAL
Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Pierre Monteux; Claudio Arrau, pianist. Beethoven program: Overture to Leonore, No. 3; Piano Concerto No. 5; Symphony No. 5.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. The Albeneri Trio.
Trio in B, Op. 8 ..... Brahms
Trio in D minor ..... Martinu
Trio in B flat, Op. 97 ..... Beethoven

FRIDAY, 8:30 P. M., Theatre-Concert Hall, Chamber Orchestra. Hugh Ross and Charles Munch, conductors.
Bach program: Cantata No. 93, Wer nur den lieben Gott; Suites Nos. 1 and 4.

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra. Pierre Monteux, conductor. Vera Francesch, pianist.
Excerpts from St. Sebastian;
La Mer ..... Debussy
Les Djinns for Piano and Orchestra:
Symphony in D minor ..... Franck

NEXT SUNDAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra. Charles Munch, conductor; Leo Smit, pianist.
Iberia ..... Debussy
Piano Concerto ..... Copland
Symphonie Fantastique ..... Berlioz

Eagle
gle, Wednesday, July 14, 1954

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8:45—"My Three Angels," starring Paul Lipson. Berkshire Playhouse, Stockbridge.

8:45—"My Three Angels." Malden Bridge (N.Y.) Playhouse.

Tomorrow

4:00 p.m.—Dance Festival, starring Danilova and Charles Weidman, Jacob's Pillow, Lee.

JUST ABOUT EVERYTHING: Understand Tanglewood is alert to hazards of "Central Park" type of crime in the dark reaches of the property during concerts. Patroled thoroughly by uniformed and plain-[illegible]hesmen . . . Echo of Legion [illegible]

NEWARK, N. J.
STAR-LEDGER
JUL 4 - 1954

Music festival to open

Special to The Star-Ledger

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ALBANY, N. Y.
TIMES-UNION
JUL 4 - 1954

Music Notes:

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By EDGAR S. VAN OLINDA

Charles Munch, music director of the Boston Symphony Orchestra, arrived in New York Friday by Air France from Paris, and drove to his summer residence at Elm Court, Lenox, Mass.

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SPRINGFIELD, MASS.
REPUBLICAN
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Tanglewood has many facets, not least important of which are the student activities of the Berkshire Music Center summer school. Throngs even surpassing those of last season are expected to enjoy the pastoral environment and listen to such artists as Claudio Arrau, Zino Francescatti, William Primrose, Ruth Posselt and Eleanor Steber. But, after all, the main attraction is the music of the masters, and there the spirit of Bach and Mozart, Brahms and Beethoven, Dvorak and Debussy, as well as Berlioz, will be exalted.

SPRINGFIELD, MASS.
REPUBLICAN
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All-Day Visit Scheduled Wednesday

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SPRINGFIELD, MASS.
REPUBLICAN
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Paintings, Sculpture, Photos to Be Shown

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The first art exhibit at Tanglewood, starting Saturday, July 3, will be of photographs of music and musicians, entitled "Music in the Berkshires," by Clemens Kalischer, Stockbridge Rd., which was recently housed in Carnegie Hall, New York City.

Week of July 12, will feature an exhibit of sculpture by Miss Frances Epping of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens. Ture Bengtz, head of the Bengtz School of Art at the Lenox School, will exhibit paintings week commencing July 19. Additional sculpture and paintings of Homer Gunn will be on display week of July 26. Miss Carol Clemworth, of Stockbridge, will show modern paintings week beginning August 2. From August 9 to 15, paintings will be on view by Lawrence B. McCoy, vice-president of the Southern Vermont Art Center, Manchester, Vt.

During the summer, at the Berkshire Museum, Pittsfield, the Boston Symphony Orchestra is co-operating in the Childs Gallery of Boston, in exhibiting the Wilson Collection of etchings, engravings and lithographs of famous composers.

[179]

SPRINGFIELD, MASS.
REPUBLICAN

JUL 4 - 1954

Second Thoughts in Music

Appeal of Chamber Music Recognized at Tanglewood

Berkshire Festival Wednesday Night Series Added to Those of Friday; Music of Hector Berlioz to Provide Focal Point of Concerts in Music Shed

By WILLARD M. CLARK

Thousands of people will be making the trek to Tanglewood this week, for the 17th Berkshire Festival opens Wednesday night. This is the 17th season of the festival and the 15th since the Boston Symphony orchestra first participated. Under the leadership of the late Serge Koussevitzky, the festival assumed international importance and the present Boston Symphony orchestra conductor, Charles Munch is carrying on the tradition.

More Chamber Music

There is one important change in the schedule this season. It will last six weeks and embrace a total of 24 concerts. Another new departure is a series of chamber music concerts to be given in the Theater-Concert Hall each Wednesday evening, commencing at 8.30 p. m. It will be most interesting to see the reaction and public support.

Here in Springfield there is a demand for chamber music concerts, but when one is given few attend. Ben Kalman tells us he is going to make every effort to provide chamber music for Springfield next season. We wish him luck, but are keeping our fingers crossed.

Turning back to the Berkshire Festival, it has already been noted that the music of Hector Berlioz will provide the focal part of the Shed concerts. Charles Munch has an affinity for this music and we may be certain that some memorable performances will be heard of such works as "The Damnation of Faust," "Romeo and Juliet," and several overtures, etc.

Soloists and Chorus

The first of the Shed concerts will be conducted by Mr. Munch on Saturday night, at 8.30. The work will be "The Damnation of Faust" by Berlioz. The participants will include Eleanor Steber as Marguerite; David Poleri as Faust; Martial Singher as Mephistopheles and Donald Gramm as Brander. The Harvard Glee Club and Radcliffe Choral Society will form the chorus.

The veteran conductor Pierre Monteux will direct the Sunday afternoon concert, July 11, to begin at 2.30. The soloist will be Claude Arrau, pianist, who is observing the 30th anniversary of his initial appearance with the Boston Symphony orchestra, then under the leadership of Mr. Monteux. Arrau will play Beethoven Concerto No. 5. This will be an all Beethoven program with the "Leonore" overture No. 3 and the fifth symphony included. The conservative should have a wonderful time, for Pierre Monteux interprets Beethoven just as they would wish.

Wednesday and Friday Concerts

The first of the chamber music concerts will be given Wednesday night at 8.30 p. m. by Mr. Arrau, who will play three Beethoven sonatas including the "Appassionata" and the Bel Arte Trio composed of Ruth Posselt, violin; Joseph de Pasquale, viola and Martin Hoherman, cello. They will be heard in the String Trio in G, Op. 9, No. 1 by Beethoven.

On Friday night, Mr. Munch will conduct the chamber orchestra from the Boston Symphony, in five of the Bach "Brandenburg" concerti. Lukas Foss will be the piano soloist. This concert will begin at 8.30 p. m. Other soloists will include Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin.

South Mountain Concerts

Rudolf Serkin, pianist; Alexander Schneider, violinist; the Kroll String Quartet and the Juilliard String Quartet will be among those appearing during the nine South Mountain concerts to be given during July and August.

Mrs. Willem Willeke, musical director of the South Mountain Association, has arranged a series of six Saturday afternoon chamber music concerts beginning Thursday at 4 p. m. and continuing through August 14.

Alexander Schneider and Artur Balsam will perform all the Beethoven sonatas in a cycle of three concerts to be presented July 10, 24 and Aug. 7. Leontyne Pri, soprano, wife of William Warfield, will present a recital on July 17, comprised of works commissioned by the Elizabeth Sprague Coolidge Foundation. Rarely heard trios for horn, violin and piano will be heard on July 31 performed by Mr. Schneider, Mr. Balsam and John Barrows. The Saturday series will close Aug. 14 with a concert by the Juilliard String Quartet.

As a special tribute to Mrs. Elizabeth Sprague Coolidge, her son, Albert Sprague Coolidge, will give a festival of chamber music in her memory, Saturday, Aug. 21 at 11 a. m. and Sunday, Aug. 22 at 4 p. m. Among the artists participating will be Rudolf Serkin, the Kroll Quartet, a chamber orchestra from the Boston Symphony and Alexander Schneider.

We are looking forward to all the music the Berkshires will offer this summer. There seems to be something to satisfy ever taste as far as the classical repertory goes. At least there seems to be a sincere effort on the part of those directing these affairs to provide well balanced programs of fine music performed by one of the greatest orchestras and by as fine soloists as may be found these days.

NEW YORK, N. Y.
POST

JUL 13 1954

All-Expense Berkshire Tours

Special all-expense tours to the Berkshire Music Festival are offered by Ski Bird Tours every weekend through August 16. Departures are scheduled for 6:00 p.m. every Friday, returning to New York City on Sunday evenings. Rates include de luxe transportation by motorcoach, accommodations at the Sheraton Hotel in Pittsfield, sports facilities, local sightseeing and all tips and taxes. Attendance at the Jacob's Pillow Dance Festival is also featured and available to tour patrons.

NEW YORK, N. Y.
TIMES

JUL 11 1954

BERKSHIRE FESTIVAL
Tanglewood, Lenox, Mass.

TODAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Pierre Monteux; Claudio Arrau, pianist. Beethoven program: Overture to Leonore, No. 3; Piano Concerto No. 5; Symphony No. 5.

WEDNESDAY, 8:30 P. M., Theatre-Concert Hall. The Albeneri Trio.
Trio in B, Op. 8.....Brahms
Trio in D minor.....Martinu
Trio in B flat, Op. 97.....Beethoven

FRIDAY, 8:30 P. M., Theatre-Concert Hall. Chamber Orchestra. Hugh Ross and Charles Munch, conductors. Bach program: Cantata No. 93, Wer nur den lieben Gott; Suites Nos. 1 and 4.

SATURDAY, 8:30 P. M., Music Shed, Boston Symphony Orchestra. Pierre Monteux, conductor. Vera Franceschi, pianist.
Excerpts from St. Sebastian;
La Mer.....Debussy
Les Djinns for Piano and Orchestra:
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[179]

TIGHT BINDING

BOSTON, MASS.
POST

JUL 4 - 1954

At Tanglewood

Berkshire Music Festival Opens With Performances This Week

By TUCKER KILPATRICK

Increased popularity and mounting pressure for tickets have dictated an expanded Berkshire Festival, the nation's foremost summer music series. Instead of the three pair of Shed concerts, formerly held on concluding week ends of the Tanglewood season, we will have six, beginning next Saturday. Each of these Saturday-Sunday pairs will, as usual have the full Boston Symphony Orchestra.

A concert in the Bach-Mozart series for chamber orchestras will be held in the Theatre-Concert Hall every Friday evening during the Festival. The chamber orchestra will consist of principal players of the Boston Symphony who are teaching in the summer music school. In addition to works of Bach and Mozart, scores for classical instrumentation by Roussel, Ibert, Stravinsky, Rossini, Ravel, and Richard Strauss will be included.

Esplanade, Too

Concerts will be given concurrently at Tanglewood and the Esplanade this summer, but the latter will take place only on Monday, Tuesday, and Wednesday evenings. This plan will actually provide more programs in the Hatch Shell than previously, but they will be stretched over a six-week period. Those members of the Symphony not teaching at Tanglewood will commute between Boston and Berkshires in what Symphony Hall amilingly calls its "town and country" series.

Arthur Fiedler will, of course, direct the "town" series for the popular conductor's 26th season on the banks of the Charles.

The Berkshire Festival will honor, a trifle belatedly, the 150th anniversary of the birth of Hector Berlioz in 1803, that erratic and undisciplined genius having arranged to be born without proper consideration for the crowded schedule of the Boston Symphony Orchestra.

Magnanimously, under the circumstances, the orchestra will perform complete versions of the composer's principal works.

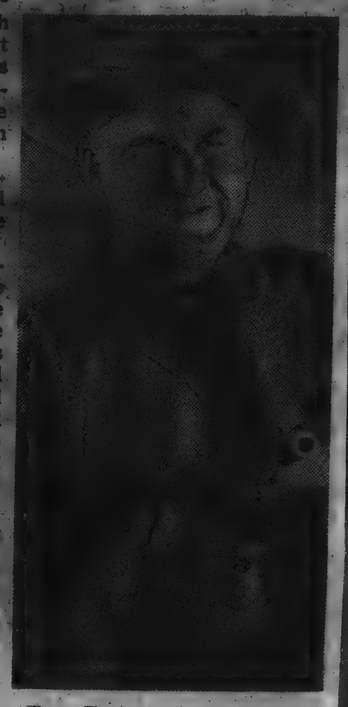
The coming week-end will witness the performance of "The Damnation of Faust" with the Harvard Glee Club and Radcliffe Choral Society returning from its first transcontinental tour and soloists Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm—the same artists, with the exception of Miss Steber, who turned in the brilliant performance in Symphony Hall last February.

Other big works by this composes this summer will include "Romeo and Juliet," the "Fantastic Symphony," "Harold in Italy," and the "Te Deum." Miss Steber will give the first Tanglewood performance of the same composer's song cycle "Nuit d'ete," the finest cycle in all French song literature. The concluding concert, August 15, lists the Berlioz "Requiem" in memory of Serge Koussevitzky.

In this last-named performance Mr. Munch should take advantage of the many excellent musicians attending the school by bringing them in to fill up Berlioz demands for his own first performance of the "Requiem." At that time, Berlioz, also performing in a place similar to the barn-like Shed, used 190 instruments and 210 singers. In the awesome Dies Irae, the composer calls for four brass bands, placed in four different parts of the hall, and added timpani.

New Opera

A new opera by Aaron Copland on an American theme, "The Tender Land," will have its second production anywhere. This opera, premiered with considerable success last spring by the New York City Center Opera, will be given two performances on Monday and Tuesday evenings, Aug. 2 and 3. There will be a single performance on July 27 of a double bill of Ernst Toch's one act opera, "The Princess and the Pea" (seen here last winter at the Esquire Theatre) and the 16th century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will receive its first staged performance in the U. S.



Tom Tully is in "Arrow in the Dust," at the Center Theatre.

BOSTON, MASS.
MORNING GLOBE

JUL 4 - 1954

Berkshire Festival Begins

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934 and the 15th since the Boston Symphony Orchestra first participated, will begin six weeks of 24 concerts Wednesday evening at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. An all-Beethoven program of chamber music will feature Claudio Arrau, pianist, and the Bel Arte string Trio. Friday at 8:30 p. m. in the Theatre-Concert Hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

The first week's programs:

Wednesday, 8:30 p. m., Theatre-Concert Hall, Beethoven: String Trio in G, Op. 9, No. 1—The Bel Arte Trio (Rudolf Mauerer, violin; Joseph de Pasquale, viola; Martin Hoherman, cello); Piano Sonatas, Op. 78; Op. 110; Op. 57 ("Appassionata"), Claudio Arrau.

Friday, 8:30 p. m., Theatre-Concert Hall, Bach: Brandenburg Concertos No. 1, in F; No. 2, in F—With the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute; Harold Gomberg, oboe; Roger Voisin, trumpet; Richard Burgin, violin: No. 3, in G, for strings; No. 5, in D—with the following soloists: Lukas Foss, piano; Miss Anthony, Mr. Burgin, violin: No. 6, in B-flat for strings. Charles Munch, conductor.

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CLEVELAND, OHIO
PLAIN DEALER

JUL 4 - 1954

Air Conditioning in Hall Ready for Pop Concert

By Rena C. Holtkamp

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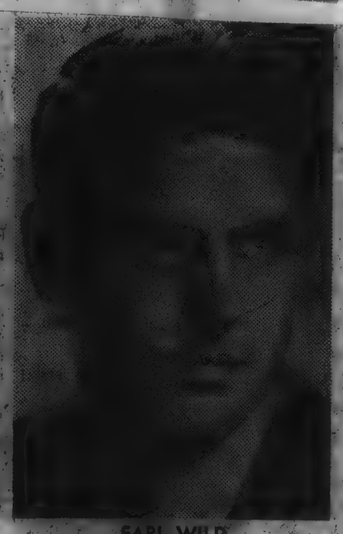
MISCHA ELMAN



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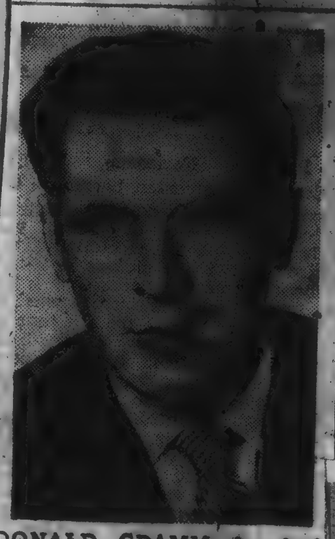

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DALLAS, TEX.
NEWS

JUL 4 1954

Performers Making Bow At Museum

Sunday's chamber music concert at the Dallas Museum of Fine Arts will mark the debuts of two string players on the series.

Roberta Guastafeste, cello, and Helen Greene, violin, will join regular members of the series for the season's fifth program at 4 p.m. Sunday in the Hoblitzelle Gallery. Mrs. Guastafeste will appear on two other concerts this summer.

Vivaldi's Sonata in A Minor for Cello and Strings, Quartet and Schubert's Quintet in C Major for Strings, Opus ... will make up the afternoon. O... quintet members are Catherine ... violin; Arlington Judel... violin, and Samuel Isaacson, ...

A native ... New York, Mrs. Guastafeste ... most of her early years ... Angeles, where she attended ... A and studied with Joseph ... r. Before joining the Dall... ony Orchestra three seasons ... she played with studio orchestr... d at Hollywood Bowl.

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SPRINGFIELD, MASS.
REPUBLICAN

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"The Damnation of Faust" will be given with the choruses from Harvard and Radcliffe: "Harold in Italy," with William Primrose as viola soloist; and the song cycle, "Summer Nights."

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In recent years the music of Hector Berlioz has become increasingly popular and in recognition of his stature he will be honored.

IN THE COUNTRY

NEW YORKER JULY 17

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[140]

TIGHT BINDING

BOSTON MASS.
POST

JUL 4 - 1954

At Tanglewood

Berkshire Music Festival Opens With Performances This Week

By TUCKER KEISER

Increased popularity and mounting pressure for tickets have dictated an expanded Berkshire Festival, the nation's foremost summer music series. Instead of the three pair of Shed concerts, formerly held on concluding week ends of the Tanglewood season, we will have six, beginning next Saturday. Each of these Saturday-Sunday pairs will, as usual have the full Boston ton Symphony Orchestra.

A concert in the Bach-Mozart series for chamber orchestras will be held in the Theatre-Concert Hall every Friday evening during the Festival. The chamber orchestra will consist of principal players of the Boston Symphony who are teaching in the summer music school. In addition to works of Bach and Mozart, scores for classical instrumentation by Roussel, Ibert, Stravinsky, Rossini, Ravel, and Richard Strauss will be included.

Esplanade, Too

Concerts will be given concurrently at Tanglewood and the Esplanade this summer, but the latter will take place only on Monday, Tuesday, and Wednesday evenings. This plan will actually provide more programs in the Hatch Shell than previously, but they will be stretched over a six-week period. Those members of the Symphony not teaching at Tanglewood will commute between Boston and Berkshires in what Symphony Hall smilingly calls its "town and country" series.

Arthur Fiedler will, of course, direct the "town" series for the popular conductor's 26th season on the banks of the Charles.

The Berkshire Festival will honor, a trifle belatedly, the 150th anniversary of the birth of Hector Berlioz in 1803, that erratic and undisciplined genius having arranged to be born without proper consideration for the crowded schedule of the Boston Symphony Orchestra.

Magnanimously, under the circumstances, the orchestra will perform complete versions of the composer's principal works.

The coming week-end will witness the performance of "The Damnation of Faust" with the Harvard Glee Club and Radcliffe Choral Society returning from its first transcontinental tour and soloists Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm—the same artists, with the exception of Miss Steber, who turned in the brilliant performance in Symphony Hall last February.

Other big works by this composer this summer will include "Romeo and Juliet," the "Fantastic Symphony," "Harold in Italy," and the "Te Deum." Miss Steber will give the first Tanglewood performance of the same composer's song cycle "Nuit d'ete," the finest cycle in all French song literature. The concluding concert, August 15, lists the Berlioz "Requiem" in memory of Serge Koussevitzky.

In this last-named performance Mr. Munch should take advantage of the many excellent musicians attending the school by bringing them in to fill up Berlioz' demands for his own first performance of the "Requiem." At that time, Berlioz, also performing in a place similar to the barn-like Shed, used 190 instruments and 210 singers. In the awesome Dies Irae, the composer calls for four brass bands, placed in four different parts of the hall, and added timpani.

New Opera

A new opera by Aaron Copland on an American theme, "The Tender Land," will have its second production anywhere. This opera, premiered with considerable success last spring by the New York City Center Opera, will be given two performances on Monday and Tuesday evenings, Aug. 2 and 3. There will be a single performance on July 27 of a double bill of Ernst Toch's one act opera, "The Princess and the Pea" (seen here last winter at the Esquire Theatre) and the 16th century madrigal opera, "L'Amfiparnaso" by Orazio Vecchi, which will receive its first staged performance in the U. S.

Tom Tully is in "Arrow in the Dust," at the Center Theatre.

BOSTON, MASS.
MORNING GLOBE

JUL 4 - 1954

Berkshire Festival Begins

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934 and the 15th since the Boston Symphony Orchestra first participated, will begin six weeks of 24 concerts Wednesday evening at 8:30 in the Theatre-Concert Hall at Tanglewood, Lenox, Mass. An all-Beethoven program of chamber music will feature Claudio Arrau, pianist, and the Bel Arte string Trio. Friday at 8:30 p. m. in the Theatre-Concert Hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

The first week's programs:

Wednesday, 8:30 p. m. Theatre-Concert Hall. Beethoven: String Trio in G Op. 9 No. 1—The Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; Martin Hoherman, cello); Piano Sonatas, Op. 79; Op. 110; Op. 57 ("Appassionata"). Claudio Arrau.

Friday, 8:30 p. m., Theatre-Concert Hall. Bach: Brandenburg Concertos No. 1, in F; No. 2, in F—With the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute, Harold Gomberg, oboe, Roger Voisin, trumpet, Richard Burgin, violin: No. 3, in G for strings; No. 5, in D—with the following soloists: Lukas Foss, piano, Miss Anthony, Mr. Burgin, violin; No. 6, in B-flat for strings. Charles Munch, conductor.

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Vivaldi's Sonata in A Minor for Cello and String Quartet and Schubert's Quintet in C Major for Strings, Opus 163, will make up the afternoon. Other quintet members are Catherine Rauch, violin; Arlington Judefind, violin, and Samuel Isaacson, cello.

A native of New York, Mrs. Guastafeste spent most of her early years in Los Angeles, where she attended UCLA and studied with Joseph Schuster. Before joining the Dallas Symphony Orchestra three seasons ago, she played with studio orchestras and at Hollywood Bowl.

MRS. GRE[illegible] studied privately with string players from the Boston Symphony, and one summer served as concert mistress of the Tanglewood Youth Symphony in the Berkshires. She has concertized in Boston, Washington and Detroit, and played with the Florida Symphony in Orlando for two seasons. Last year she was a member of the Dallas Symphony.

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REPUBLICAN

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NEW YORKER JULY 17

[180]

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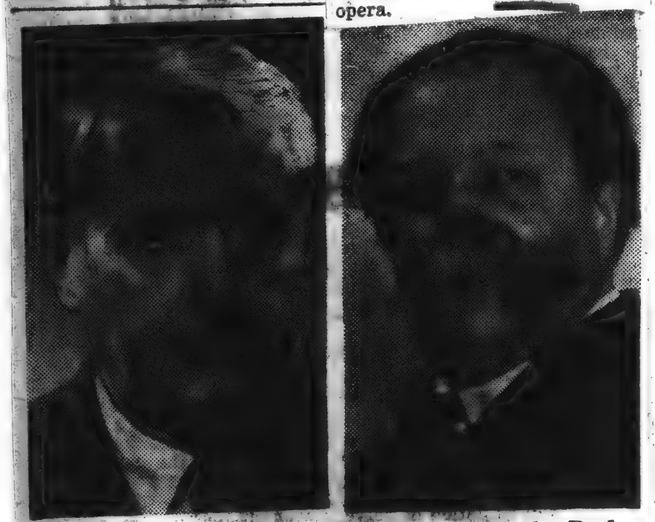
MORE THAN 400 students have arrived in "Tanglewood," Lenox, Mass., for the opening of Berkshire Music Center today. The Music Center is a School of Music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts this month and next. This marks the twelfth season of the Center, with students from most of the 48 states, Canada and foreign countries. Charles Munch, music director of the Boston Symphony is director of Berkshire Music Center; Composer Aaron Copland is assistant director; Ralph Berkowitz is dean. Boston Symphony Manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector, assistant.

SYRACUSE N. Y.
HERALD-AMERICAN
JUL 4 - 1954

A MOTHER and son are students enrolled in Berkshire Music Center. They are Mrs. Keith Rogers, president of the Island Radio Broadcasting Co. and her son, William Keith Rogers, musical director of Radio Station CFCY, both of Charlottetown, Prince Edward Island, Canada. There are three husband-wife combinations, also three heads of music departments of various colleges in the student group. Lukas Foss heads the Tanglewood Study Group with a six weeks course for students of music, professional or amateur. Others on the Music Center faculty: Jean Morel, orchestra playing and conducting; First Chair members of the Boston Symphony, chamber music; Hugh Ross, choral singing and conducting; Aaron Copland, Lukas Foss and Guest Composer Ernst Toch, composition; Frederic Cohen of the Juilliard School, opera.



Charles Munch, left, is music director of the Berkshire Music Festival in "Tanglewood," Lenox, Mass. Pierre Monteux, right, is among guest conductors. Munch is conductor of the Boston Symphony which has its summer home in "Tanglewood" during July and August.

BOSTON, MASS.
HERALD
JUL 4 - 1954

Radio Airwaves

By WILLIAM BUCHANAN

CBS radio has lost its highly rated Lux Radio Theater program to the NBC network and the results of this loss will be noted on WEEI's programming starting tomorrow evening.

Gunsmoke, an authentic western drama, and Gangbusters, one of radio's oldest crime shows, will move from their Saturday night berths to fill the big hour between 9 and 10 each Monday on WEEI. Gunsmoke at 9 and Gangbusters at 9:30 p. m.

John McLellan whose Top Shelf program, heard each Saturday at 7 p. m. on WHDH, features such modern jazz artists as Dave Brubeck, Stan Getz and Paul Desmond announces that a jazz contest is open to all concerned.

In 50 words or less write why a certain artist in the jazz field is your favorite. Send the entry to John F. McLellan at WHDH and if you win then a Lafayette hi-fi music system valued at more than $300 will be yours.

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July 8
Knickerbocker News, Albany, N.Y.

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SPRINGFIELD, MASS.
REPUBLICAN
JUL 4 - 1954

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SPRINGFIELD, MASS.
REPUBLICAN
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Mrs. Avery Robinson to Describe Art of Fabrication And Exhibit Her Creations

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WORLD-TELEGRAM & SUN
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[161]

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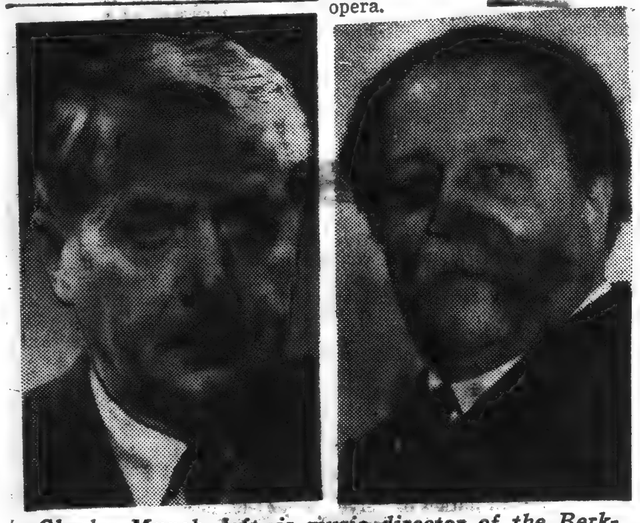
MORE THAN 400 students have arrived in "Tanglewood," Lenox, Mass., for the opening of Berkshire Music Center today. The Music Center is a School of Music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts this month and next. This marks the twelfth season of the Center, with students from most of the 48 states, Canada and foreign countries. Charles Munch, music director of the Boston Symphony is director of Berkshire Music Center; Composer Aaron Copland is assistant director; Ralph Berkowitz is dean. Boston Symphony Manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector, assistant.

SYRACUSE, N. Y.
HERALD-AMERICAN
JUL 4 - 1954

A MOTHER and son are students enrolled in Berkshire Music Center. They are Mrs. Keith Rogers, president of the Island Radio Broadcasting Co. and her son, William Keith Rogers, musical director of Radio Station CFCY, both of Charlottetown Prince Edward Island, Canada. There are three husband-wife combinations, also three heads of music departments of various colleges in the student group. Lukas Foss heads the Tanglewood Study Group with a six weeks course for students of music, professional or amateur. Others on the Music Center faculty: Jean Morel, orchestra playing and conducting; First Chair members of the Boston Symphony, chamber music; Hugh Ross, choral singing and conducting; Aaron Copland, Lukas Foss and Guest Composer Ernst Toch, composition; Frederic Cohen of the Juilliard School, opera.



Charles Munch, left, is music director of the Berkshire Music Festival in "Tanglewood," Lenox, Mass. Pierre Monteux, right, is among guest conductors. Munch is conductor of the Boston Symphony which has its summer home in "Tanglewood" during July and August.

BOSTON, MASS.
HERALD
JUL 4 - 1954

Radio Airwaves

By WILLIAM BUCHANAN

CBS radio has lost its highly rated Lux Radio Theater program to the NBC network and the results of this loss will be noted on WEEI's programming starting tomorrow evening.

Gunsmoke, an authentic western drama, and Gangbusters, one of radio's oldest crime shows, will move from their Saturday night berths to fill the big hour between 9 and 10 each Monday on WEEI. Gunsmoke at 9 and Gangbusters at 9:30 p. m.

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Pittsfield, Mass. News

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HARTFORD, CONN.
TIMES
JUL 7 - 1954

Berkshire Music Festival Opens Six-Week Program

The 17th Berkshire Music Festival at Tanglewood outside of Lenox, Mass., opens today with six weeks of chamber, orchestral and choral music ahead performed by Charles Munch, the Boston Symphony Orchestra and a variety of distinguished guest artists.

The Festival's new schedule will be arranged to provide: chamber music programs on Wednesday evenings at 8:30 in the Theater-Concert Hall: the usual Bach-Mozart concerts held this season on each Friday night at 8:30 instead of over the first three weekends: and the regular concerts in the Music Shed with the full orchestra on Saturday at 8:30 p. m. and Sunday at 2:30 p. m.

Besides Dr. Munch, the conductors will include Pierre Monteux, Jean Morel, Lukas Foss and Richard Burgin. Soloists will include Eleanor Steber, Claudio Arrau, David Poleri, William Primrose, Zino Francescatti, Ruth Posselt and Vera Franceschi.

The Opera Department will present the New England premier of Aaron Copland's opera "The Tender Land" on Monday and Tuesday, Aug. 2 and 3 and a single performance of Ernst Toch's "The Princess and the Pea" on July 27.

* * *

THE COMPLETE major programs for the Festival, which will feature the music of Berlioz, will be as follows:

Friday, July 9: Bach, Brandenburg Concerti Nos. 1, 2, 3, 5, 6.

Saturday, July 10: "The Damnation of Faust" by Berlioz.

Sunday, July 11: Beethoven, Leonore Overture No. 3, the Emperor Piano Concerto with Claudio Arrau, and the Fifth Symphony.

Friday, July 16: Bach, Cantata No. 93 and Suites 1 and 4.

Saturday, July 17: Debussy, La Mer and excerpts, St. Sebastian, and Franck, "Les Dijinns" and D Minor Symphony.

Sunday, July 18: Debussy's "Iberia," Copland's Piano Concerto with Leo Smit; and Berlioz' "Fantastic" Symphony.

Friday, July 23: Handel's Concerto Grosso Opus 6, No. 4, Haydn's Symphony No. 100 and "Nelson" Mass.

Saturday, July 24: Weber's Overture to "Die Freischutz," Prokofieff's Sixth Symphony, Strauss' Don Juan, and Elgar's Enigma Variations.

Sunday, July 25: Overture to "Beatrice and Benedick" and "Harold in Italy" by Berlioz and Symphony No. 2 by Ernst Toch.

Friday, July 30: Roussel's "The Spider's Feast," Ibert's Flute Concerto with Doriot Anthony; and the Paris Symphony and Serenade for Eight Winds by Mozart.

Saturday: July 31: "Romeo and Juliet," dramatic symphony by Berlioz.

* * *

SUNDAY, AUG. 1: Prokofieff's ballet suite "Chout," Dvorak's Violin Concerto with Ruth Posselt and Sibelius' Second Symphony.

Friday, Aug. 6: a complete "Pulcinella" ballet suite by Stravinsky, and Piano Concerto in B Flat with Seymour Lipkin and excerpts from the opera "Idomeneo" by Mozart.

Saturday, Aug. 7: All Berlioz. Overture to "Benevenuto Cellini;" Royal Hunt and Storm from "The Trojans," Summer Nights for soprano and orchestra, with Eleanor Steber, and the Te Deum for Chorus and Soloists conducted by Hugh Ross.

Sunday, Aug. 8: Overture to Gluck's "Alceste," the Beethoven Violin Concerto with Zino Francescatti, and Brahms' Second Symphony.

Thursday, Aug. 12: Rossini's Overture to "Scala di Seta," Mozart's Symphony in B Flat, Ravel's Mother Gosse Suite and Strauss' "Der Burger als Edelmann," Jean Morel, conductor.

Friday, Aug. 13: Tanglewood on Parade.

Saturday, Aug. 14: Brahms' "Tragic" Overture, Piston's Fourth Symphony, Ravel's Piano Concerto with Nicole Henriot, and Saint-Saens Symphony No 3.

Sunday, Aug. 15: Berlioz Requiem.

DR. MUNCH

MISS STEBER

SCHENECTADY, N. Y.
GAZETTE
JUL 6 - 1954

Music Notes

By D. E. BITZ

THE SOUTH MOUNTAIN ASSOCIATION at Pittsfield, Mass., is planning its biggest season since 1938 for this summer. Mrs. Willem Willeke, musical director of the association, has announced that programs, at 4 p.m., will be held July 10, 17, 24, 31, Aug. 7 and 14.

Two nationally known foundations, the Elizabeth Sprague Coolidge Foundation in the Library of Congress and the Fromm Music Foundation of Chicago are joining with the South Mountain Association to make the extensive season possible.

Alexander Schneider, violinist, and Artur Balsan, Pianist, will perform all of the Beethoven Sonatas in a cycle of three concerts to be presented July 10, 24 and Aug. 7. Mr. Schneider played the Bach sonatas at Tanglewood several seasons ago and had a prominent part in the organization of the Casals Music Festival at Prades, France.

Leontyne Price, soprano, and Samuel Barber, pianist, will present a program July 17 made up of works commissioned by the Elizabeth Sprague Coolidge Foundation.

Rarely heard trios for horn, violin and piano will appear on the program for July 31 performed by Mr. Schneider, Mr. Balsan and John Barrows. The Saturday series will close Aug. 14 with a program by the Juilliard String Quartet.

Albert Sprague Coolidge, son of Mrs. Elizabeth Coolidge, will give a festival of chamber music in memory of his mother on Aug. 21 and 22 with two concerts on Aug. 21 at 11 a.m. and 4 p.m. Participants will include Rudolph Serkin, the Kroll Quartet, a chamber orchestra from the Boston Symphony and Mr. Schneider.

South Mountain receives no endowment of any kind. It is maintained entirely through contributions in the form of gifts and memberships, which are open to anyone interested in music. A limited number of tickets for students are available free upon written application to Mrs. Willeke.

* * *

PETER BERTASSO, organist, is presenting programs in the Hall of Springs on the state reservation at Saratoga Springs. The recitals, which opened Saturday, will continue through Labor Day. Weekday programs, expect Monday, are from 10 a.m. to 1 p.m. and 2 through 5 p.m. Sunday programs will open at 1 p.m. and continue to 5 p.m. There is no admission charge. Visitors also have the opportunity to drink the naturally carbonated mineral waters and see the state exhibits and museum displays.

* * *

ELIZABETH KINGDON of this city is one of the principal sopranos singing with the Chautauqua Opera Association at Chautauqua, NY, this summer. Alfredo Valenti, artistic director of the association, has announced that six operas will be presented in English at Norton Memorial Hall. Alberto Bimboni and Edward Murphy will share the conducting.

The Chautauqua season opened Sunday and will continue through Aug. 29.

Walter Headl continues as conductor and musical director of the Chautauqua Symphony Orchestra, which is heard Tuesday, Wednesday and Saturday evenings and Sunday afternoons.

Frederic McConnell, director of the Cleveland Play House, will have his staff and company at Chautauqua for the six plays scheduled by the Chautauqua Repertory Theater.

The Mischakoff String Quartet will appear in three recitals under the patronage of the Elizabeth Calhoun Norton Chamber Music Concerts.

Cecil Stewart, choral director, will be assisted by Charles W. Schmitt in conducting choral events with the Chautauqua Choir.

George William Volkel, official organist, will present recitals in the Amphitheater on July 11 and Aug. 29 at 3 p.m. and each Thursday at 4 p.m.

NEW YORK, N. Y.
SUNDAY NEWS
JUL 11 1954

Bus Trips to Music Festival

A series of all-expense bus tours will be operated on weekends through August 15 to the Berkshire Music Festival at Tanglewood, Mass., by Ski Bird Tours, 2039 Broadway, New York 23. Buses will leave at 6 P.M. on Fridays, and return on Sunday evenings, at rates starting at $23.75.

Rates include transportation, rooms at Pittsfield's Sheraton Hotel, sightseeing and other items, but do not include meals. An optional side trip to the Jacobs Pillow Dance Festival at nearby Jacob's Ladder, Mass., may be included.

BOSTON, MASS.
RECORD
JUL 7 - 1954

FESTIVAL BEGINS IN BERKSHIRES

The 15th Berkshire Festival by the Boston Symphony Orchestra will commence six weeks of 24 concerts this evening at 8:30 in the Theater-Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio.

On Friday also at 8:30 p. m. in the same hall, Charles Munch will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

SCHENECTADY, N. Y.
GAZETTE
JUL 6 - 1954

Munch Will Present First Tanglewood Concert Friday

Charles Munch will present his first concert of the season at Tanglewood, Lenox, Mass., Friday in the Theatre-Concert Hall at 8:30 p.m. An all-Bach program of Brandenburg Concertos with Lukas Foss as piano soloist has been announced. Saturday night he will inaugurate the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust." Soloists will include Eleanor Steber, David Poleri, Martial Singher and Donald Gramm.

* * *

Mr. Munch arrived in New York Friday by Air France from Paris and drove to his summer residence at Elm Court, Lenox, Saturday. He will have his first rehearsal with the orchestra tomorrow afternoon. The Saturday morning rehearsal at 10 o'clock, preceding the Shed concert, will benefit the Boston Symphony Orchestra's pension fund. Similar public rehearsals will be held each Saturday during the Berkshire Festival.

"The Damnation of Faust" will be the first of a number of works by Hector Berlioz to be presented in their complete form at Tanglewood this summer under Mr. Munch's baton. The series is in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Berlioz Society, founded to advance knowledge and understanding of Berlioz and his works.

* * *

During the conductor's month vacation in France, following the Boston Symphony Orchestra's 73rd season, he conducted at music festivals in Bordeaux and in his native city of Strasbourg. He has just performed Berlioz' biblical work, "L'Enfance du Christ" at the Cathedral St. Andre in Strasbourg. He also conducted concerts at the Opera in Paris.

CHARLES MUNCH
Tanglewood Conductor

SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 6 - 1954

All "Pal Joey" Tunes In Paragraph May Win Free Tickets

THE LYRIC Circus management announces a contest with free tickets to next Sunday night's performance to the three people writing the best paragraph using all the tunes from "Pal Joey" which opens tonight in the Tent near Skaneateles. Each prize is two tickets. Entries should be mailed to Contest, Finger Lakes Lyric Circus, Skaneateles, before midnight Thursday. Judges will be Jo Hurst and Walter Long, stars in the show.

THE TUNES in "Pal Joey" are: "I Could Write a Book," "You Mustn't Kick It Around," "What Is a Man?" "Happy Hunting Horn," "Bewitched, Bothered and Bewildered" and "Zip." This sample paragraph is submitted by the management as a guide to contestants: "I could write a book, but you mustn't kick it around. The title would be, 'What Is a Man?" It will tell girls how to sound the happy hunting horn until their boy friends were bewitched, bothered and bewildered, and then, zip, chase them to the altar."

* * *

CHANGES INVOLVING two Saturday night programs by the Boston Symphony Orchestra during the Berkshire Festival in the Music Shed at Tanglewood, Lenox, Mass., are announced by Charles Munch, music director of the Boston symphony. Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday night, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E. flat piano concerto, which will replace the Strauss "Don Juan" previously listed. On the concert Aug. 14, replacing the Ravel piano concert, Director Munch will conduct Ravel's "Le Tombeau de Couperin."

Millbrook Roundtable
July 8, 1954

Charles Munch to Conduct at Tanglewood

Charles Munch, Music Director of the Boston Symphony Orechestra, arrived in New York Friday, July 2, by Air France from Paris, and drove to Lenox, Mass., Saturday, to his summer residence at Elm Court.

Mr. Munch immediately prepared for his summer duties as conductor of the 1954 Berkshire Festival, his fourth summer as permanent conductor of the Boston Symphony and as Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert Friday, July 9, with a chamber orchestra of Boston Symphony players, in the Theatre-Concert Hall at Tanglewood, at 8:30 p.m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. The following night (Sat. July 10) he inaugurates the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society.

"The Damnation of Faust" will be the first of a number of the works of Hector Berlioz to be presented in their complete form at Tanglewood this summer, under the baton of Mr. Munch, in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Berlioz Society, founded to advance knowledge and understanding of Berlioz and his works.

During the distinguished conductor's month vacation in France, at the conclusion of the Boston Symphony Orchestra's 73rd season, he conducted at music festivals in Bordeaux and in his native city of Strasbourg, where at the Cathedral St. Andre he has just performed Berlioz' biblical work, "Le'Enfance du Christ." He also conducted at the Opera in Paris.

The Saturday morning rehearsal at 10 a.m., July 10, preceding the first Music Shed concert, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be open to the public for the nominal admission of $1.00, a pattern to be followed on succeeding Saturday mornings during the Berkshire Festival.

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...wood Began Eagle - July 15
...ed material on the beginnings of Ameri... music festival gleaned by Eagle County ...Mahanna from official records and the ... Miss Gertrude Robinson Smith, who ...RDAY FEATURES section.

TIGHT BINDING

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 8 - 1954

Getting Your Man—a Vacation Project

Seashore or Mountains? A Gal Must Pick the Spot

By HOPE JOHNSON.

Two weeks with pay to get a tan and a man. And not a second to waste.

The decision between seashore and mountain is vital as any U.N. question—to you at least.

Some sage and successful friends keep telling you a beachhead on the shore is worth two outposts in the hills.

But hillbillies from the Poconos, Catskills, Berkshires argue: "The only way a gal can find a man at the shore is to pick him up. In the mountains, you are introduced—on a hike, at a barbecue, during a round of golf."

Could be something in this. There was a handsome Princeton man once who spent a week getting up enough courage to speak to a "knockout looking" woman on a Jersey Beach. By the time he finally got up enough courage, he found she was leaving the next day.

Smartest solution—if you've been saving your money—is to spend several weekends at different vacation spots nearby before checking out of the office for the big two weeks. Not only makes decisions simpler, it's good for you to change backgrounds.

How About Mountains?

This week, we're plumping the advantages of a mountain vacation. Choose the Great Barrington, Stockbridge, Lenox, Lee (all in Massachusetts) area partly out of a hat and for several good reasons.

Round trip by railroad to South Lee is $8.84 (New Haven). Car is not necessary to get about. Scenery is breathtakingly beautiful. Temperature goes well below that at your New York desk.

Nearby, by bicycle, bus or foot are: Berkshire Festival at Tanglewood—symphony under the stars (opened yesterday and will continue for six weeks. Last year, broke all its records with 117,950 attendance); climbing, swimming and boating in several lakes, Jacob's Pillow Dance Festival (special attraction, this year, are the Celtic Dancers, Scotch ballet), Berkshire Summer Playhouse, golf courses, artists and writers colonies, summer skiing, forests, trout fishing, tennis courts, archery ranges, swimming pools, modern outdoor museums of modern art. Many inns schedule hayrides, barbecues, dancing under the stars.

Consider Rates, Too.

Room rates range from about $3 per day without meals to $8 with three meals. General admission to Tanglewood is $2. Natives claim that even most un-ardent music and dance lovers come back raving from Symphony and Jacob's Pillow.

How should you act to have the most fun?

Join in the fun of the organized entertainment.

Inn owners there say it's often heartbreaking to watch new arrivals.

"They want to find their Prince Charming standing behind the door the moment they open it. When girls don't find a handsome man the first hour or so, they want to take their bags and leave."

Some young women have been known to go from one hotel to another checking in and checking out until they find an attractive man.

Finding Your Man.

Hold out at least a few days, recreation directors advise. The man you're looking for may be out on the golf course or on an overnight hike. The only way you're going to meet him is to join in the organized activity.

Fellows are shy, too, they point out.

Don't hesitate to accept that rather uninteresting looking fellow's invitation to the hotel's after-dinner dance either. He may have five friends—all attractive.

Photos by Phyllis Twachtman.

Barbecues, music of Beethoven at Tanglewood, Berkshire Summer Playhouse. It's hard to waste time, in Berkshires. Two summer stock players, Deirdre Owens and William Swan get acquainted with visiting dog, Beverly.

No summer is complete without basic ingredient—vacation romance. Just place for goodbye smack is Kissing Bridge in South Lee, Mass. Covered bridge will be torn down soon unless local residents can raise $5000.

BOSTON, MASS.
MORNING GLOBE
JUL 7 - 1954

"Operation Shuttle"

At the close of tonight's Esplanade Concert which Arthur Fiedler conducts on the embankment of the Charles River, 65 members of the Boston Symphony Orchestra begin "Operation Shuttle," commuting to Tanglewood, Lenox, for week-end concerts in the Berkshire Festival, under the baton of Charles Munch, music director and guest conductors Pierre Monteux, Jean Morel and Richard Burgin.

The 65 "shuttling" members of the Boston Symphony return to Boston, either Sunday afternoon or evening, or Monday morning, in time for Monday's Esplanade Concert.

Joseph de Pasquale, principal cellist, Boston Symphony Orchestra, took his post there in 1937 at the age of 27. In "Tanglewood" this summer, de Pasquale also is a member of the Bel Arte Trio which opened the 17th Berkshire Festival earlier this month for the Boston Symphony.

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NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 10 1954

Music

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Wonderful Variety.

But these audiences at Tanglewood are true devotees of Johann Sebastian. (He isn't called the "All-Father" of music for nothing, you know.) And, as you can imagine, five "Brandenburg" concertos filled the cool, cloudless evening with notes like swarms of fireflies.

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Claremont (N.H.) Eagle
July 16, 1954

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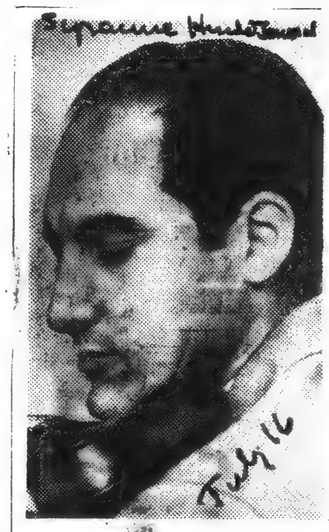

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Now that I've got all the gripes, there is much to be said in favor of certain readings. The Concerto No. 2, in F major, for trumpet, flute, oboe and violin, with strings, and the Major, No. 5, for orchestra, piano, flute and violin are the listeners with such [illegible] tions as, perhaps, they had awaiting.

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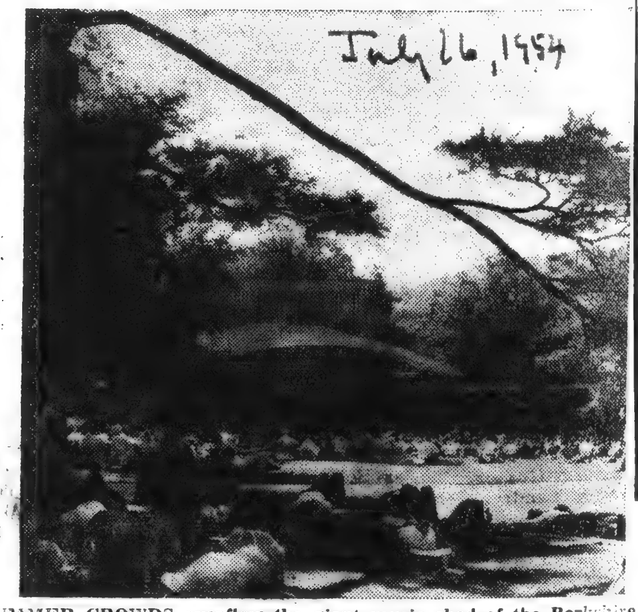
And in the last work in the program, the No. 5, Lukas Foss, piano; Mr. Burgin and Miss Anthony gave a splendid exhibition of ensemble playing in the second movement, adagio affettuoso.

Anyway, if the reader wanted certain things there, he possessed others in abundance, things like energy and elegance.

Page Eight Claremont (N.H.) Eagle

July 16, 1954



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TIGHT BINDING

TOLEDO, OHIO
TIMES
JUL 6 - 1954

New England's Musical Scene

By FREDERICK J. KOUNTZ

GLOUCESTER, Mass., July 4—Since I came to this section of the country years ago I have been a constant observer of the musical climate but which finds it difficult to examine at very close.

The back of the typewriter and I are facing directly into Gloucester harbor. It is evening and there are few boats going out. But there is an apparently unending line of fishing craft of all shapes and sizes coming in. The sun has set behind the hills across the harbor but the afterglow has covered the sky and is reflected in the water with a brilliance that is concise and yet serene. It is a gorgeous coloring, yet it is gentle. The amiable evening and the almost harsh salt smell are not such matters as lead one to thoughts about the musical scene here or anywhere else.

But one does not escape music around these parts. Arthur Feidler concluded another session of the annual Boston Pops last Saturday night. Tomorrow night, Monday, the same Mr. Feidler begins another year of Esplanade concerts. This year however, because of the enlarged schedule at Tanglewood the Esplanade concerts will be held only through Wednesday nights. Then all the players will go on to Tanglewood to rehearse and play there in the concerts which will continue through six Friday and Saturday nights and Sunday afternoons.

IN THE New York Times today I read that there will be special trains running to the Tanglewood concerts beginning next weekend and continuing for the five weekends following. When I was in Boston one day last week there was talk that a similar plan might be worked out for the Boston people who want to hear the concerts but do not like to get out on the roads. The roads incidentally, if the cars that have come into this community during the past few days are an indication, must be jammed.

The now famous Berkshire Festival at Tanglewood will get under way on Wednesday, with a concert of chamber music. On Friday night there will be an all-Bach concert played by a chamber orchestra from the Boston forces. On Saturday night and Sunday afternoon the complete orchestra will play full scale symphonic concerts. And that schedule will hold for five more weeks until the completion of this year's festival.

My acquaintance with the Berkshire Festival goes back some years. It began on the evening when the elements defeated the Boston Orchestra. The concert hall at that time, 1936 it was, was a tent. And on that particular night the thunder and lightning and sheets of rain were more than the tent and the orchestra would bear. I have often wondered if all the cars in the vicinity of the tent have been removed yet. Mine was drowned out that night and when I went back the next morning to retrieve it there were hundreds of vehicles about that looked pretty hopeless.

* * *

IT WAS later in that year that the 200-acre Brooks estate which was known as Tanglewood was turned over to Serge Koussevitzky who in turn immediately transferred it to the Boston Orchestra. Dr. Koussevitzky had frequently spoken of his plans for a school, for a summer music center that would in time be world renowned.

I was in Tanglewood for a longer period in 1940, the first year in which the school functioned. I think there are very few of us who knew of Koussevitzky's plans that far back who will ever forget about him. He was a vain man in some respects but he was never inclined, so far as I know, to set up a monument to himself. That he did so is as permanent a proof as anything earthly could be of his singleminded determination to obtain his end.

From 1936 on he never veered from the path he had set himself. In those days he reminded me a little of a soundly trained hunting dog. His concentration on the Tanglewood project was fierce and there was nothing that turned him from it more than passingly. What he accomplished is worth investigating whether one is interested in music or not. It is a magnificent one-man job.

* * *

CLOSE to the Tanglewood setting is South Mountain near Pittsfield. That has been a summer chamber music center for more years than I can remember. This summer the Elizabeth Sprague Coolidge Foundation and the Fromm Music Foundation have joined forces to make possible nine Saturday afternoons of chamber music during July and August.

The Castle Hill concerts, which are played in the open air theatre on the magnificent former Crane estate at Ipswich, will embark on another season next Friday night. These concerts, I am told, will be more varied this summer with an assortment of dancers, instrumentalists, and singers on every program.

The Cape Anne Festival of the Arts will be concluded in the near future with a recital by Emma Endres Kountz.

On July 17 and 18 in Newport, R.I., there will be a jazz festival. I have looked over the list of performers. They impress me only vaguely. I wonder if they are anything like the jazz men I used to know, like Mole and Teegarden, like Joe Venuti and Buck Clayton, like Peewee Russell and a dozen more who knew their business thoroughly. If it were not for the salt water and the extraordinary serenity of my front yard I would go to Newport to find out. As it is I am sure I shall not know the answer this summer.

BOSTON, MASS.
HERALD
JUL 2 - 1954

Munch Arrives in Tanglewood Tomorrow

Charles Munch, music director of the Boston Symphony Orchestra, arrives in New York today by Air France from Paris, and will drive to Lenox, Mass., tomorrow, to his summer residence at Elm Court.

Mr. Munch will immediately prepare for his summer duties as conductor of the 1954 Berkshire Festival, his fourth summer as permanent conductor of the Boston Symphony and as director of the Berkshire Music Center.

Mr. Munch will give his first concert a week from tonight with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood, at 8:30 p.m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. The following night he inaugurates the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

TRENTON, N. J.
SUNDAY TIMES-ADVERTISER
JUL 4 - 1954

The New Records

After considerable neglect by the recordmakers, Mendelssohn's three principal symphonies have appeared at the same time—indeed, with two on the same record. You hardly should expect more effective playing of the 3rd "Scotch," and the 5th, "Reformation," than that of Dimitri Mitropoulos and the New York Philharmonic-Symphony (Columbia).

Josef Krips and the London Philharmonic are responsible for a no less appreciative performance of the 4th, "Italian." The companion symphony on the record is Schumann's 4th, which has its moments of a turgid emptiness as well as moments of no little exaltation. It's a big chore for a conductor, and Krips has given it all possible cohesion (London).

A recording of Hector Berlioz' dramatic symphony "Romeo and Juliet," made by the Boston Symphony Orchestra under the direction of Charles Munch for RCA Victor, and released in September, 1953, has been awarded the "Grand Prix for vocal ensemble with orchestra" according to an announcement from the French Academie Charles Cros.

The recording itself was made in Symphony Hall, Boston in February of last year with the Harvard and Radcliffe choruses. Soloists were Margaret Roggiero, contralto; Leslie Chabay, tenor; and Yi Kwei-Sze, bass, assisting the orchestra.

But the recording as well as concert performances of the work by the Boston Symphony have been a feature of the commemoration this year of the 150th anniversary of Berlioz' birth.

The work will be performed again by Munch and the Boston Symphony at the Berkshire Festival this coming July and August during the course of a commemorative Berlioz festival. Also included in the Festival will be the Berlioz "Damnation of Faust" recently recorded by Munch with the Boston Symphony for Fall release.

Label "X" has put out some of its long-embalmed jazz originals. Among them is an LP by "Eddie Condon's Hot Shots" and among the eight numbers are "I'm Gonna Stomp Mr. Henry Lee" (No. 1 and No. 2). The sidemen are Jack Teagarden, the late Glenn Miller, Red McKenzie, Coleman Hawkins and Pee Wee Russell.

Among the better dance albums: (1) "Just One More Chance," nine smooth numbers by Les Elgart (Columbia) including "For Me and My Gal" and "Cuddle Up a Little Closer" and (2) "Dance Craze," a Capitol EP that includes the Bunny Hop, the Creep, Charleston and Hokey Pokey.

Mambo of the month: "Hernando's Hideaway," from "The Pajama Game," by Tito Rodriguez and His Orchestra (RCA-Victor).

Best encore: "I Wished on the Moon," Ella Fitzgerald and Gordon Jenkins, his orchestra and chorus (Decca).

Hillbilly hit: "I Hit the Jackpot (When I Won You)," Bob Wills and his Texas Playboys (MGM).

Daily Hampshire Gazette
Northampton - July 12, 1954

SIX

Premiere At Tanglewood Captivates Vast Audience

A crisp cool night ushered in the first of the shed concerts on Saturday with the premiere performance at Tanglewood of Hector Berlioz' "The Damnation of Faust." An audience of more than 8,500 was completely captivated with the unerring presentation by Charles Munch and the Boston Symphony Orchestra of this graphic concert opera. The fresh young voices of the Radcliffe Choral Society and the Harvard Glee Club were an exceptionally fine complement to the solo voices and the orchestra.

Based on Gerard de Nerval's French translation of Goethe's Faust, it unfolds the dramatic story in four distinct parts. The instrumental music is dominant throughout, as Berlioz intended it to be, and therein lies its strength and the enjoyment of the whole.

The first part shows the disillusioned Faust, sung by David Poleri, a tenor with a warm but heady voice, against a background of joyous peasant music, well sung by the chorus, their heads and voices bouncing with the infectious rhythm of the music. Berlioz ended this part with his famous "Rackoczy March," which Charles Munch in his inimitable style brought from a quiet insistence to a rousing finish, the audience applauding before the final notes.

In the second part Faust, about to end his life, is suddenly joined by Mephistopheles, sung with excellent enunciation and in true operatic style by Martial Singher, whose charactization now dominates the story. A wonderfully ingenious development, including "The Song of the Rat" sung by David Gram, a pleasing bass, and "The Song of the Flea" by Mephistopheles and the Ballet of the Sylphs, ends with a clever interplay of the songs of the soldiers and the students.

Marguerite, the important figure in the third part, was sung with tender and impassioned voice by Eleanor Steber, especially the modal and folk-like melody, "King of Thule," using a small orcestra, as accompaniment. A love duet leading to a trio ends with a choral and orchestral ensemble.

During the last part, the lovers are united, then torn apart, Faust is doomed, Marguerite saved and Mephistopheles triumphed. Mr. Munch led the orchestra, soloists and choristers through each phase as it unfolded with a skill that his devotion to Berlioz proves is well-founded.

Sunday afternoon's concert, the second in the shed series, was an all-Beethoven program with the orchestra directed by Pierre Monteux, a great favorite with Tanglewood audiences. It started with tthe Lenore Overture No. 3, performed in true classic style. Claudio Arrau, Chilean pianist, in his 30th anniversary with Monteux and the Boston Symphony, played the Emperor concerto with delicacy and strength, at times insinuating a South American flavor that was a little distracting. A pianist of amazing power and technique, he used a tremendous range of dynamics. The audience recalled him several times.

The program ended with the popular fifth symphony, Mr. Monteux with his sparse but telling gestures making it a new and exciting experience. The audience of 10,050 was vociferous in their approval and seemed loath to leave this unique place of musical enjoyment.—Martha R. Beaver.

Knick News
Albany, N.Y.

FESTIVAL SOLOIST — Vera Franceschi, pianist, will be soloist in the performance of Cesar Franck's "Lee Djinns" in a Berkshire Festival concert at 8:30 p. m. Saturday at Tanglewood. The Boston Symphony Orchestra will be conducted by Pierre Monteux in a program of French music.

LENOX, Mass., July 16—The third week of four Berkshire festival concerts at Tanglewood comprises a program of three rarely-heard selections of Vivaldi, Stravinsky and Rossini by The Zimbler Sinfonietta next Wednesday evening in the Theatre-Concert hall; a program of Handel and Haydn, including a Haydn Mass conducted by Hugh Ross, performed by a chamber orchestra of members of the Boston Symphony orchestra, with Music Director Charles Munch on the podium, on Friday evening in the Theatre-Concert hall; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the full 104-piece Boston Symphony orchestra, with Jean Morel as guest conductor and Nicole Henriot as piano soloist, on Saturday evening in the Music Shed; and the Boston Symphony orchestra, Mr. Munch conducting, and William Primrose as viola soloist, in a program of Berlioz and Toch, on Sunday afternoon, July 25, in the music shed.

The Zimbler Sinfonietta, founded by Josef Zimbler, 'cellist of the Boston Symphony orchestra, and under his musical direction, consisting of 21 players, will perform for the first time at Tanglewood in the new Wednesday evening Chamber Music series.

The first of two Saturday afternoon organ recitals by E. Power

[184]

NEW YORK, N. Y.
JOURNAL-AMERICAN
JUL 10 1954

Berkshire Festival:

Munch Offers Bach Program

2,800 Attend Fine Opening

By MILES KASTENDIECK

TANGLEWOOD, LENOX, Mass, July 10—Charles Munch opened the first of six big weekends of this year's Berkshire Festival with a Bach program in the theatre-concert hall last night.

A crowd of 2,800 people attended.

The program consisted of five of the six Brandenburg concertos played by 40 members of the Boston Symphony Orchestra. They were well conducted by giving Nos. 1, 3, and 2 before and Nos. 6 and 5 after the intermission.

Ragged Tempo

This "Bach Madness" did not have quite so much method in it as one might have expected. Munch always has approached Bach in virile fashion but perhaps not with such an over-vital rhythmic urge as he did last night.

For that reason the performances sounded unnecessarily rough and altogether too rugged. Things went wrong here and there with tempos, difficult passages, and endings.

The soloists were the bright spot of the first half of the concert.

Roger Voisin's "Bach" trumpet in the second concerto may have sounded like a child's toy instrument injected into the assemblage, but it was most skillfully played.

So, too, were the flute of Doriot Anthony, the oboe of Ralph Gomberg, and the violin of Richard Burgin.

Fine Evening

In the sixth and fifth concertos much was much more in the vein. The former found the viola and cello sections of the orchestra in excellent form.

The latter gained in stature through the finely-controlled playing of Lukas Foss whose piano cadenza in the first movement was a model of crescendo playing.

Whatever the reservation about the performances, however, the music gave everyone a lift. A whole evening of the Brandenburg concertos is just enough. They never let the listener down.

Millbrook, Conn
"Roundtable"
July 15, 1954

Guest Soloist

Vera Franceschi, pianist, is guest soloist in the performance of Cesar Franck's "Les Djinns" in a Berkshire Festival program of French music with Pierre Monteux conducting the Boston Symphony Orchestra in the Music Shed on Saturday evening, July 17, 8:30 p.m., at Tanglewood, Lenox, Mass.

TIGHT BINDING

BROOKLYN, N. Y.
EAGLE
JUL 10 1954

MUSIC

Munch Conducts Bach At Berkshire Festival

By PAUL AFFELDER

Tanglewood, Lenox, Mass., July 10—The first orchestral concert of the 1954 Berkshire Festival was presented last evening by the Chamber Orchestra of Boston Symphony players, under the direction of Charles Munch. In the new six-week festival setup this year, these Chamber Orchestra programs are offered on Friday evenings, with the full orchestra performing Saturday nights and Sunday afternoons.

This initial weekend is devoted to works by three "Bs"—Bach, Berlioz and Beethoven. Mr. Munch's program last night was concerned with five of the six Bach Brandenburg Concerti, only No. 4 being omitted. This list was sufficient to attract an audience that filled the 1,200-seat theater-concert hall to capacity, with another 1,600 music lovers gathered on the spacious lawns, where they could enjoy the music in the open air.

Mr. Munch and the 40 musicians under his baton did not attempt to attack these wonderful Concerti with any degree of historic authenticity. The accompanying continuo parts were played on a modern piano instead of a harpsichord, and in the First Concerto, the several returns to the beginning of the Menuetto were eliminated. One noted also a tendency to romanticize in certain passages, particularly in the opening movement of the Fifth Concerto.

F Major Outstanding

By far the outstanding performance of the evening was that of the Concerto No. 2 in F Major for solo violin, flute, oboe, trumpet and string orchestra, in which the solo parts were brilliantly played by Richard Burgin, Doriot Anthony, Ralph Gomberg and Roger Voisin, all first-chair members of the orchestra. Mr. Voisin, in particular, distinguished himself by his performance of the extremely difficult and dangerously high passages on a specially constructed miniature trumpet. Contrary to usual practice, this instrument did not blast out above the rest of the orchestra, but was made to blend with most telling effect. It was this Concerto, too, into which Mr. Munch infused the most vitality.

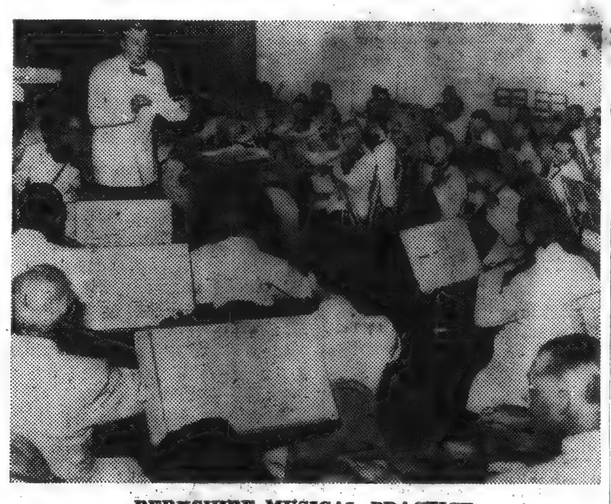
Elsewhere, we found him somewhat on the stiff, slow, heavy-handed side. There was ample elegance of style in the Concerto No. 1, but the Concerto No. 3 in G Major suffered from choppiness in the first movement. Here, however, the conductor employed some interesting, if unorthodox, effects by his wide variation of dynamics.

The Concerto No. 6 in B flat Major, which is scored only for violas, cellos and double-basses, requires a certain amount of vitalising in order to keep it from bogging down and losing its unique coloristic effect. Unfortunately, it was played so broadly last night that it became difficult to sustain the listeners' interest. Despite an excessive weightiness of texture in the final movement, however, that section moved along with more rhythmic verve.

Mr. Burgin, Miss Anthony and Lukas Foss, pianist, were the soloists in the concluding Concerto No. 5 in D Major. It was here that Mr. Munch's overly romantic approach made itself most strongly felt. As a result, the music often took on a plodding, wooden quality, and Mr. Foss' long solo in the first movement was made to sound more like Brahms than Bach. The high point of this work was the middle movement, scored only for the three solo players, and it was delivered with great sensitivity and refinement. The finale, too, was better, taking on more rhythmic buoyancy and propulsion than had more of the other music on the program.

MT. VERNON, N. Y.
ARGUS
JUL 9 - 1954

at the
NEW YORK THEATRES
by Charles K. Freeman



BERKSHIRE MUSICAL PRACTICE

MUSIC

In a summer swing around the Eastern Coast this observer of the Theatre, Music and Dance departments, all closely related each to the other, paused in the quiet countryside of Lennox Mass. to note the preparations attendant upon the oncoming Berkshire Festival, which tees odd with a chamber orchestra of symphony players this evening.

* * *

Since we haven't anything quite of the same kind, the Berkshire Festival is as important to be aware of musically as, let us say, the Shakespeare season at Stratford, Ontario. The latter Festival of plays which aroused considerable excitement last year is digging deeper and more experimentally into seldom done plays and is paying court to a far greater number of attendees than ever before.

* * *

But back to Berkshire, where the towns are beautifully laid out and the highways planned for swarming traffic. This is the fourth season that Charles Munch lifts his baton as conductor of much of the orchestra's presentations and head of the musical activities, which includes besides the chamber and full Boston Symphony orchestras, the music school, as well. An all-Bach program of Brandenberg Concerto, with Lukas Foss as Piano soloist is tonight's offering and, tomorrow the Music Shed will be inaugurated with the first Tanglewood performance of Berlioz "The Damnation of Faust", with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth.

* * *

Mr. Munch, who addressed the opening exercises of the Center last Sunday and had his first rehearsal with the Boston Symphony Orchestra on Wednesday, is expecting this to be the most active of the many Berkshire seasons, now seventeen in number. There will be six weeks of music and particular note will be taken of this, the 150th anniversary of the composer Berlioz. The Saturday morning rehearsal will be open to the public with proceeds for the benefit of the Boston Symphony Orchestra's Pension Fund.

NEW YORK, N. Y.
POST
JUL 11 1954

WORDS *and* MUSIC

By Harriett Johnson

Berkshire Festival Opens Series

Tanglewood, Mass., July 10—The Berkshire Festival currently celebrating its 17th season, is not only growing older but bigger. Last year's concert's numbered nine by the full Boston Symphony in the 6,000-seat music shed; six by the Boston Chamber Orchestra in the theater-concert hall seating 1,200.

Spurred on by having had all attendance records broken during the '53 season, with approximately a total of 118,000 music lovers present for these 15 concerts, the festival this year has enlarged to a point of boasting 24 concerts to be presented over a period of three weeks: 12 by the full Boston Symphony in the shed; six Chamber Orchestra concerts in the Theater-Concert Hall; six Chamber Music concerts also in the Latter Auditorium.

Thus, during the current initial week, the festival, specifically, is having three opening nights. Last Wednesday, pianist Claudio Arrau and the Bel Art Trio opened the Chamber Music Series. Friday night a selection of 40 men from the 104-strong present in the regular Boston ensemble opened the Chamber Orchestra concerts. Saturday night the complete Boston Symphony begins its shed series.

Friday's concert, the first I've attended, featured five of the six concertos Bach wrote in 1721 for the Margrave of Brandenburg, familiarly known as the "Brandenburg concertos." Charles Munch, toasting the summer with a white tuxedo, was on deck to lead his orchestra for the entire five. Lukas Foss, pianist composer, was soloist in No. 555, and regular members of the orchestra, including the personable lady flutist, Doriot Anthony, officiated for the other solo portions.

Attending concerts here in the picturesque Berkshire hills—which have not only contributed to the inspiration of a great music festival, but also have provided the setting for Hawthorne to write "The House of Seven Gables" and for Melville to write "Moby Dick"—is, at best, a rare experience.

When one does not agree with the interpretation of the music, as was the case with this reviewer last night, the impact of the experience lessens but it still remains memorable.

Munch conducted the five Bach works (among the most joyous and effervescent the composer wrote) with a driving tension which did not become them. With the reliably high standard of the Bostonians, however, backed by the incredible genius of the Leipsig giant, the music came through with a measure of integrity if not suffused with the splendor it deserved.

Music and Dance Tonight

Goldman Band, Edwin Franko Goldman conducting. On the Mall, Central Park. 8:30.

N. Y. Summer Dance Festival. Pearl Primus featured at 2:40 . . . at 8:40, Myra Klinch with William Mille and Rhoda Johnson. YM-YWHA, Lexington Av. and 92nd St.

Hartford Times - July 10, 1954

Berlioz and Beethoven Works Featured at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — The genius of Berlioz consists in a masterly use of orchestral timbres, a galvanic rhythmic sense, and a resplendence of tonal resource.

All these traits crowded upon the ear Saturday night at Tanglewood when the Shed concerts were formally initiated with an exciting performance of the composer's "Damnation of Faust." Charles Munch led the Boston Symphony, the Harvard Glee Club, the Radcliffe Choral Society, and soloists in the first of many scheduled Berlioz works.

* * *

TO THOSE ACQUAINTED only with the famous orchestral excerpts this masterpiece, so sorely neglected in this country, must come as a complete revelation. It contains an infinitude of Berliozan effect, an astounding gamut of orchestral color, and a propulsive drive that carries everything before it.

This is no literal re-telling of the Goethe classic and, considering the dramatic weakness of the Boito version, the composer wisely avoided this pitfall. He chose at random what appealed to him in the story and made some original additions which, at first consideration, may seem disjointed and out of context.

But there is at least a spiritual unity here, one might call it a symbolic verisimilitude to the story. Faust, Marguerite, and Mephistopheles are directly out of Goethe, eternal figures for all to observe.

* * *

ONE MAY CAVIL — with esthetic justice — over the composer's placing Faust in the Hungarian plains so that the celebrated Rakoczy March may be interpolated. But no one can deny its tremendous effect, coming as a climax to Part One. The audience was almost literally pulled up out of its seat Saturday night.

Mr. Munch, who is such an ardent protagonist for Berlioz, conducted with dedication and complete understanding and the orchestra responded with a cohesive fervor rare in the annals of these Summer concerts. The well-trained choruses from Harvard and Radcliffe were in unusually good form, especially in the peasant choruses which require facile articulation.

The distinguished soloists were Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm. It was Martial Singher, however, who dominated the proceedings with his authoritative and beautifully conceived Mephisto, a more diabolical figure than Gounod created.

Mr. Poleri sang Faust with ringing intensity and surprising refinement and Miss Steber, as Marguerite, was at her very best. Donald Gramm in the brief role of Brander was resonantly effective.

Sunday afternoon at Tanglewood was an occasion for greeting old and trusted friends.

Certainly not least in importance was the return of Pierre Monteux in the role of guest conductor. According to the archives and veteran followers of the Boston organization Mr. Monteux was regular conductor of the orchestra right after World War One and since 1951 has been a frequent guest.

* * *

HIS ROLY-POLY FIGURE and inscrutable expression are always a source of delight, but he is not a man to be taken at face value. For behind this amiable facade is a leader of impeccable musicianship and taste, a peerless conductor of the French repertory, and one of the great symphonic directors of this era.

And he brought with him three other tried and true "friends" — Beethoven's "Leonore No. 3 Overture," the "Emperor" Concerto, and the most popular of all symphonies, the same composer's "Fifth." The mere inclusion of the latter did not guarantee a record-breaking crowd — but there were more than 10,000 in attendance.

It is almost superfluous to say that Mr. Monteux expounded this All-Beethoven program to the audience with his customary adherence to reasonable tempi and tasteful dynamics. Such an approach, coming after so many exaggerated interpretations, can have a salutary effect — and such was the case Sunday.

* * *

A PARTICULAR delight was the Leonore No. 3 Overture, which gained immeasurably in emotional impact from the emphasis on the cantilena passages. Mr. Monteux knows how to draw out the long line and make it count for something.

Claudio Arrau, the Chilean pianist, was the soloist in the Beethoven "Emperor" and sustained his reputation as one of the outstanding technicians today. However, there is more than technique to Beethoven and we occasionally found his bravura style a little annoying. He did relax his dynamism in the second movement with very gratifying results.

MANCHESTER, N. H.
UNION-LEADER
JUL 7 - 1954

Tanglewood Opens Concert Season Tonight

LENOX, Mass.—(UP)—The Berkshire Music festival, which annually attracts thousands of music lovers, opens its 17th season of concerts tonight at Tanglewood.

The opening program will be presented by the Bel Arte string trio, with Claudio Arrau as featured pianist.

During the six-week season, the Boston symphony orchestra and other music groups will present a total of 24 concerts.

Hartford Times - July 9, 1954

Brandenburg Concerti Opens Berkshire Music Festival

By EVANS CLINCHY

Tanglewood, Mass. — The annual celebration dedicated to the glorification of both music and the tourist trade and known as the Berkshire Music Festival opened here last night with all the appropriate fanfare and all but one of the six Brandenburg Concerti of Bach.

It is not unusual, shall we say, for Tanglewood to open with one or more of the Brandenburg Concerti. These eminently worthy compositions have become something of a ritual with this festival. Indeed, it might be possible to imagine that Bach wrote nothing else beyond these six concerti, since they have been performed here for the past three years without a single lapse or variation.

* * *

ONLY ONCE BEFORE, I believe, have Charles Munch and his Boston Symphony Orchestra made such a marathon of it and performed five of them on one evening. Towards the end of the concert it became a contest as to who would succumb first, Mr. Munch, the orchestra, the audience or Bach.

All this is not to say that the music was not ably, even exquisitely, performed. Each piece this year was turned out with even more bite and vivacity than ever before, although if memory serves, some iota of tonal shimmer was sacrificed for the added energy. Only the Fourth Concerto was omitted this year.

The high point of the Brandenburgs was, as it always has been, the unsurpassable performance of Lukas Foss in the Fifth. Mr. Foss has made the piano rendition of this piece something that is very much his own, and I doubt if there is a pianist in the land who can give the brilliant cadenza in the first movement so much rich expressiveness.

* * *

AFTER MR. FOSS' unbeatable cadenza [illegible] the delicate interplay of Miss Anthony on the flute [illegible] Gomberg on the oboe [illegible] Second Even Roger Voisin who seems to be able to play a very mean trumpet except in this super-human trumpet part, excelled himself and did a creditable job.

Dr. Munch, who seems to have a great affinity as well as an inordinate fondness for these works, conducted throughout the arduous evening with brisk attention to detail and nuance without once allowing the broad sweep and power of the music to escape him.

Some 2,200 [illegible] seated themselves in the Theater Concert Hall and sprawled themselves on the grass outside to hear the music. The night itself was cool and most conducive to a pleasant evening of listening. Only Bach, I fear, might have had cause to sweller a bit. He must now and then wonder why the inexhaustible splendor and richness of the vast amount of music he created must remain unheard by Tanglewood ears.

CLAREMONT, N. H.
EAGLE
JUL 1954

Pianist's Appearance At Tanglewood Changed

NOX, Mass., July 1—Chan[illegible] involving two Saturday evening programs by the Boston Symphony orchestra during the Berkshire festival in the music shed at Tanglewood, Lenox, have been announced. [illegible] the Boston music [illegible] symphony.

Pianist [illegible] will appear with [illegible] three weeks [illegible] uled, on Saturday evening, July 24, at the concert [illegible] by Jean Morel. [illegible] Liszt E flat Piano [illegible] will replace [illegible] Juan" previously listed.

On the concert of August [illegible] replacing the Ravel Piano [illegible] certo, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

[185]

TIGHT BINDING

BROOKLYN, N. Y.
EAGLE

JUL 10 1954

MUSIC

Munch Conducts Bach At Berkshire Festival

By PAUL AFFELDER

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Mr. Munch and the 40 musicians under his baton did not attempt to attack these wonderful Concerti with any degree of historic authenticity. The accompanying continuo parts were played on a modern piano instead of a harpsichord, and in the First Concerto, the several returns to the beginning of the Menuetto were eliminated. One noted also a tendency to romanticize in certain passages, particularly in the opening movement of the Fifth Concerto.

F Major Outstanding

By far the outstanding performance of the evening was that of the Concerto No. 2 in F Major for solo violin, flute, oboe, trumpet and string orchestra, in which the solo parts were brilliantly played by Richard Burgin, Doriot Anthony, Ralph Gomberg and Roger Voisin, all first-chair members of the orchestra. Mr. Voisin, in particular, distinguished himself by his performance of the extremely difficult and dangerously high passages on a specially constructed miniature trumpet. Contrary to usual practice, this instrument did not blast out above the rest of the orchestra, but was made to blend with most telling effect. It was this Concerto, too, into which Mr. Munch infused the most vitality.

Elsewhere, we found him somewhat on the stiff, slow, heavy-handed side. There was ample elegance of style in the Concerto No. 1, but the Concerto No. 3 in G Major suffered from choppiness in the first movement. Here, however, the conductor employed some interesting, if unorthodox, effects by his wide variation of dynamics.

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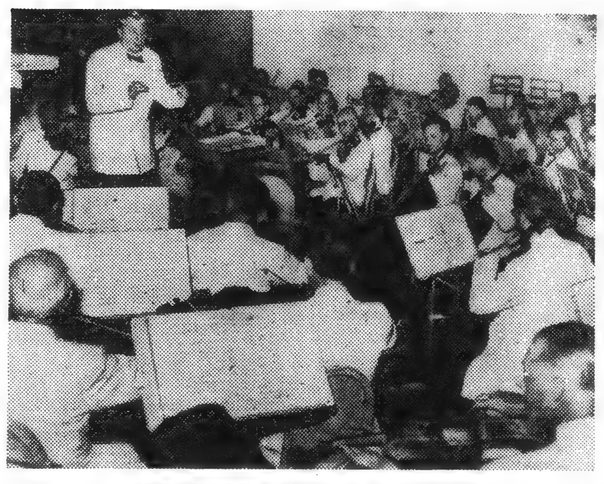
Mr. Burgin, Miss Anthony and Lukas Foss, pianist, were the soloists in the concluding Concerto No. 5 in D Major. It was here that Mr. Munch's overly romantic approach made itself most strongly felt. As a result, the music often took on a plodding, wooden quality, and Mr. Foss' long solo in the first movement was made to sound more like Brahms than Bach. The high point of this work was the middle movement, scored only for the three solo players, and it was delivered with great sensitivity and refinement. The finale, too, was better, taking on more rhythmic buoyancy and propulsion than had more of the other music on the program.

MT. VERNON, N. Y.
ARGUS

JUL 9 - 1954

at the NEW YORK THEATRES

by Charles K. Freeman



BERKSHIRE MUSICAL PRACTICE

MUSIC

In a summer swing around the Eastern Coast this observer of the Theatre, Music and Dance departments, all closely related each to the other, paused in the quiet countryside of Lennox Mass. to note the preparations attendant upon the oncoming Berkshire Festival, which tees odd with a chamber orchestra of symphony players this evening.

* * *

Since we haven't anything quite of the same kind, the Berkshire Festival is as important to be aware of musically as, let us say, the Shakespeare season at Stratford, Ontario. The latter Festival of plays which aroused considerable excitement last year is digging deeper and more experimentally into seldom done plays and is paying court to a far greater number of attendees than ever before.

* * *

But back to Berkshire, where the towns are beautifully laid out and the highways planned for swarming traffic. This is the fourth season that Charles Munch lifts his baton as conductor of much of the orchestra's presentations and head of the musical activities, which includes besides the chamber and full Boston Symphony orchestras, the music school, as well. An all-Bach program of Brandenberg Concerto, with Lukas Foss as Piano soloist is tonight's offering and, tomorrow the Music Shed will be inaugurated with the first Tanglewood performance of Berlioz "The Damnation of Faust", with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth.

* * *

Mr. Munch, who addressed the opening exercises of the Center last Sunday and had his first rehearsal with the Boston Symphony Orchestra on Wednesday, is expecting this to be the most active of the many Berkshire seasons, now seventeen in number. There will be six weeks of music and particular note will be taken of this, the 150th anniversary of the composer Berlioz. The Saturday morning rehearsal will be open to the public with proceeds for the benefit of the Boston Symphony Orchestra's Pension Fund.

NEW YORK, N. Y.
POST

JUL 1 1 1954

WORDS and MUSIC

By Harriett Johnson

Berkshire Festival Opens Series

Tanglewood, Mass., July 10—The Berkshire Festival currently celebrating its 17th season, is not only growing older but bigger. Last year's concert's numbered nine by the full Boston Symphony in the 6,000-seat music shed; six by the Boston Chamber Orchestra in the theater-concert hall seating 1,200.

Spurred on by having had all attendance records broken during the '53 season, with approximately a total of 118,000 music lovers present for these 15 concerts, the festival this year has enlarged to a point of boasting 24 concerts to be presented over a period of three weeks: 12 by the full Boston Symphony in the shed; six Chamber Orchestra concerts in the Theater-Concert Hall; six Chamber Music concerts also in the Latter Auditorium.

Thus, during the current initial week, the festival, specifically, is having three opening nights. Last Wednesday, pianist Claudio Arrau and the Bel Art Trio opened the Chamber Music Series. Friday night a selection of 40 men from the 104-strong present in the regular Boston ensemble opened the Chamber Orchestra concerts. Saturday night the complete Boston Symphony begins its shed series.

Friday's concert, the first I've attended, featured five of the six concertos Bach wrote in 1721 for the Margrave of Brandenburg, familiarly known as the "Brandenburg concertos." Charles Munch, toasting the summer with a white tuxedo, was on deck to lead his orchestra for the entire five. Lukas Foss, pianist composer, was soloist in No. 555, and regular members of the orchestra, including the personable lady flutist, Doriot Anthony, officiated for the other solo portions.

Attending concerts here in the picturesque Berkshire hills which have not only contributed to the inspiration of a great music festival, but also have provided the setting for Hawthorne to write "The House of Seven Gables" and for Melville to write "Moby Dick"—is, at best, a rare experience.

When one does not agree with the interpretation of the music, as was the case with this reviewer last night, the impact of the experience lessens but it still remains memorable.

Munch conducted the five Bach works (among the most joyous and effervescent the composer wrote) with a driving tension which did not become them. With the reliably high standard of the Bostonians, however, backed by the incredible genius of the Leipsig giant, the music came through with a measure of integrity if not suffused with the splendor it deserved.

Music and Dance Tonight

Goldman Band, Edwin Franko Goldman conducting. On the Mall, Central Park, 8:30.

N. Y. Summer Dance Festival. Pearl Primus featured at 2:40 . . . at 8:40, Myra Klinch with William Mille and Rhoda Johnson. YM-YWHA, Lexington Av. and 92nd St.

Hartford Times - July 18, 1954

Berlioz and Beethoven Works Featured at Tanglewood

By GEORGE W. STOWE

Special to The Hartford Times

Lenox, Mass. — The genius of Berlioz consists in a masterly use of orchestral timbres, a galvanic rhythmic sense, and a resplendence of tonal resource.

All these traits crowded upon the ear Saturday night at Tanglewood when the Shed concerts were formally initiated with an exciting performance of the composer's "Damnation of Faust." Charles Munch led the Boston Symphony, the Harvard Glee Club, the Radcliffe Choral Society, and soloists in the first of many scheduled Berlioz works.

* * *

TO THOSE ACQUAINTED only with the famous orchestral excerpts this masterpiece, so sorely neglected in this country, must come as a complete revelation. It contains an infinitude of Berliozan effect, an astounding gamut of orchestral color, and a propulsive drive that carries everything before it.

This is no literal re-telling of the Goethe classic and, considering the dramatic weakness of the Boito version, the composer wisely avoided this pitfall. He chose at random what appealed to him in the story and made some original additions which, at first consideration, may seem disjointed and out of context.

But there is at least a spiritual unity here, one might call it a symbolic verisimilitude to the story. Faust, Marguerite, and Mephistopheles are directly out of Goethe, eternal figures for all to observe.

* * *

ONE MAY CAVIL — with esthetic justice — over the composer's placing Faust in the Hungarian plains so that the celebrated Rakoczy March may be interpolated. But no one can deny its tremendous effect, coming as a climax to Part One. The audience was almost literally pulled up out of its seat Saturday night.

Mr. Munch, who is such an ardent protagonist for Berlioz, conducted with dedication and complete understanding and the orchestra responded with a cohesive fervor rare in the annals of these Summer concerts. The well-trained choruses from Harvard and Radcliffe were in unusually good form, especially in the peasant choruses which require facile articulation.

The distinguished soloists were Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm. It was Martial Singher, however, who dominated the proceedings with his authoritative and beautifully conceived Mephisto, a more diabolical figure than Gounod created.

Mr. Poleri sang Faust with ringing intensity and surprising refinement and Miss Steber, as Marguerite, was at her very best. Donald Gramm in the brief role of Brander was resonantly effective.

Sunday afternoon at Tanglewood was an occasion for greeting old and trusted friends.

Certainly not least in importance was the return of Pierre Monteux in the role of guest conductor. According to the archives and veteran followers of the Boston organization Mr. Monteux was regular conductor of the orchestra right after World War One and since 1951 has been a frequent guest.

* * *

HIS ROLY-POLY FIGURE and inscrutable expression are always a source of delight, but he is not a man to be taken at face value. For behind this amiable facade is a leader of impeccable musicianship and taste, a peerless conductor of the French repertory, and one of the great symphonic directors of this era.

And he brought with him three other tried and true "friends" — Beethoven's "Leonore No. 3 Overture," the "Emperor" Concerto, and the most popular of all symphonies, the same composer's "Fifth." The mere inclusion of the latter did not guarantee a record-breaking crowd — but there were more than 10,000 in attendance.

It is almost superfluous to say that Mr. Monteux, expounded this All-Beethoven program to the audience with his customary adherence to reasonable tempi and tasteful dynamics. Such an approach, coming after so many exaggerated interpretations, can have a salutary effect — and such was the case Sunday.

* * *

A PARTICULAR delight was the Leonore No. 3 Overture, which gained immeasurably in emotional impact from the emphasis on the cantilena passages. Mr. Monteux knows how to draw out the long line and make it count for something.

Claudio Arrau, the Chilean pianist, was the soloist in the Beethoven "Emperor" and sustained his reputation as one of the outstanding technicians today. However, there is more than technique to Beethoven and we occasionally found his bravura style a little annoying. He did relax his dynamism in the second movement with very gratifying results.

MANCHESTER, N. H.
UNION-LEADER

JUL 7 - 1954

Tanglewood Opens Concert Season Tonight

LENOX, Mass.—(UP)—The Berkshire Music festival, which annually attracts thousands of music lovers, opens its 17th season of concerts tonight at Tanglewood.

The opening program will be presented by the Bel Arte string trio, with Claudio Arrau as featured pianist.

During the six-week season, the Boston symphony orchestra and other music groups will present a total of 24 concerts.

Hartford Times - July 19, 1954

Brandenburg Concerti Opens Berkshire Music Festival

By EVANS CLINCHY

Tanglewood, Mass. — The annual celebration dedicated to the glorification of both music and the tourist trade and known as the Berkshire Music Festival opened here last night with all the appropriate fanfare and all but one of the six Brandenburg Concerti of Bach.

It is not unusual, shall we say, for Tanglewood to open with one or more of the Brandenburg Concerti. These eminently worthy compositions have become something of a ritual with this festival. Indeed, it might be possible to imagine that Bach wrote nothing else beyond these six concerti, since they have been performed here for the past three years without a single lapse or variation.

* * *

ONLY ONCE BEFORE, I believe, have Charles Munch and his Boston Symphony Orchestra made such a marathon of it and performed five of them on one evening. Towards the end of the concert it became a contest as to who would succumb first, Mr. Munch, the orchestra, the audience or Bach.

All this is not to say that the music was not ably, exquisitely, performed. Each [illegible] this year was turned out [illegible] even more bite and vivacity than ever before, although if memory serves, some iota of tonal sweetness was sacrificed for the added energy. Only the Fourth Concerto was omitted this year.

The high point of the Brandenburgs was, as it always has been, the unsurpassable performance of Lukas Foss in the Fifth. Mr. Foss has made of this something that is very much his own, and I doubt if there is a pianist in the land who could give the brilliant cadenza in the first movement so much [illegible] expressiveness.

* * *

AFTER MR. FOSS' [illegible] able cadenza might [illegible] the delicate interplay of [illegible] Anthony on the flute [illegible] Ralph Gomberg on the oboe [illegible] Second Even Roger Voisin who seems to be able to play a very mean trumpet except in this super-human trumpet part, excelled himself and did a creditable job.

Dr. Munch, who seems to have a great affinity as well as an inordinate fondness for these works, conducted throughout the arduous evening with lavish attention to detail and nuance without once allowing the broad sweep and power of the music to escape him.

Some 2,800 music admirers seated themselves in the Theater-Concert Hall and sprawled themselves on the grass outside to hear the music. The night itself was cool and most conducive to a pleasant evening of listening. Only Bach, I fear, might have had cause to sweltter a bit. He must now and then wonder why the inexhaustible splendor and richness of the vast amount of music he created must remain unheard by Tanglewood ears.

CLAREMONT, N. H.
EAGLE

JUL 1 a 1954

Pianist's Appearance At Tanglewood Changed

NOX, Mass., July 1—Chan[illegible] involving two Saturday evening programs by the Boston Sym[illegible] phony orchestra at the Berk[illegible]shire festival in the music shed at Tanglewood, Lenox, have been announced. Charles Munch, music director of the Boston symphony, [illegible] Pianist, Victor Rosen[illegible] will appear with the [illegible] three weeks' [illegible] uled, on Saturday evening, July 24, at the concert [illegible] Jean Morel, [illegible] E flat Piano Concerto [illegible] will replace the [illegible] Juan previously listed.

On the concert of August [illegible] replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

[185]

BROOKLYN, N. Y.
EAGLE
JUL 12 1954

MUSIC

Berlioz, Beethoven Works Heard at Berkshire Festival

By PAUL AFFELDER

Lenox, Mass., July 12—The first weekend of Berkshire Festival concerts by the Boston Symphony Orchestra came to a close here at Tanglewood yesterday afternoon with an all-Beethoven program conducted by Pierre Monteux.

To at least one observer, it seems rather foolish to ask an audience to drive as far as 125 miles to listen to another performance of the Leonore Overture No. 3, the Fifth Symphony and the "Emperor" Concerto. Festivals are for more unusual fare than this.

What made the weekend so distinguished was the exciting performance on Saturday evening of the complete "Damnation of Faust" of Hector Berlioz. This is a true festival work, and it touched off what will be a whole series of performances of Berlioz compositions, commemorating the sesquicentennial of the composer's birth.

In calling "The Damnation of Faust" a "dramatic legend" or "dramatic oratorio" Berlioz knew what he was about. Without resorting to narration, but relying purely on dialogue and song, underlined with vivid orchestral commentary, he gives us, in a little over two hours, the most moving and effective of all the musical settings of the "Faust" legend.

Munch Praised

Charles Munch, who directed the performance, is one of the most inspiring Berlioz interpreters of our day, and the reading he gave us on this occasion was, in most respects, a memorable one.

The orchestra itself was in top form, whether it was storming forth the triumphant strains of the thrice-familiar "Rakoczy March," the ethereal "Dance of the Sylphs" or the hair-raising tumult and hoof-beating in the "Ride to the Abyss."

Berlioz could have asked for no more stirring presentation of this music, which is able to provide both the aural and visual resources for the recreation of Goethe's tale.

Considering the vastness of the area to be covered by sound in the shed, one kept wishing for larger, more powerful choral forces than those provided by the Harvard Glee Club and the Radcliffe Choral Society, though there was no denying the excellence of their work, which was generally clean and spirited.

Singher Leads Soloists

Dominating the soloists by his wonderful sense of style was Martial Singher, who is somewhat of a specialist at singing the role of Mephistopheles. How ominous it was to hear him in some of his evil passages, with the brasses snarling underneath!

David Poleri, as Faust, got off to a shaky start, but as the evening wore on his voice seemed to become firmer and fresher. In his brief solos as Brander, Donald Gramm sang with considerable command and resonance.

It is a long time since we have heard such beautiful singing from Eleanor Steber, the Marguerite. Not only was she in good voice, producing a [illegible] even tone, but she was especially inspired by [illegible]

By delivering "Le Roi de Thule" in [illegible]ree, with its extensive viola obbligato, so cunningly played by Joseph De Pasquale, and the "Romance" in part four, with the melancholy English horn solo, sensitively set forth by Louis Speyer, were among the high points of the evening.

8,500 Shout Approval

It was Mr. Munch, however, whose inspired leadership struck fire so many times throughout the performance. When it was all over, the audience of 8,500 applauded and shouted its approval.

Such was the dynamism and beauty of this music that we wanted to hear it all over again. Fortunately for us and for Brooklyn music lovers, "The Damnation of Faust" will be presented at the Academy of Music during the forthcoming regular Boston Symphony season.

At yesterday afternoon's Beethoven concert, Mr. Monteaux and Claudio Arrau, the piano soloist in the "Emperor" Concerto, observed another anniversary—the 39th of their first appearance together with the Boston Orchestra in February, 1924.

Mr. Monteaux treated both the Leonore Overture and the Fifth Symphony with considerable breadth, power and dignity. Here was Beethoven playing that moved the hearer not by its stark dramatic effects but rather by its rich nobility.

WORCESTER, MASS.
TELEGRAM
JUL 4 - 1954

Music

Life of Hector Berlioz A Fascinating Story

By RAYMOND MORIN, Telegram Music Critic

The five concerts of Berlioz' music to be given at Tanglewood beginning Saturday night recall one of the most turbulent, temperamental, and troublesome composers in the annals of music.

These programs will be conducted by Charles Munch on the following dates: Saturday evenings, July 10, 31, and Aug. 7; Sunday afternoons, July 25 and Aug. 15.

Broken Romance

Berlioz' life was spotted with frustrations and fixations. They went back at least to his twelfth year. The boy fell in love with a girl of 18. He pursued her with such ardor that it became the talk of the neighborhood. Their families put a stop to it. Hector Berlioz didn't speak to her for 50 years!

His father was a general practitioner in a small French town. He wanted his son to be a physician, too. But the musical fire had been ignited when the boy made his first communion. Eucharistic hymns by the church choir stirred up "a new world of love and feeling." That's the way he expressed it later.

Father Berlioz won the first round. Hector was sent to Paris to study medicine. The then 18-year-old was positive that medicine was not for him when he had to dissect his first animal.

Compromise

He told his father and after a long harangue there was a compromise. His father would continue his allowance if he could prove within a stipulated time that he was cut out for music.

Most composers begin with failures. Berlioz had his share and his father stopped his financial assistance. The young man gave music lessons and became a choirmaster to prevent hunger and cold.

The stormiest scenes in his personal life were over Henrietta Smithson. She was an actress whom he first saw in the role of Ophelia in Hamlet.

He couldn't speak English and she could speak French so he wrote her violently ardent letters, nearly scaring her to death. The last straw was when he rented a room next to hers. She left Paris in a hurry.

Wins Henrietta

Henrietta eventually was married to Hector. Maybe it was [illegible] did it. He gave an explanation of the symphony and saw to it that it had an English translation.

The first sentence tells the story — "A young musician of unhealthily sensitive nature and endowed with vivid imagination has poisoned himself with opium in a paroxysm of lovesick despair."

After their marriage, the tables were turned. Henrietta became fanatically jealous. So Berlioz wrote some more music. This time it was his dramatic symphony, "Romeo and Juliet."

At least indirectly, Berlioz always wrote about himself, so the "Romeo and Juliet" story was a "natural" with which to vent his feelings.

As a matter of fact, he is known to have contemplated both murder and suicide at least one. The first was because of a woman he thought had been unkind.

Plunge In Water

"Two tears of rage started from my eyes," he wrote, "and my mind was made up on the spot to kill without mercy."

He started out on this project, but when he was about to sail to where this poor creature was, he either fell or jumped into the water.

Another time, Chopin and Schumann followed Berlioz in a dither because he had threatened to kill himself. At the last minute he changed his mind.

There was nothing resembling moderation in Hector Berlioz. He hated Wagner, so he did everything in his power to make "Tannhauser" a failure.

But he contributed [illegible] enormously and in [illegible] wave. He found new sounds for instruments—put bags over the horns [illegible] struck instead [illegible] together, put sponges [illegible] sticks, and he loved [illegible] ween trombone and piccolo.

Adolphe Saxe put out a new instrument (saxophone) and Berlioz went all out to put it over.

Jazz Band Founder

The Tanglewood Programs, And a Word About the Met

May 14

By RUDOLPH [illegible]

With the annual visit of the Metropolitan Opera Company in the offing it is presumably the season for the annual think-piece on the situation in this department, but I must confess that there is bewilderingly little to be said about it this time. It is appearing here—barring a sad outcome to the current confusion in New York—on April 26 for the shortest season in years, and giving us as routine a repertoire as it has given in years as well—and never has exactly strayed from the path in this respect.

The reason for the short season hasn't been announced, but it means, of course, that more thousands of New Englanders are doomed to disappointment than last year. It has long been known that the Metropolitan comes here very reluctantly anyway: the Opera House is simply not large enough to allow it to make it worth while from its point of view. It makes more money, indeed, in three or four days in places like Cleveland with larger theaters than it does here in a ten-day stand. On the other hand, I have always been confident that the demand is so great in this area, that it would easily play for a month to sold-out houses.

But the wheels within wheels in connection with the operations of the Metropolitan remain a baffling mystery, even to those fairly close to it, and there appears to be nothing that can be done about it but accept the expensive bones it tosses us and pray that the lottery that distributes mail order tickets will fall our way, like an Irish sweepstakes winner.

TANGLEWOOD PROGRAMS

If the ticket situation for the Met is a sort of lottery and the repertoire a bore, the contrary is certainly the case with the forthcoming Music Festival at Tanglewood. This great event, which attracts many more than 100,000 people from the nation over, has been enlarged this season, to such an extent as can only be indicated in the following full announcement of programs, soloists, conductors and events:

Mr. Munch will open the Shed series on Saturday, July 10, with Berlioz' "Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society. On Sunday afternoon [illegible] lios was the founder of the jazz band!

There couldn't be enough instruments or voices to perform his music. One of his favorite boasts was that at one of his concerts, a member of the audience had a fit from the noise.

Perhaps this will sum it up. The King of Prussia once said to Berlioz —

"I understand that you are the composer who writes for five hundred musicians."

Replied Berlioz: "Your Majesty has been misinformed. But I sometimes write for four hundred and fifty."

On the six Friday evenings preceding each Shed concert, except in the final week when it will be given on Thursday, the concerts will be given in the intimate Theater-Concert Hall by an orchestra of chamber proportions. The first two weeks (July 9 and 16) Charles Munch will conduct music of Bach, including in the first the Brandenburg Concertos No. 1, 3, 2, 6, 5, and in the second, the Cantata No. 93 and Suites Nos. 1 and 4. On July 23, he will conduct Handel's Concerto Grosso, Op. 6, No. 7, Haydn's "Military" Symphony, No. 100, and Hugh Ross will conduct Haydn's "Nelson" Mass. On July 30 Mr. Munch will conduct Roussel's "The Spider's Feast," the Ibert Flute Concerto with Doriot Anthony as soloist, Mozart's Serenade for 8 Winds in C minor, K. 388, and the same composer's "Paris" Symphony, No. 297. On Aug. 6 Lukas Foss will conduct the complete Stravinsky ballet "Pulcinella," a Piano Concerto by Mozart with Seymour Lipkin as soloist, and excerpts from Mozart's "Idomeneo" with chorus and soloists. At the final concert on Thursday, Aug. 12, Jean Morel as guest will conduct Rossini's Overture to "The Silk Ladder," Mozart's Symphony in B flat, K. 319, and Strauss' "Der Burger als Edelmann."

CHAMBER CONCERTS

The series of concerts in the Theater-Concert Hall on the six Wednesday evenings will be devoted to music of chamber proportions. The first program on July 7 will be shared by Claudio Arrau, piano, and the Bel Arte String Trio. The second on July 14 will have the Albeneri Trio; the third on July 21 the Zimbler Sinfonietta; the fourth on July 28 the Griller String Quartet; the fifth on Aug. 4 will have the Boston Woodwind Quintet and a soloist to be announced; the sixth on Aug. 11 the Kroll Quartet.

Weber, Overture, "Der Freischutz"; Prokofieff, Sixth Symphony; Strauss, "Don Juan"; Elgar, "Enigma Variations," Sunday aft. (Charles Munch)—Berlioz, "Beatrice and Benedict" Overture and "Harold in Italy" (viola soloist, William Primrose); Ernst Toch, Symphony No. 2.

Fourth week (Shed, July 31, Aug. 1): Saturday eve. (Charles Munch)—Berlioz, "Romeo and Juliet" with Festival Chorus and soloists; Sunday aft. (Richard Burgin) — Prokofieff, "Chout," Dvorak, Violin Concerto (soloist, Ruth Posselt); Sibelius, Symphony No. 2.

Fifth week (Shed, Aug. 7, 8): Saturday eve. (Charles Munch)—Gluck, "Alceste" Overture; Beethoven, Violin Concerto (soloist, Zino Francescatti); Brahms, Symphony No. 2; Sunday aft. (Charles Munch)—Berlioz program: "Benvenuto Cellini" Overture, "The Royal Hunt and Storm" from "The Trojans," "Summer Nights" for soprano and orchestra with Eleanor Steber as soloist, and the "Te Deum."

Sixth week (Shed, Aug. 14, 15): Saturday eve. (Charles Munch)—Wagner, "Lohengrin" Prelude; Piston, Fourth Symphony; Ravel, Piano Concerto (soloist, Nicole Henriot); Saint-Saens, Organ Symphony; Sunday aft. (Charles Munch) — Berlioz, "Requiem" with Festival Chorus and four auxiliary orchestras.

LOWELL, MASS.
SUN
JUL 7 - 1954

Opening Concert At Tanglewood

LENOX, July 7 (UP)—The Berkshire music festival, which annually attracts thousands of music lovers, opens its 17th season of concerts tonight at Tanglewood.

The opening program will be presented by the Bel Arte string trio, with Claudio Arrau as featured pianist.

During the six-week season, the Boston Symphony orchestra and other music groups will present a total of 24 concerts.

DALLAS, TEX.
NEWS
JUN 1 - 1954

Ticket Sales Rise

Special to The News

BOSTON, Mass. — Subscription sales for the forthcoming Berkshire Festival concerts already has exceeded the number for 1953, the Boston Symphony has announced. Tickets for the Tanglewood season are now on sale at the box office at Tanglewood, Lenox, Mass.

BROCKTON, MASS.
ENTERPRISE & TIMES
JUL 1954

TANGLEWOOD OPENS TONIGHT

LENOX, Mass. — (UP) — The Berkshire Music Festival, which annually attracts thousands of music lovers, opens its 17th season of concerts tonight at Tanglewood. The opening program will be presented by the Bel Arte String Trio, with Claudio Arrau as featured pianist. During the six-week season, the Boston Symphony Orchestra and other music groups will present a total of 24 concerts.

Symphonic Success

REMEMBER the great furor in 1952 when Doriot Anthony was chosen to succeed the one and only Georges Laurent as first flutist of the Boston Symphony? It was the first time that august body had ever appointed a woman a principal player.

She had been selected by Charles Munch, Richard Burgin, the Concertmaster, and Laurent himself, over some of the world's best flutists, and there seems to be no one now, in 1954, who would question their choice. To hear her play was persuasion enough for all but the most reactionary.

However, it took the traditionally all-male orchestra a little while to get accustomed to the new situation. Doriot recalls, "They were very nice to me, friendly and polite, but they sort of let me alone." This stand-offishness lasted about three weeks, while Doriot acted her usual calm, courteous, unimposing and feminine self. Then, the first rehearsal after she turned in a fine solo performance in Bach's Suite for Flute and Strings, came the initiation.

One of the players came to the door of her little room backstage and began talking to her. She had her back turned. "I think you dropped something," he said, but all Doriot could see was what looked like a large pair of men's gloves lying on the floor. (She is quite near-sighted). "Those aren't mine," she said, and turned back.

"But if you will only look a little closer,—" the man coaxed. So Doriot walked over and knelt down to peer, and suddenly jumped back with a scream. "It was a live lobster crawling across the floor!"

That was only the beginning. When she walked out to her seat in the orchestra, several men rushed over and dusted off her chair, and with elaborate gestures helped her sit down. But the second she began to warm up, the air was filled with flying spitballs, while hoots and howls came from every corner.

Finally one of the most dignified players approached her and said with a friendly grin, "From now on, you can expect nothing but insults from us." And so Doriot was officially accepted. If you haven't heard her solo yet, plan to be on hand at Tanglewood on the 30th of July to hear her perform in Ibert's Flute Concerto.

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BROOKLYN, N. Y.
EAGLE
JUL 12 1954

MUSIC

Berlioz, Beethoven Works Heard at Berkshire Festival

By PAUL AFFELDER

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Berlioz could have asked for no more stirring presentation of this music, which is able to provide both the aural and visual resources for the recreation of Goethe's tale.

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Singher Leads Soloists

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BROCKTON, MASS.
ENTERPRISE & TIMES
JUL 7 - 1954

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WORCESTER, MASS.
TELEGRAM
JUL 4 - 1954

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Life of Hector Berlioz A Fascinating Story

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Hector Berlioz didn't speak to her for 50 years!

His father was a general practitioner in a small French town. He wanted his son to be a physician, too. But the musical fire had been ignited when the boy made his first communion. Eucharistic hymns by the church choir stirred up "a new world of love and feeling." That's the way he expressed it later.

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Most composers begin with failures. Berlioz had his share and his father stopped his financial assistance. The young man gave music lessons and became a choirmaster to prevent hunger and cold.

The stormiest scenes in his personal life were over Henrietta Smithson. She was an actress whom he first saw in the role of Ophelia in Hamlet.

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As a matter of fact, he is known to have contemplated both murder and suicide at least one. The first was because of a woman he thought had been unkind.

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"Two tears of rage started from my eyes," he wrote, "and my mind was made up on the spot to kill without mercy."

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Another time, Chopin and Schumann followed Berlioz in a dither because he had threatened to kill himself. At the last minute he changed his mind.

There was nothing resembling moderation in Hector Berlioz. He hated Wagner, so he did everything in his power to make "Tannhauser" a failure in Paris.

But he contributed to music enormously and in unsuspected ways. He found new sounds for instruments—put bags over the horns, had cymbals struck instead of clashed together, put sponges on drumsticks, and he loved duets between trombone and piccolo.

Adolphe Saxe put out a new instrument (saxophone) and Berlioz went all out to put it over.

Jazz Band Founder

All of which means that Berlioz was the founder of the jazz band!

There couldn't be enough instruments or voices to perform his music. One of his favorite boasts was that at one of his concerts, a member of the audience had a fit from the noise.

Perhaps this will sum it up. The King of Prussia once said to Berlioz —

"I understand that you are the composer who writes for five hundred musicians."

Replied Berlioz: "Your Majesty has been misinformed. But I sometimes write for four hundred and fifty."

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By RUDOLPH ELIE

With the annual visit of the Metropolitan Opera Company in the offing it is presumably the season for the annual think-piece on the situation in this department, but I must confess that there is bewilderingly little to be said about it this time. It is appearing here—barring a sad outcome to the current confusion in New York—on April 26 for the shortest season in years, and giving us as routine a repertoire as it has given in years as well—and it never has exactly strayed from the path in this respect.

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But the wheels within wheels in connection with the operations of the Metropolitan remain a baffling mystery, even to those fairly close to it, and there appears to be nothing that can be done about it but accept the expensive bones it tosses us and pray that the lottery that distributes mail order tickets will fall our way, like an Irish sweepstakes winner.

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DALLAS, TEX.
NEWS
JUN 1 1954

Ticket Sales Rise

Special to The News

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which Doriot Anthony was chosen to succeed the one and only Georges Laurent as first flutist of the Boston Symphony? It was the first time that august body had ever appointed a woman a principal player.

She had been selected by Charles Munch, Richard Burgin, the Concertmaster, and Laurent himself, over some of the world's best flutists, and there seems to be no one now, in 1954, who would question their choice. To hear her play was persuasion enough for all but the most reactionary.

However, it took the traditionally all-male orchestra a little while to get accustomed to the new situation. Doriot recalls, "They were very nice to me, friendly and polite, but they sort of let me alone." This stand-offishness lasted about three weeks, while Doriot acted her usual calm, courteous, unimposing and feminine self. Then, the first rehearsal after she turned in a fine solo performance in Bach's Suite for Flute and Strings, came the initiation.

One of the players came to the door of her little room backstage and began talking to her. She had her back turned. "I think you dropped something," he said, but all Doriot could see was what looked like a large pair of men's gloves lying on the floor. (She is quite near-sighted). "Those aren't mine," she said, and turned back.

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BROOKLYN, N. Y.
EAGLE
JUL 12 1954

MUSIC

Berlioz, Beethoven Works Heard at Berkshire Festival

By PAUL AFFELDER

Lenox, Mass., July 12—The first weekend of Berkshire Festival concerts by the Boston Symphony Orchestra came to a close here at Tanglewood yesterday afternoon with an all-Beethoven program conducted by Pierre Monteux.

To at least one observer, it seems rather foolish to ask an audience to drive as far as 125 miles to listen to another performance of the Leonore Overture No. 3, the Fifth Symphony and the "Emperor" Concerto. Festivals are for more unusual fare than this.

What made the weekend so distinguished was the exciting performance on Saturday evening of the complete "Damnation of Faust" of Hector Berlioz. This is a true festival work, and it touched off what will be a whole series of performances of Berlioz compositions, commemorating the sesquicentennial of the composer's birth.

In calling "The Damnation of Faust" a "dramatic legend" or "dramatic oratorio" Berlioz knew what he was about. Without recourse to narration, but relying purely on dialogue and song, underlined with vivid orchestral commentary, he gives us, in a little over two hours, the most moving and effective of all the musical settings of the "Faust" legend.

Munch Praised

Charles Munch, who directed the performance, is one of the most inspiring Berlioz interpreters of our day, and the reading he gave us on this occasion was, in most respects, a memorable one.

The orchestra itself was in top form, whether it was storming forth the triumphant strains of the thrice-familiar "Rakoczy March," the ethereal "Dance of the Sylphs," or the hair-raising tumult and hoof-beating in the "Ride to the Abyss."

Berlioz could have asked for no more stirring presentation of this music, which is able to provide both the aural and visual resources for the recreation of Goethe's tale.

Considering the vastness of the area to be covered by sound in the shed, one kept wishing for larger, more powerful choral forces than those provided by the Harvard Glee Club and the Radcliffe Choral Society, though there was no denying the excellence of their work, which was generally keen and spirited.

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The programs will introduce e unpaid chairmen of boards d trustee groups comprising important part of Worces- r's city government. They will ell listeners about the func- ons and activities of their re- pective boards and committees.

Tonight's guest, City Clerk Walter J. O'Keefe, will outline some of the groups to be represented on upcoming programs. He will briefly describe some of their responsibilities.

On each succeeding program Jim Little will interview two guests. Next Sunday he will

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The band's tall, handsome drum major continues service.

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July 12' 54

BOSTON POST, MO:

Music in Review

By TUCKER KEISER

TANGLEWOOD, July 11—For the final concert in the opening week end of the Berkshire Music Festival, Pierre Monteux and the Boston Symphony played an all-Beethoven program before an audience of over 10,000.

This might well be called a classical hit-parade, listing as it does the Leonore Overture No. 3, the "Emperor Concerto," and the Fifth Symphony. And it was thrilling. Beethoven, too. Mr. Monteux has never demonstrated keener insight and the orchestra has seldom, if ever, sounded better.

Monteux maintained a suspenseful mood from the very outset in the "Leonora" despite the dramatic fanfares, trumpet calls, and frequent climactic outbursts.

Claudio Arrau deserved every bravo hurled at him for his triumphal performance of the solo part in the concerto. He is the type of pianist who addresses himself to the music and leaves the histrionics to the pianistic prestidigitator.

He obviously broadened the monumental first movement in adaptation to the vast expanses of the shed, but his performance remained a vivid one, creating an almost unbearable tension in the cascading octaves toward the close.

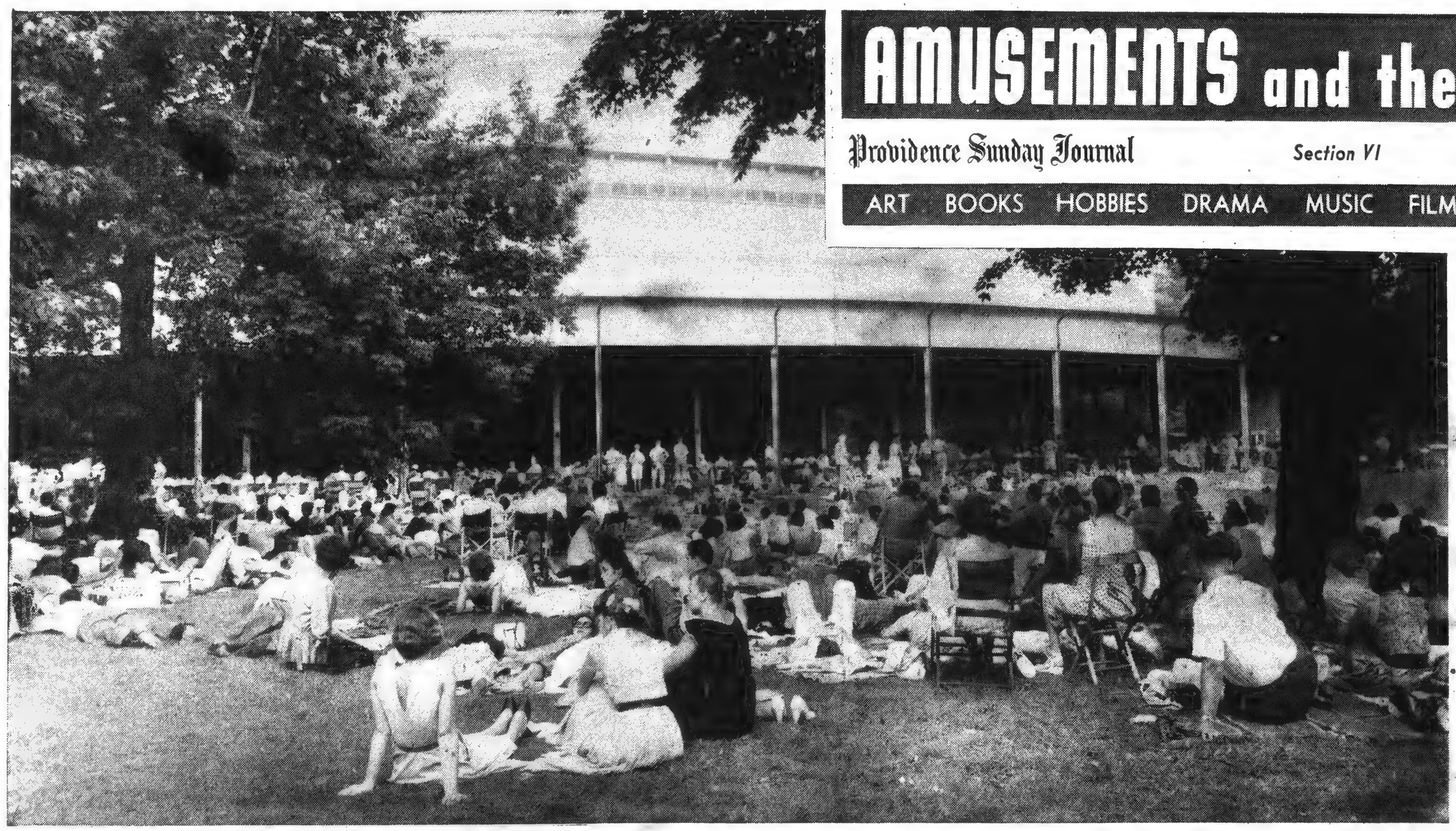
Mr. Monteux drew from the orchestra a gorgeous texture in the eloquent and noble adagio. His phrasing exactly matched the soloist in mood and color. In the final rondo both Arrau and Monteux reached a peak of brilliance I had never dreamed possible in this work.

The concert ended on the highest possible plane with a taut performance of Beethoven's best-known symphony. Instead of interpreting this masterpiece with a capital I, Monteux played it straight, allowing the music to create the fullest possible impact. That it did was evidenced by the breathless hush which the audience hung onto every note and by the thunderous applause at the conclusion.

AMUSEMENTS and the ARTS

Providence Sunday Journal — Section VI — July 4, 1954

ART BOOKS HOBBIES DRAMA MUSIC FILMS RADIO—TV



Audience relaxes on the grass outside huge Music Shed at Tanglewood where Boston Symphony gives weekend concerts.

Pierre Monteux will be the guest conductor on July 11.

Eleanor Steber is soloist on first Saturday evening.

Tanglewood Will Honor Berlioz

IN RESPONSE to the spur and suggestion of record-breaking attendance last season, the Boston Symphony Orchestra will offer an enlarged and revised program at this summer's six-week Berkshire Festival in Tanglewood, Lenox, Mass., starting Wednesday.

The program will have a special distinction in that it will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of the composer's principal works.

This summer's festival will be the 15th in which the Boston Symphony has participated under the leadership of the late Serge Koussevitzky and its present conductor, Charles Munch, who is now in his fifth season.

An indication of the growth of the festival as a national and international music center was last summer's record attendance of 117,950 (total paid admissions, $311,600), from all over the

Hoherman. It will be the 30th anniversary of Arrau's first engagement with the orchestra. Subsequent programs in the Wednesday series will be by the Albeneri Trio, Zimbler Sinfonietta, Griller and Kroll string quartets and Zino Francescatti, violinist, donating their services for the benefit of the Berkshire Music Center.

Berlioz will rule in the Shed concerts. Opening Saturday night, Munch will conduct "The Damnation of Faust," with Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone; Donald Gramm, bass-baritone, the Harvard Glee Club and Radcliffe Choral Society. The "Fantastic Symphony" will be performed Sunday, July 18, and the following Sunday the "Beatrice and Benedick" overture and "Harold In Italy," with William Primrose, viola soloist.

Further Berlioz works will be the Dramatic Symphony, "Romeo and Juliet," July 25, with John McCollum, tenor; Nicolai

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LENOX, July 10 — Berlioz' dramatic legend "The Damnation of Faust," the first concert to be held in the Music Shed, this season found Charles Munch and the Boston Symphony in their very best form. Anyone who heard the Brandenburg concertos on Friday night and the Berlioz tonight must have been gratified by the swift ascent from the Nadir of the untidy Bach to the Zenith of the inspired Berlioz. The audience tonight was over 3500.

Since "The Damnation" is the composer's masterpiece and Munch is the greatest of Berlioz interpreters, this is undoubtedly the artistic high point of the festival. The Symphony Hall performance last winter, with the same soloists and chorus—Eleanor Steber is the sole exception—was a memorable event but for several reasons. Tonight's performance was a notably better one.

The work is peculiar in structure, being neither a symphony, an opera, nor an oratorio, although it contains elements of each. The soloists need both operatic volume and art-song sensitivity; the orchestra must at once provide programmatic atmosphere and pure musical development of symphonic themes; and the chorus is both participant and commentator.

Eleanor Steber, whose rich and ample soprano filled the shed with glorious sound, makes Marguerite, usually the innocent and somewhat insipid victim of Mephistopheles, an impassioned young girl who counts the world well lost for love.

Interpretative Depth

David Poleri, Faust, has gained interpretative depth and he sang with less nervousness and vocal forcing than in Symphony Hall. Martial Singher's Mephisto, a part he has long sung with success in Europe, insinuates the diabolical nature of his role rather than bluntly stating it. Donald Gramm, a virile brander, has the very manner of the tankard-touching, rollicking student roarer of stein songs.

Making Tanglewood a last step in its first transcontinental tour, the Harvard Glee Club and Radcliffe Choral Society turned in a sterling traversal of the many choral passages, winning a collective summa cum laude not only for precision, but for immaculate French diction.

Tonight's performance was a stirring event. Mr. Munch, who understands this music better than does any other living conductor, led his forces with a noticeable lessening in physical drive, but at the same time an assurance that they would be with him all the way.

Informality prevails at Tanglewood, where the main thing is to be comfortable and enjoy the beautiful outdoor scenery and the fine music.

Conductor Charles Munch confers with horn-player James Stagliano and Georges Laurent, former first flute, who still plays summer concerts.

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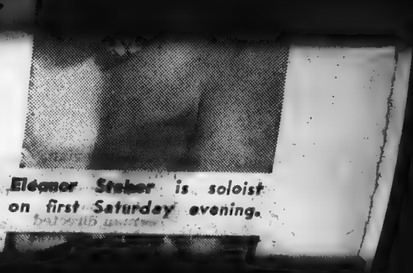

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Claudio Arrau, pianist, is on Wednesday night program.

sitting on the lawn in the sun or in the shade of pine and pines. Munch will conduct all the Shed series except two by Pierre Monteux and one each by Jean Morel, of the Juilliard Music School, and Concertmaster Richard Burgin.

In the smaller Theater-Concert Hall there will be six Wednesday evening chamber music concerts by visiting artists and six Friday night programs by the orchestra's chamber section. The latter, popularly known as the "Bach-Mozart" series, were formerly given during the first three weekends of the festival.

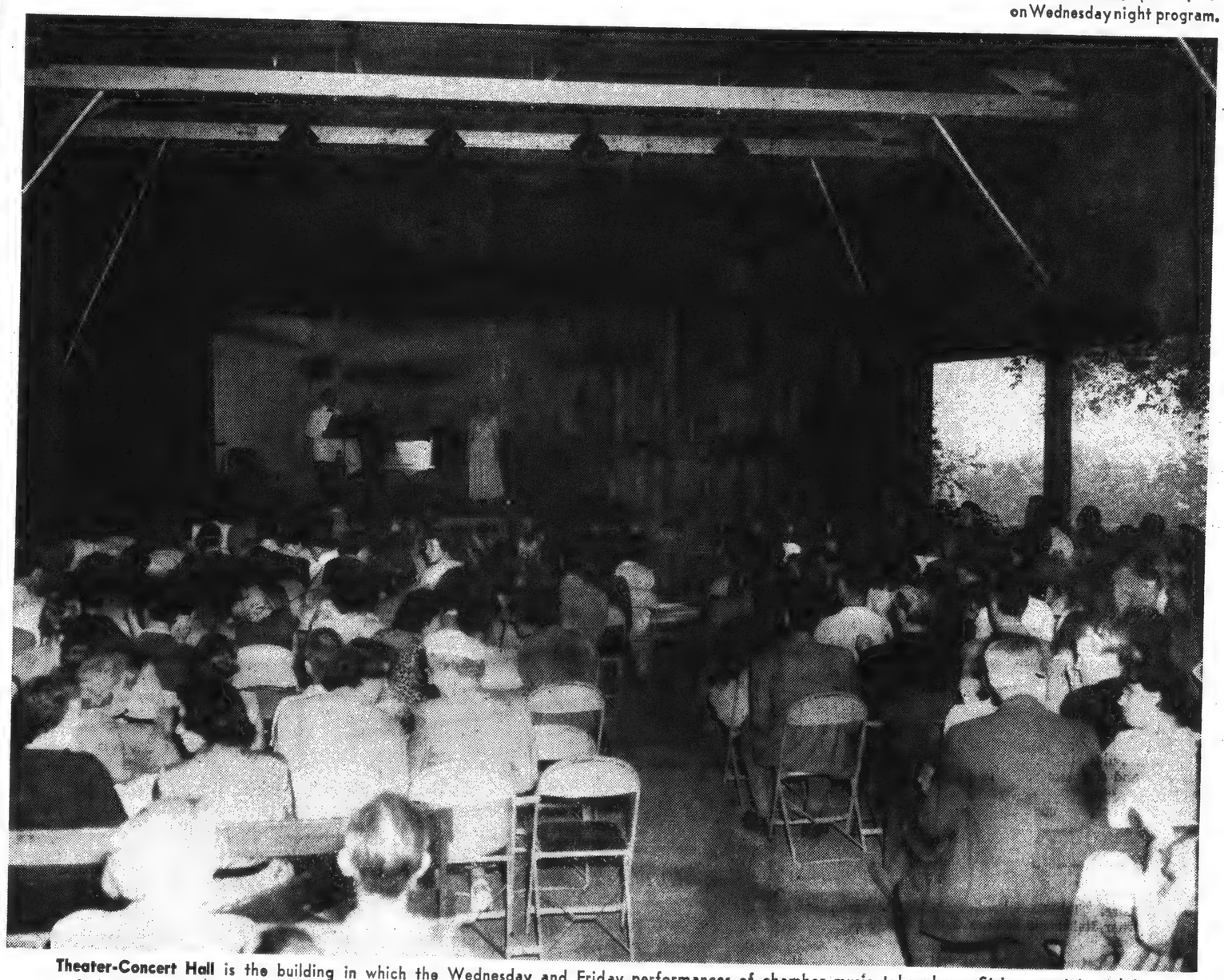
Since the annual gala "Tanglewood on Parade" is scheduled for Friday, Aug. 13, the Friday chamber concert for that week will take place the night before. Munch, Lukas Foss and Jean Morel will conduct and the soloists will include Foss and Seymour Lipkin, pianists, and Doriot Anthony, flute.

The first Wednesday concert, which will open the festival, will be all-Beethoven, played by Claudio Arrau, pianist, and the Bel Arte Trio—Ruth Posselt, Joseph de Pasquale and Martin

violinists.

In connection with the festival the Berkshire Music Center will open its 12th season. On the faculty are Jean Morel, acting head of the department of instrumental music during Leonard Bernstein's leave of absence; Richard Burgin, William Kroll and Gregor Piatigorsky (guest), chamber music; Hugh Ross, choral music; Aaron Copland, Ernst Toch, Lukas Foss, composition; Frederic Cohen, opera, from which Boris Goldovsky is on leave of absence; Lukas Foss, Tanglewood Study Group. Programs by students, including opera productions, are given frequently and are open to the Friends of the Berkshire Music Center who contribute to its support.

While the study and enjoyment of fine music come first in meaning and attraction, the festival has certain informal attributes that enhance the occasion—as many former patrons and partakers have found. They include campus-like activities and atmosphere, the pleasures of a picnic or a whole summer vacation.



Theater-Concert Hall is the building in which the Wednesday and Friday performances of chamber music take place. String quartets, soloists and the Berkshire Chamber Orchestra are presented here, the latter offering Friday evening programs of Bach, Handel, Mozart and Haydn.

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Albany Knickerbocker News
July 12, 1954

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At times Munch drove his superb group with frenzied power to keep the drama of the action moving and convincing. Nothing threadbare appeared in the familiar excerpts of the score such as the stirring Hungarian March or the Ballet of the Sylphs, both of which became so very meaningful in the original context. Surely this was a performance such as the work rarely has ever received.

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The excellent student chorus, smiling but alert, obviously enjoyed their participation with enthusiasm that undoubtedly contributed to the perfect rendition of this extremely complicated choral writing. A score of this dimension brings the hidden resources of the magnificent Boston Symphony Orchestra into relief, the drama of the music enrobing the whole action.

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Boston Post - June 10, 1954

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Continued on Page 2—Col. 2

THE NEW YORK TIMES, SUNDAY, JULY 18, 1954

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Montreal Gazette
Sight & Sound
By Thomas A[illegible]

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A festival, by its name is an outstanding event of the year, meant to give good citizens a resume, as it were, of what talent they have in their own backyard. It is easy, when you have the British Arts Council behind you as the Edinburgh Festival has, it was hard as I saw when I went to millionaire's acres at Tanglewood in 1938 and 1939. But they have done the job.

LYNN, MASS.
ITEM
JUN 18 1954

Social

Miss Betty Ann Faris of 29 Pine Grove Avenue, who was graduated this week from Radcliffe College with a Bachelor of Science Degree, has been honored by being chosen one of four sopranos to sing with the Radcliffe Choral Society and Harvard Glee Club on their transcontinental concert tour, leaving Boston Saturday and returning July 1.

They will sing at [illegible], N. Y., Oxford, O., Denver, Colo., Portland, Ore., Seattle, Wash., San Francisco and Los Angeles, Calif., Las Vegas, Nev., Nashville, Tenn., Louisville, Ky., Cleveland, O., and Tanglewood where they will be guests of the Berkshire Festival for two days singing with the Boston Symphony Orchestra.

Violist, Composer, Organist, Conductor

Toch — Primrose — Biggs — Morel

AMONG EMINENT musicians participating or represented in "Tanglewood" concerts this season are William Primrose, violinist; Ernst Toch, whose Second Symphony will be performed July 25; E. Power Biggs, organist, to be heard in recital and Jean Morel to conduct next Saturday night's Boston Symphony concert in The Shed.

Syracuse Herald-Journal
July 18, 1954

[189]

TIGHT BINDING

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AMONG EMINENT musicians participating or represented in "Tanglewood" concerts this season are William Primrose, violinist; Ernst Toch, whose Second Symphony ... be performed July 25. ... Power Biggs, organist, ... heard in recital and Jean ... to conduct next Saturday ... Boston Symphony con... The Shed.

Syracuse Herald
July 18 1954

[189]

TIGHT BINDING

NEWBURGH, N. Y.
NEWS

MAR 31 1954

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Mr. Toch, a native of Austria has taught at the Hochschule fur Musik in Mannheim, at the New School for Social Research in New York and more recently at the University of Southern California. He will join Aaron Copland as guest teacher in the composition department.

Mr. Cohen is the head of the department of Opera at the Juilliard School in New York and will take the place of Boris Goldovsky, who is to be on leave of absence for the summer. Lukas Foss, who has been teaching at Tanglewood since 1946, will serve as head of the Tanglewood Study Group as well as teaching composition, while Ingolf Dahl is on leave of absence. Mr. Morel and Mr. Foss will conduct concerts of the Berkshire Festival; Mr. Toch's Second Symphony is scheduled for performance July 25; Mr. Cohen will be in charge of the principal production of the Opera Department.

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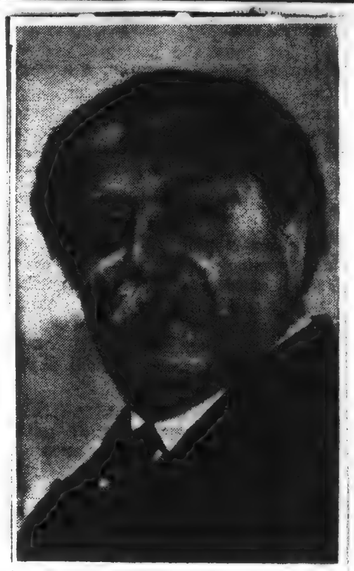

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Claremont Daily Eagle

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Berkshire Music Festival to Open At Lenox July 7

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Prices for the shed concerts by the full 104-man Boston Symphony orchestra, which Music Director Charles Munch conducts, with Pierre Monteux, Jean Morel and Richard Burgin as guest conductors, are one-third less this year, since the Friday night chamber orchestra concerts in the intimate Theatre-Concert hall are being sold separately.

All remaining tickets for the Tanglewood season are now on sale at the box office which is open Monday through Saturday from 9 a. m. to 5 p. m. Commencing July 4, when the 12th season of the Berkshire Music center starts, the box office will also be open on Sundays. Mail orders for single concerts are also filled on receipt and should be accompanied by a stamped, self-addressed envelope for return of tickets.

The fifteenth Berkshire festival in which the Boston Symphony orchestra has participated commences on Wednesday, July 7, at 8:30 p. m., with the first of six Wednesday Chamber Music concerts in the Theatre-Concert hall.

Among the season's soloists are Metropolitan opera stars Eleanor Steber, soprano, and Nicola Moscona, bass-baritone; David Poleri and John McCollum, tenor; Lukas Foss, Vera Franceschi, Nicole Henriot, Seymour Lipkin and Leo Smit. Violin soloists are Zino Francescatti and Ruth Posselt. Other assisting artists are Doriot Anthony, flutist; William Primrose, violist, the Harvard Glee club and the Radcliffe Choral society; the Albeneri Trio; the Zimbler Sinfonietta; the Griller String Quartet, and the Kroll String Quartet.

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Clemens Kalischer

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Claremont, N.H.
Daily Eagle
Friday, July 2, 1954

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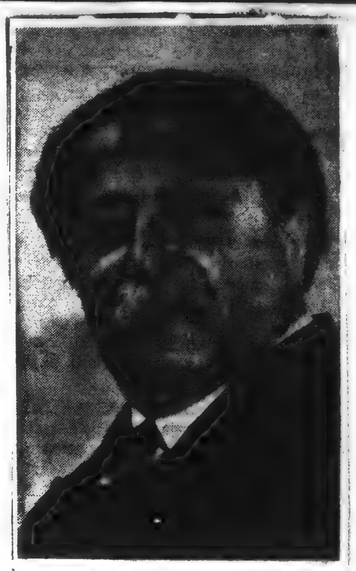

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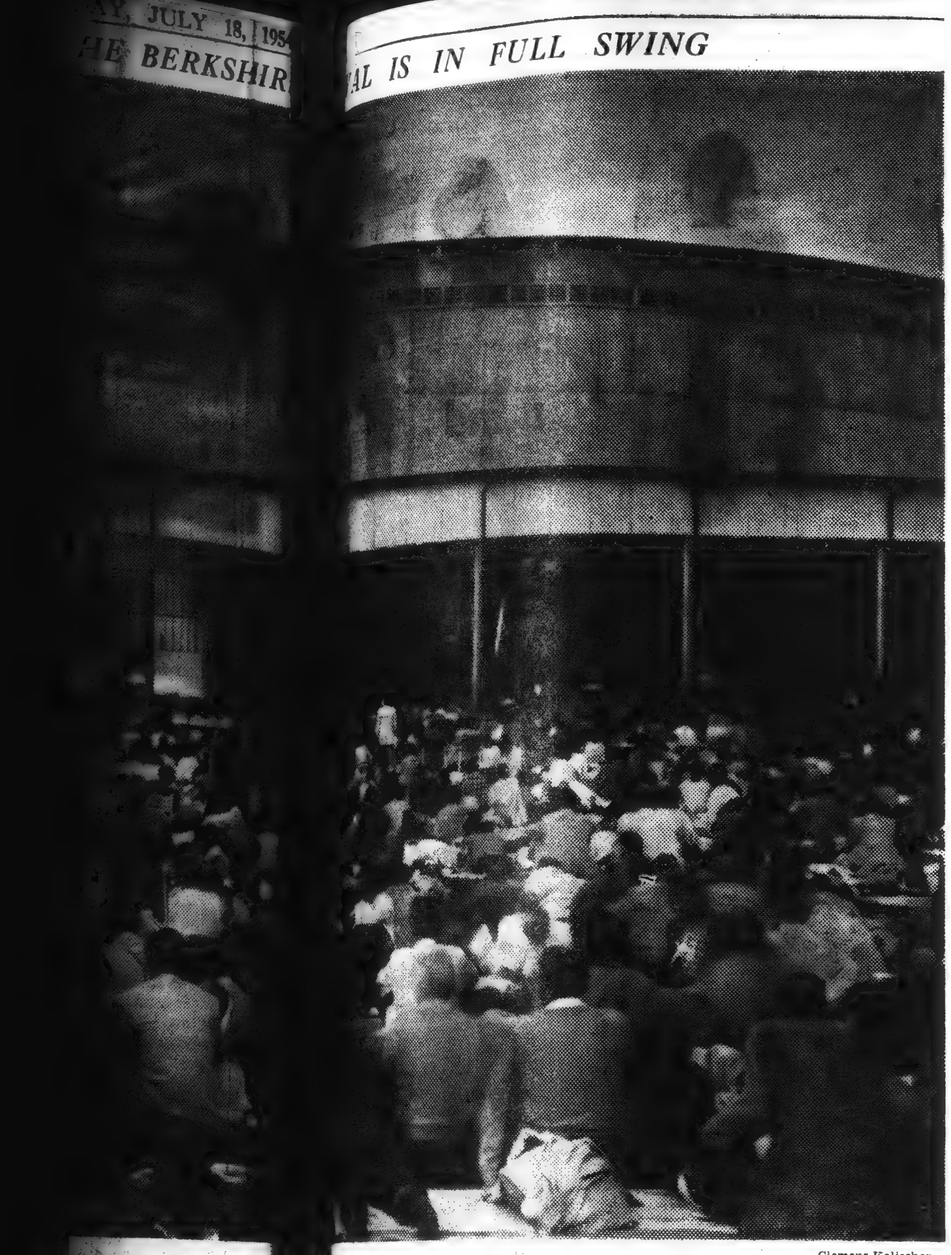

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Clipped - Journal
July 18, 1954

Clipped by Concert
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Kansas City Star
July 12, 1954

MUSIC LURE EVER NEW

FESTIVAL AT TANGLEWOOD, NEAR LENOX, MASS., IS ON.

Some Students From Missouri and Kansas Are Attending Advanced School for Musicians.

By Joseph Kaye.

Lenox, Mass., July 11.—Every summer this quiet little town in the Berkshire hills, becomes the music center of America because of Tanglewood, near here, where a 6-week music festival and school for advanced students is conducted by the Boston symphony orchestra.

Both have become world famous. The main concerts are given by the orchestra.

This season, the seventeenth, is dedicated to the French composer, Hector Berlioz, born 150 years ago. His dramatic cantata, "The Damnation of Faust," opened the principal orchestral series last night, following two small events, and was considered the premier of the festival.

Once Home of Hawthorne.

Tanglewood is a beautiful wooded estate on which Nathaniel Hawthorne lived two years and where he planned his "Tanglewood Tales." Hence the name. On the grounds is a replica of the little red house where he stayed. This is used as a studio.

The concerts, known officially as the Berkshire festival, are given in a large shed with a seating capacity of 6,000, and in a smaller music theater. The shed is a unique auditorium designed by the famed Finnish architect, Eliel Saarinen. It is open on three sides, and "lying room" is available on the lawns. The acoustics are so wonderful that the music is clearly heard even from the farthest lawn location. The fan-shaped building has a wooden roof somewhat resembling the back of a violin, which acts as a sounding board.

The huge parking lots around Tanglewood are filled with cars bearing license plates from all over the United States. The opening concert in the shed was heard by 8,500, while the second one yesterday afternoon, an all-Beethoven program with Claudio Arrau as the soloist, drew 10,050. The students, chosen through special auditions, this season come from thirty-five states and nine countries, including Japan and Haiti.

"The Damnation of Faust" was conducted by Charles Munch, the conductor of the Boston symphony and of the festival. The solists were Eleanor Steber, David Poleri (heard recently in Kansas City's production of "Madam Butterfly"), Martial Singher and Donald Gramm. Two choruses were used, the Harvard Glee club and the Radcliffe Choral society.

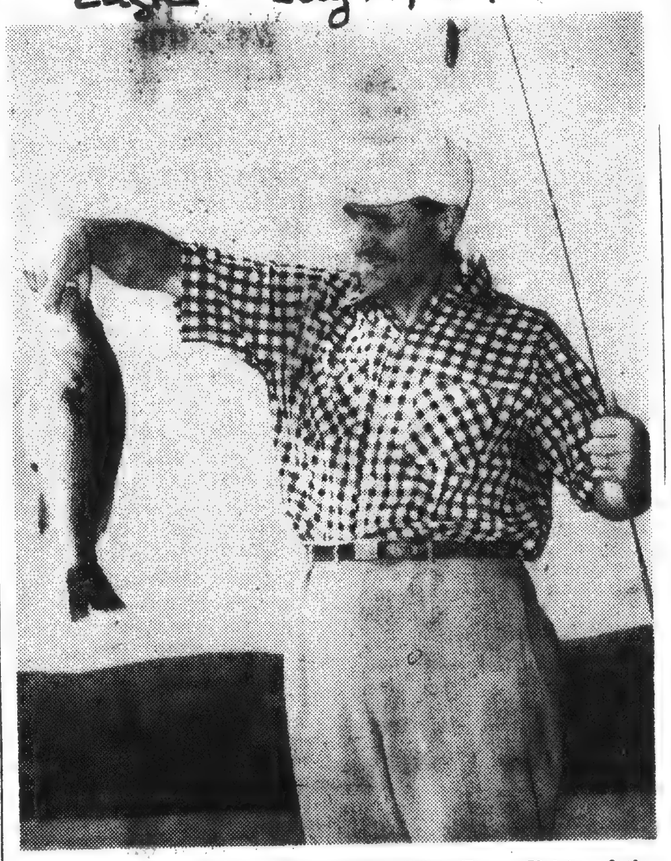
Little of Sweet Music.

This work by a savage, bitter rebel in music was given a performance of grandeur. Berlioz's "Faust" is poles apart from the Gounod opera. It is of a panoramic dramatic quality with little concession to sweet lyricism except in the well known interludes. The chorus is engaged in a commentary—sardonic, compassionate and reflective. The great audience was stirred by magnificent climaxes such as are rarely heard in a concert hall.

During the 6-week season the principal works of Berlioz will be performed, and the concluding event, on the afternoon of Sunday, August 15, will be given over to the "Requiem."

There are eight students at Tanglewood from Missouri and Kansas. From Missouri they are Emma Lou Diemer of Warrensburg; Mara Hall, Westminster college, Fulton; Richard Benfro, Bethany; Betty Lee Bowen, St. Louis; Mary Dodge, University City. From Kansas: Robert and Rodney Pierce, Wichita, and Eugene Orcutt, Topeka.

Eagle - July 14, 1954



HIGH NOTE FOR TRUMPETER Roger Voisin of the Boston Symphony Orchestra was his snagging of this 5¾-pound largemouth bass Sunday night while plug casting in front of his Stockbridge Bowl cottage. Mr. Voisin said he was more excited about this piscatorial conquest than about the plaudits he received from music critics for his performance with the "small orchestra" in the Bach Brandenburg concertos two evenings before. His lure was a green Jitterbug.

Players and Pipers

Greene County "Examiner-Recorder"
July 15, 1954
By John and Betty Bagley

"The Damnation of Faust," a huge two-hour oratorio, performed last Saturday, was the first of the many compositions by Berlioz to be heard at Tanglewood this season. In this version of the old legend of the man who sells his soul to the devil, Mephistopheles makes his first attack on Faust by taking that learned man to—of all places — a German beer-cellar, complete with sophomoric student songs. Failing to win him with wine and song, Mephisto tries woman, in the person of Marguerite. The latter unintentionally gives her mother an overdose of the sleeping draught supplied by Faust only to keep her mother from discovering Marguerite's nocturnal activities with her lover, Marguerite is jailed for murder. Mephisto promises to save her if Faust will sign a little paper; he does and is promptly whisked off to hell on a black horse, pursued by demons. Marguerite dies, but her crimes are forgiven.

Berlioz could have built a very impressive composition on the old tale, but composing in an age of romantic melodrama and following his predilection for program music, he produced a story to which our synopsis is not unfair. The result is a work which to us seemed theatrical and superficial, rather than dramatic and deep. He wrote with great vividness, sometimes with sweetness and grace, sometimes with deep intensity and passion, always with the skill that earned him the title of father of modern orchestration. Had he omitted some of the incidental passages and cut the work in half, the final effect could be more impressive.

Eleanor Steber, David Poleri (Faust), Martial Singher (Mephistopheles), and Donald Gramm (Brander), sang the solo parts, with the Harvard and Radcliff Glee Clubs doing the choral parts. All vocal work was excellent and the performance of the orchestra, under Mr. Munch, was first-rate as usual.

If you're anxious to hear the "Damnation" you can do so in New York, where it will be presented this fall for the first time in twelve years, Mr. Singher again singing as Mephistopheles.

"I know every note of it," said a woman beside us just before the orchestra began to play Beethoven's Fifth Symphony Sunday afternoon. Many people probably thought the same of that and of Beethoven's "Emperor" concerto, which preceded it. They are old reliable stand-bys that every concerto-goer and record-buyer has heard dozens of times. But conductor Pierre Monteux, almost an octogenarian, and pianist Claudio Arrau breathed new youth and spirit into them. Here was great music, superbly performed. In the half hour of his symphony, Beethoven goes deeper into the human spirit than Berlioz could in two hours. "Build and depend upon your own strength," the composer seems to say, "and you need not fear what the world can do. This is music for the ages."

Two-thirty is the new hour for all Tanglewood Sunday concerts; the change from three o'clock was made recently for broadcasting purposes.

Wednesday, July 14, 8:30 — The Albeneri Trio in Brahms Trio in B, Op. 8; Martinu Trio in D minor; Beethoven Trio in B flat, Op. 97.

Friday, July 16, 8:30 — Bach Cantata No. 93 with Hugh Ross conducting. Suites Nos. 1 and 4—Charles Munch conducting.

Saturday, July 17, 8:30 — Debussy, Excerpts "St. Sebastian." Frank, "Les Djinns", for piano and orchestra, soloist Vera Franceschi; Debussy, "La Mer" and Franck Symphony in D. Minor — Pierre Monteux conducting.

Sunday, July 18, 2:30—Debussy "I Sunday, July 18, 2:30 — Debussy "Iberia"; Copeland Piano concerto with Lee Smit as soloist; Berlioz "Fantastic Symphony" — Charles Munch conducting.

MUSIC AWARDS OFFERED

N. Y. Times - July 21

Federation to Give Cash Prizes and Solo Appearances

Three new awards have been offered by the National Federation of Music Clubs for its twenty-first biennial Young Artist Auditions, which will take place next spring. One award, offered in conjunction with Inter-Allied Artists Corporation, is open to an American-born lyric tenor between the ages of 23 and 28. The winner will receive a recording contract and concert, opera and radio appearances in Europe.

Other awards will entitle the winners to solo appearances with Arthur Fiedler and the Boston Pops Orchestra, and with Thor Johnson and the Cincinnati Symphony.

As in past years, the auditions will present cash prizes of $1,000 to winners in the categories of piano, voice, violin and chamber music, with the option of a debut recital at Town Hall. Full details may be obtained from the federation, 445 West Twenty-third Street.

From Class to Mass-Support In Artistic Enterprises

The point made by Mr. William C. Cox, the personable chairman of the Friends of the Berkshire Music Center at Tanglewood, speaking to the Kiwanians yesterday, on the change in the basis of support for various philanthropic enterprises was well taken. Once upon a time the brunt of the support of the majority of colleges, hospitals, orchestras, museums, and other similar enterprises were supported by a relatively small percentage of the population. They were class enterprises and, in some instances, the clientele was almost as much restricted to those who had exceptional financial and educational advantages as was the nature of its support.

Two factors have been responsible for a revolution in the support and the patronage of artistic enterprises particularly. The rich are still with us, but the income tax and the inheritance tax have restricted them heavily; only a few oil-millionaires can give with the lavishness of the wealthy of 50 years ago. Meanwhile the number of causes of various kinds have multiplied so that the supply of "angels" would be short, anyhow.

Support today must come from those with medium or small incomes—and it does; last year no less than 30 million people contributed to the support of voluntarily supported philanthropic activities. The more equitable distribution of wealth has made popular support necessary, but has impelled the beneficiaries to take on responsibilities once largely monopolized by the very wealthy.

Equally impressive was the debut of William C. Cox, new chairman of the Friends of the Berkshire Music Center, before the Pittsfield Kiwanis Club yesterday. His philosophy that music is for everybody is likely to win many more friends for the Friends . . . If that was just the edge of a heat wave that boiled the Berkshires yesterday, saints preserve us from being in the middle of one . . .

Eagle - July 15

"Fausts Verdammnis"

Aufbau - July 16
Festspiele in Tanglewood

Seit Koussevitzkys Tod steht Tanglewood bekanntlich unter der Leitung von Charles Muench, der mit Recht als besonderer Kenner französischer Musik gilt. Man hat die im ersten Kammerorchesterkonzert gespielten fünf Brandenburgischen Konzerte im Zusammenspiel schon besser gehört, aber dieser Eindruck war vergessen, sowie das erste Orchesterkonzert mit Berlioz' "Fausts Verdammnis" begann. Das im Grunde so zwiespältige und eigenartige Werk fand hier eine einzigartige und überwältigende Aufführung. Muench verstand es, den besonderen Zauber dieser romantischen Musik so lebendig zu machen, dass man nicht mehr danach fragte, warum Faust plötzlich in Ungarn lebt, Rakoczy Marsch oder warum in die Traurigkeit von Gretchen am Spinnrad ein bewusst gegensätzlicher Studentenchor hereinklingen muss.

Eleonor Steber als Gretchen war zu[illegible]. David Poleri gab Faust die von Berlioz vorgeschriebene Zartheit und Frank Martial Singher's Mephisto [illegible] und dramatischem Ausdruck.

Besonders [illegible] unvergessliche Höhepunkte waren die Orchesterzwischenspiele [illegible] Marsch, Tanz der Sylphen und [illegible] Mephistos Serenade, die Höllenfahrt und wohl ganz besonders die Chöre in Auerbachs Keller.

Der lang anhaltende Beifall galt vor allem Muench, der übrigens das Werk im kommenden Winter in New York zur Aufführung bringen wird.

In dem die erste Woche abschliessenden Beethovenkonzert spielte *Claudio Arrau* das Emperor Konzert, vielleicht nicht so monumental wie man es gewöhnt ist, dafür aber völlig durchgeistigt und abgeklärt. Wenn auch die technische Durchführung der 5. Symphonie unter Monteux nicht in allen Einzelheiten vollkommen war, so stand man doch vom ersten bis zum letzten Ton im Bann seiner meisterlichen und durchdringenden Gestaltung.

W. St.

Music

Albeneri Trio Ends on Top In Battle With the Weather

By JAY C. ROSENFELD

THE ALBENERI TRIO made a valiant attempt to ignore the weather last night when they gave the second program of the Wednesday evening chamber music series in the theater-concert hall at Tanglewood but the rain, although it was slight, and the occasional lightning and rumbling thunder which continued intermittently through the first two of the three trios they had listed probably was a greater distraction to the artists than to their audience whose attention their playing held steadily. Thus it was that while they played with precision and individual brilliance, the audience was more than willing to grant them indulgence if they did not maintain tonal balance nor artistic agreement consistently.

The members of the trio are Erich Itor Kahn, piano, Giorgio Ciompi, violin, and Benar Heifetz, cello. Between the Brahms B major, Opus 8, and the Beethoven B flat major, Opus 97, they played a 1950 trio of Bohuslav Martinu, who was on the composition staff at the Berkshire Music Center in 1946 and whose string sextet was awarded the Elizabeth Sprague Coolidge prize in 1932.

The Martinu trio consists of three short movements, a slow one between two swift ones, and is pleasant and ingratiating in the main. It begins with what seems at the outset like a Bach-type D minor violin sonata but it soon becomes apparent that Martinu's keen sense of rhythm intends something quite different. It is metrically fresh and intriguing although its other factors do not present the ears with ponderous problems. The adagio is a lucid narrative placed in the most grateful parts of the strings and with the piano for the moment executing a less important role. The finale is an agitated mosaic of small busy phrases which the artists fitted together with easy accuracy.

* * *

THERE ARE several points of similarity between the two major trios of the evening. Each has four movements in the same sequence. The second movement in each case, a scherzo, starts with an unaccompanied cello phase. The third movement in both trios is the slow one. In the Brahms the piano has decorative triplets after the first theme reappears and the viols answer with a long-drawn tenuous response. The piano here quite obscured the thinly produced string tone. When a similar situation occurs in the first variation of the Beethoven slow movement the piano showed a great deal more awareness and consideration.

Both of these trios are sublime music but the performance never got far off the ground. The Brahms was played in America in 1855 before the composer himself heard it performed in public in Europe. The violinist of the American premiere was Theodore Thomas who, as conductor, appeared in Pittsfield in October of 1885 for what may well have been the first orchestral visit here. Pittsfield at that time had 14,000 people.

ANCIENT MUSIC, ancient vintages. The Pro Musica Antiqua singers, who are not too old themselves, drop in often at the new Avaloch bar in Lenox where they frequently surprise customers by bursting into madrigals over their [illegible]. Avaloch is sponsoring their concerts following the Tanglewood season.

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Leontyne Price, Samuel Barber To Be Heard At South Mountain Saturday Afternoon at 4

Leontyne Price, soprano, and Samuel Barber, pianist, will be presented in the second of a series of six chamber music concerts Saturday at 4 p.m. at South Mountain, it was announced today by Mrs. Willem Willeke, musical director.

Miss Price, who has risen to fame in a little over two years, was a student at Tanglewood in the summer of 1951 where she was awarded a scholarship for advanced work in the opera school. At that time she was acclaimed for her performance of the soprano part in "Ariadne auf Naxo." During the summer of 1953 she was invited to return to the Berkshire Music Festival, this time with William Warfield, to appear in a concert version of Act Two of "Porgy and Bess" with the Boston Symphony under Leonard Bernstein in the "Tanglewood on Parade" concert. Miss Price, who is Mrs. Warfield in private life, previously played one of the two major roles with Mr. Warfield in this opera.

A native of Laurel, Miss., where she completed her high school education, she was graduated from Wilberforce College in Ohio. She had planned to become a teacher but following appearances with the college glee club, she won a scholarship for advanced study at the Juilliard School of Music in New York.

In Student Productions

As a member of the Juilliard School she performed in several student productions including the role of Mistress Ford in Verdi's "Falstaff." Vergil Thomson subsequently engaged her for an important role in the revival of his opera "Four Saints in Three Acts."

Due to the pressure of concert appearances Miss Price temporarily has been unable to make use of her Fulbright and John Hay Whitney Fellowships for further study abroad, having won them in 1952 as a result of her work at Juilliard.

Samuel Barber

Leontyne Price

Samuel Barber, a native of West Chester, Pa., is one of the most frequently performed of all the serious American composers. He studied composition with Rosario Scalero at the Curtis Institute of Music and spent several years in Austria and Italy after winning the Prix de Rome and the Pulitzer Prize. The premiere of his First Symphony was conducted by Molinari in Rome in 1936, its American premiere by Artur Rodzinski in Cleveland, in 1937.

Other of his works include: Adagio for Strings and Essay for Orchestra which were given their world premiere by Arturo Toscanini and the NBC Symphony, a Violin Concerto, School for Scandal Overture, Quartet in D major, A Stopwatch and an Ordnance Map and many others. The Hermit Songs, which are to be performed, for the second time in America, at Saturday's concert, and which were commissioned by the Elizabeth Sprague Coolidge Foundation, were first performed by Miss Price and Mr. Barber at the Library of Congress in October of last year and at the Festival of 20th Century Music in Rome, Italy, last April. They will record them for Columbia Records, and Miss Price will introduce them to New York next November at Town Hall.

The most recent composition by Mr. Barber is "Prayers of Kierkegaard" which will be introduced by Munch and the Boston Symphony in Boston and New York next December.

Saturday Program

The program Saturday will be:

Sommi Dei ..... Handel
Bel piacere ..... Handel
An Chloe ..... Mozart
Allelujah ..... Mozart
Sleep Now (from "Chamber Music" by James Joyce) (1936) ..... Barber
The Daisies (James Stephens) (1927) ..... Barber
Nocturne (Frederic Prokoseh) (1940) ..... Barber
Nuvoletta (from "Finnegan's Wake" by James Joyce) (1940) ..... Barber

INTERMISSION

Hermit Songs (to poems translated from anonymous Irish texts of the eighth to thirteenth centuries) (1953) .... Barber
- At Saint Patrick's Purgatory
- Church Bell at Night
- Saint Ita's Vision
- The Heavenly Banquet
- The Crucifixion
- Sea-snatch
- Promiscuity
- The Monk and His Cat
- The Praises of God
- The Desire for Hermitage

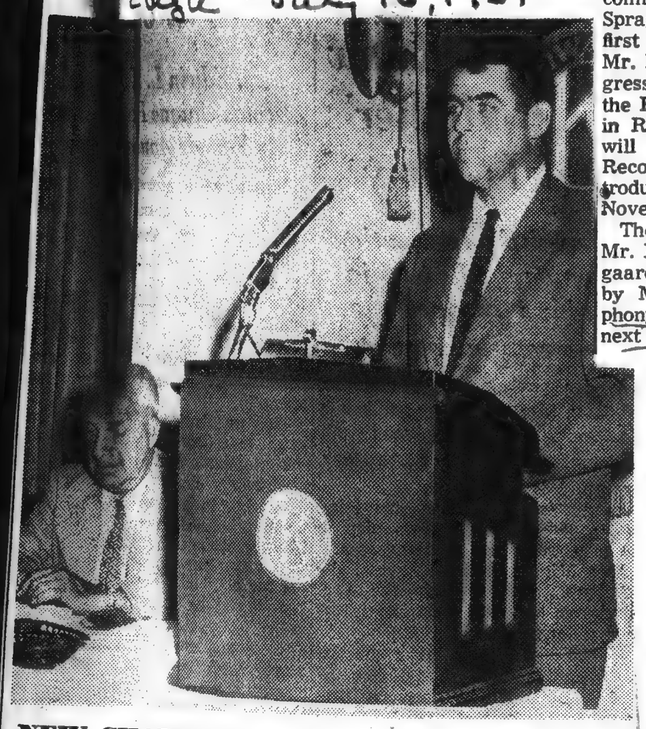
(sung without intermission)

Tu vois le feu du soir (You see the evening light) ..... Poulenc
Main dominee par le coeur (Hand ruled by the heart) ..... Poulenc
Au bord de l'eau (At the water's edge) ..... Fauré
Fleur jetee (Abandoned flower) ... Fauré

Miss Price will conclude the program by singing a group of Negro spirituals, unaccompanied.

Free tickets for the South Mountain Chamber Music concerts are available at England Bros., Mary & Zell, and Sammy Vincent's in Pittsfield; at the Lenox Library and Tanglewood in Lenox. Seats in a reserved section will be held for contributors to the South Mountain Assn.

Eagle - July 16, 1954



NEW CHAIRMAN of the Society of Friends of the Berkshire Music Center, William C. Cox, tells the Kiwanis Club of Pittsfield that music is no longer a class item for those who can afford the luxury but a mass item for the millions. Seated is Gilbert Smith, secretary of the Kiwanians. Mr. Cox made an appeal for increased support of the Boston Symphony Orchestra and the Berkshire Music Center.

If any further evidence were necessary to prove that Tanglewood is considered the nation's top summer music event, it is to be found in the expressed determination of the promoters of the Newport Festival to make it the "Tanglewood for jazz".

Those present at the ceremonies attending the opening of the Tanglewood festival this year may recall the statement of Mr. Lewis Perry that it has been found that 10 per cent of the members of American orchestras have attended the Tanglewood school. It is no surprise therefore to learn that Sergeant Schermerhorn, who has been so instrumental in improving the Army's orchestra, studied at Tanglewood as well as the New England Conservatory of Music. The whole affair is indicative of the development in the United States in the last two or three decades of interest in symphonic music, of which the foundation of the Tanglewood school was one result and to which the school has made so effective a contribution.

Eagle - July 19, 1954

Tanglewood Graduates Put Talents To Use

Berkshire County has a particular interest in the Seventh Army Symphony Orchestra which is now earning new respect for the Army of Occupation in Germany and for American music. The orchestra now three years old and once threatened with dissolution because of terminating enlistments and limited sources of personnel, is now flourishing. Its revival is due partly to the influence of Dimitri Mitropoulos, who urged General William M. Hoge, European Commander, to raise its quality, and partly to the new conductor, Sergeant Kenneth Schermerhorn a native of Schenectady. The orchestra is now touring Western Europe to considerable eclat; it is one of the youngest and claims to be the best lowest-paid symphony orchestra in the world.

As the story is told, the orchestra was established in 1952 because the commanding officer of the Seventh Army, General Manton B. Eddy, grew tired of the digs of German friends on the fact that American Army musicians devoted themselves to producing hill-billy music exclusively. Under the direction of a musical corporal, Samuel Adler, a capable orchestra was formed which toured Germany and even performed at the Passau festival. In the course of time the departure of Mr. Adler and nearly half the members of the group because of terminating enlistments dealt the orchestra a heavy blow and reduced it to a state from which the active efforts of General Hoge have delivered it.

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The Lively Arts

By Milton R. Bass

BEING A MANAGER in Boston can have its drawbacks, as witness the efforts of Lou Boudreau to keep his charges out of the American League cellar. But being a manager in Boston can also have its compensations, as witness the efforts of Thomas Doane Perry Jr., who has just taken over a league-leading outfit that breezes to the pennant with a regularity that puts the New York Yankees to shame.

The manager-elect of the Boston Symphony Orchestra is a little "awe-struck" at assuming responsibility for such a fabulous organization, but he feels he has been well-schooled by retiring manager George Judd and welcomes the opportunity to live up to the challenge of his predecessors.

Until his association with the Boston Symphony, Thomas Perry had limited his jobs to two-year cycles. He would enter a new assignment with joy and vigor, but at the end of 22 months a certain restlessness would move in and by the full moon of the 24th month, he would be off somewhere else doing something else. This bewitching circumstance was typical until 1946 when he came to the BSO. It took only a few days for him to realize that the spell was broken, the cycle complete. Here was what he was looking for and here he was going to stay. Fate and the trustees of the Boston Symphony Orchestra have obviously agreed with his position on the matter.

* * *

THOMAS PERRY was born in Grand Rapids, Mich., the son of a male engineer and a female Latin teacher. He first came East in 1931 when he entered Yale as an English major and his only ambition then was to follow in his mother's footsteps. Upon graduation in 1935, he took a job teaching school near Wilmington, Del., and the first two-year cycle went into effect.

At the end of 24 months the moon went into full phase, and he left his teaching job to take a position with an advertising agency in Philadelphia. He met a girl at a party and a couple of years later they were married. The two-year courting cycle coincided with the two-year working cycle so in September of 1939 he left the advertising agency to take charge of concert and booking activities for the Curtis Institute. Randall Thompson was director of the institute and working with him was a revelation for Perry. It was his first real taste of music and his appetite has been insatiable ever since.

* * *

IN THE SUMMER of 1940 he told Thompson that he wanted to find out more about music, musical people and musical things. Thompson suggested he enroll at the new Tanglewood School which the BSO was running in Lenox, Mass., and it was no sooner said than done. He came up here with his wife and joined the chorus and had the finest time of his life, falling in love with Tanglewood, the Berkshires and the Boston Symphony Orchestra.

Perry was extremely happy with his job in Philadelphia but before he knew it two years had slipped by and, bingo, he was running two concert halls for the New England Mutual Insurance Co. in Boston. This went on for two years until 1944 when he entered the medical corps of the U.S. Navy. They double-crossed him and kept him for only one year and this action seemed to break the 24-month spell which had been cast over him.

* * *

FOR SHORTLY after his discharge he started with the BSO and it looks as though he is going to be with them for a long, long time. For like the man he is replacing, George Judd, Mr. Perry lives, eats, sleeps and breathes the Boston Symphony Orchestra. His family consists of a wife, a 12-year-old son, a 10-year-old son, 103 male musicians, 2 female musicians and various and assorted personnel who require his personal attention.

The Boston Symphony orchestra is a group organization, a team in which the individual is

Thomas Perry

considered only as part of the whole. It takes the finest cogs to make the finest wheel, but the BSO is great not only because of the calibre of its musicians but also because these musicians have been moulded into a single great instrument capable of surpassing the sum of its parts.

* * *

IT IS obvious that Mr. Perry is cognizant of the importance of each of those parts because whether he is speaking about Conductor Charles Munch or one of the bassoon students at the Tanglewood school who is attached to the organization for a short six weeks, there is the same vital concern with the fortunes, welfare and happiness of each. It is no wonder that George Judd is walking the grounds of Tanglewood with such a benign and relaxed look on his face this summer. He knows that the welfare of his beloved organization will receive the same loving care and zeal that he lavished on it for 25 years.

The new manager is quite capable of handling his left-handed cellos, right-handed trombones and heavy-hitting tympani with all the aplomb and skill of the old master. The BSO will walk into its pennant this year and next year and the year after just as easily as it has in the past. And Lou Boudreau will hunch down into his dugout in Fenway Park while the enemy bats will beat out a merry tune on his hapless players. And he will hear the heavenly music of the Boston Symphony. And he will weep.

Additional Berkshire Festival Soloists

5/14/54

Martial Singher, baritone; David Poleri, tenor; Donald Gramm, bass-baritone; John McCollum, tenor; Nicola Moscona, bass-baritone of the Metropolitan Opera; and E. Power Biggs, organist, have been added to the roster of soloists for the Berkshire Festival by the Boston Symphony Orchestra at Tanglewood, Lenox, Mass. this summer. The six weekends of summer concerts in the hills of Western Massachusetts commence with a chamber music concert by Claudio Arrau, pianist, and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola; and Martin Hoherman, cello) in an all-Beethoven program in the Theater-Concert Hall on Wednesday evening, July 7. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra in a program of Bach's Brandenburg Concertos, with Lukas Foss as solist, in the Theater-Concert Hall on Friday, July 9. The Festival continues through Sunday afternoon, August 15.

Mr. Singher, Mr. Poleri, Mr. Gramm and Eleanor Steber, soprano of the Metropolitan Opera Company, will be soloists in Berlioz' "The Damnation of Faust," to be given for the first time at a Berkshire Festival, on Saturday evening, July 10, in the huge Music Shed at Tanglewood, by the full 104-piece Boston Symphony conducted by Mr. Munch, with the assistance of the Harvard Glee Club and the Radcliffe Choral Society under the direction of G. Wallace Woodworth. The choruses from Cambridge, returning from their first transcontinental tour, will make their first visit to Tanglewood for this occasion.

Tonight's Concert

Festival Chorus and Soloists On Tanglewood Bach Program

TANGLEWOOD — Dr. Charles Munch, musical director of the Boston Symphony Orchestra, and Hugh Ross, head of the choral department of the Berkshire Music Center, will share the spotlight at tonight's all-Bach concert in the theater-concert hall. The performance is scheduled at 8:30.

Dr. Munch will conduct the chamber orchestra of the BSO in Johann Sebastian Bach's Suites No. 1 in C major and 4 in D major; Mr. Ross will conduct the first Tanglewood performance of Bach's Cantata No. 93, "If Thou Wilt Suffer God To Guide Thee."

In the Bach cantata, Mr. Ross will have the assistance of the Festival chorus, composed of students of the Berkshire Music Center, with Theresa Green, soprano; Beatrice Krebs, contralto; David Lloyd, tenor, and McHenry Boatwright, bass, as soloists.

Directed Broadway Musical

Head of the Berkshire Music Center's choral department since it started, Mr. Ross holds the post of conductor of the Schola Cantorum in New York and of Boston's Cecilia Society. Former head of the music department at Sarah Lawrence College in Bronxville, N.Y., Ross was music director for the current prize-winning Broadway musical, "The Golden Apple."

Soprano soloist Theresa Green was prominent in the Broadway production of "My Darlin' Aida" and has toured extensively in recital. A summer pupil at Tanglewood in opera-dramatics, last year she was heard in the opera department's production of Gretry's "Richard the Lion-Hearted" and with the Boston Symphony Orchestra in the Mahler second symphony.

Soloists Miss Krebs and Mr. Boatwright are also advanced students in opera-dramatics at Tanglewood. Miss Krebs sings at both New York's Riverside Church and the Central Synagogue and has been soloist in several Manhattan oratorio performances. Mr. Boatwright has already been heard at Tanglewood this season when he sang the role of "A Voice on Earth" with Dr. Munch and the Boston Symphony Orchestra in the Berlioz "Damnation of Faust" July 10. Mr. Boatwright, a Boston resident, has also sung under Arthur Fiedler, and is the winner of the Chicagoland Music Festival first prize.

Former Student Here

David Lloyd, tenor soloist in the cantata, is one of Tanglewood's famous alumni. A student in the school's early days, Mr. Lloyd is a leading member of the New York City Opera Company. He has been guest artist with the Glyndebourne Opera Festival in England and has accepted an engagement to perform at the Pablo Casals Festival at Prades, France, in 1955. A frequent soloist with the BSO both in Boston and at Tanglewood, Mr. Lloyd has also made several recordings with the orchestra.

Some tickets remain for the all-Bach concert and reservations may be made at the Tanglewood box office at Lenox. General admission, permitting the holders to listen to the program from the Tanglewood lawns, will be sold a few hours before the concert.

Tonight

8:30—Chamber Orchestra. Charles Munch and Hugh Ross, conductors. Theater-Concert Hall, Tanglewood, Lenox.

SOLOISTS AND CONDUCTOR at tonight's all-Bach concert at the theater-concert hall, Tanglewood, are, back row, left to right, Hugh Ross, who will conduct the chamber orchestra of the Boston Symphony and choral students of the Berkshire Music Center; David Lloyd, tenor; and McHenry Boatwright, bass; front, left, Beatrice Krebs, contralto, and Theresa Green, soprano. The concert is scheduled to start at 8:30. Manos

Chamber Music Concert Has Storm Background

Thunder and Lightning Also Heard at Tanglewood As Albeneri Trio Presents Program

By WILLARD M. CLARK

Tanglewood, July 14—History i repeating itself tonight. The Berk shires have cooked up one of th magnificent thunder and light ning storms for which they are fa mous and the trios of Brahms Martinu and Beethoven are being played to the accompaniment of growling thunder and brilliant lighting effects.

This is the second in the series of chamber music concerts being given each Wednesday night during the current Berkshire Music Festival. Tonight that admirable group known as the Albeneri trio is making its festival debut, playing the Brahms "trio in B Major, Op. 8; the Martinu "Trio in D Major" and Bethoven's great "Trio in B Flat Major," familiarly known as the "Archduke" trio. The players are Erichitor Kahn, pianist; Kiorgio Ciompi, violinist and Benar Heifetz, cellist.

This is a group which has had a long association and the performances tonight revealed what such association can accomplish when it comes to balance, phrasing an unanimity of thought. They first played the Brahms "Trio in B Major." This is a robust work and while it may not reveal Brahms at his greatest stature, it is a work which makes for agreeable listening. Brahms favors the cello in this work, opening two movements with cello phrases and offering it a brief but lovely solo passage in the adagio movement. There is more gaity than pathos in this work, with Brahms at his most earthy. Only the adagio is in reflective mood.

Final Offering

The finale is almost rhapsodic in its beauty and breadth. The trio was played with extreme beauty of tone and with a perfect understanding of its content. What might have become a pianistic tour de force in less capable hands than Mr. Kahn's became just what it was, a part of the whole.

Martinu's "Trio in D Major" has three relatively brief movements. Just where they go or if they reach their destination we have never been sure, but the Alberneri trio played the work with conviction and refreshing directness.

The final offering was the magical "Trio in B Flat Major" by Bethoven. Here is what may well be characterized as the greatest work of its kind ever written. It is a trio of astounding strength and beauty. There are definite traces of the "Eroica" symphony and of the second Rousamovsky quartet in it. It is practically useless to attempt to listen to this music from a technical standpoint. Its beauty is sheer magic which carries one along with it. It becomes all things to all listeners, an extremely personal listening experience.

1300 in Attendance

The performance was very fine, well balanced and integrated. I at times it seemed more scholarly than inspired, Beethoven did no suffer for there was an honest forthrightness as well as poetry in the reading of this work which it seems doubtful any performances could fully encompass.

We are told that 1300 people attended this concert and it is one they are not likely to forget because it seldom happens that such music as was played tonight has thunder and lightning to enhance it. As we write, the lights are flickering in the press room and the concert is over, only the elements continue their performances.

Friday night the second in the chamber-orchestra concerts will be held. The Bach Cantata No. 93, "Wer Nur Den Lieben Gott Lasst Walten" will be sung by the festival chorus, Hugh Ross conducting. Soloists will be Theresa Green, Beatrice Krebs, David Lloyd and McHenry Boatwright.

Mr. Munch will conduct the orchestra in the first and fourth suites by Bach.

CHAMBER MUSIC CONCERT AGAIN OF FIRST RANK

Superb Program Given at Tanglewood by Zimbler Sinfonietta

By WILLARD M. CLARK

Tanglewood, July 21—There were 1450 people in the audience which heard the Zimbler Sinfonietta give the third in a series of chamber music concerts tonight. Those 1450 people were richly rewarded. They heard performances superbly played by the 21 members of the Boston Symphony Orchestra and they heard playing of the first rank by George Zazofsky who is concertmaster of the ensemble and who was soloist in Vivaldi's "The Four Seasons."

Fresh, Vital Music

"The Four Seasons" is a group of four concertos for violin and string orchestra. In these concerti one gets a strange mixture of naturalistic painting and musical symbolism—warbling of birds, a thunderstorm, peasants dancing and even a skating episode.

The music is fresh, vital and eminently listenable. Its musical content is indeed unusual and its violinistic demands call for solid musicianship and technical virtuosity. These Mr. Zazofsky has in abundance and it was no surprise that the audience called him back a half dozen times and cheered the players.

It's a long-distance between Vivaldi and Stravinsky, yet the latter's ballet "Apollon Musagete" did not seem out of place following the Vivaldi work. Both composers were innovators; both were daring and the achievements of both were more often than not the result of their realism.

Technically Flawless

The Apollo story is charmingly related by Stravinsky. There are moments of lyric beauty and contrasting dissonance. The work is interesting rhythmically and provocative musically. The performance tonight was a brilliant achievement. It was imaginative polished and technically flawless.

The final work on the program was a "Sonata for violins, cellos and double bass" by Rossini. Lack of time prevented our hearing it all, but what we heard, the first movement, was a sheer delight, abounding in Rossinian melodies.

Friday night the third of the chamber orchestra concerts will be given. The program includes Handel's "Concerto Grosso for string orchestra, OP 6, No. 4; Haydn's "Military" symphony and the same composer's "Mass No. 3 in D Minor" known as the "Nelson." This will be conducted by Hugh Ross. Soloists will be Naomi Farr, soprano, Beatrice Krebs, contralto, Marvin Worden, tenor, and Thomas Steward, bass.

Our Berkshires

Bass Blitz

By Theodore Giddings

BASS FISHING which has been just "so so" since the season's opening, July 1 came into its own over the weekend with several excellent catches reported. The bass—for reasons best known to themselves—suddenly errupted and started hitting plugs, spinning lures, and other offerings served up by never-say-die anglers.

* * *

WHAT CAUSED the bass to go on the prowl is anyone's guess but the weather may have been an important factor. When it gets hot the bass fishing is likely to get torrid, too. The sultry evenings and comfortably cool early mornings find the bass on the feed which means that the fisherman who is willing to adjust his schedule to that of the fish has a fair chance of connecting with them.

Topping the list of recent catches was a 7¼ pound largemouth taken at Onota Lake by Joseph H. Daoust, owner of the boat livery at 463 Peck's Rd., and a 6½-pounder snagged by Steve Flossic of 24 McAllister St. Flossic held the local record for big bass until it was broken in September, 1952 by Samuel J. Roberts the trucker. Sam boated an 8¾-pounder while trolling a spoon near the Onota pumping station. Steve's weighed just three ounces less than Sam's and was caught on a weighted streamer fly.

STEVE FLOSSIC exhibits a 6½-pound bass he caught Sunday night at Onota Lake. The McAllister Street angler nailed an eight-pound, nine-ouncer in July, 1952, which was tops until Samuel J. Roberts, the local trucker, checked in with one in September of that year which was just three ounces heavier.

FIRST LIMIT CATCH to be reported was by former baseball star, Fred Mendell, and his nephew, David Sullivan. The 10 smallmouths they took "somewhere south of Pittsfield" ranged from two pounds to nearly five, from 12 inches to more than 17. David's brother Dan also bagged a brace to make the total for the fishing party of three an even dozen. All were caught on spinning outfits within the space of two hours.

Probably the happiest fisherman of the week was Roger L. Voisin, the personable first trumpeter of the Boston Symphony Orchestra. Spin-casting with a green Jitterbug from the dock of his Mah-kee-nac Shores cottage at Stockbridge Bowl Saturday night the musician and teacher of musicians—he's on the faculty of the BSO's school — latched into a 5¾ pound largemouth, 20 inches long and landed the lunker without a net.

"I fish every day before and after my classes at Tanglewood," he smilingly explained, "but never have I caught one as big as this. I'm not going to eat him. I'll have him mounted."

* * *

YOUNGEST ANGLER to share in the bass honors of the week was seven-year-old Frank J. Scago Jr. of 131 Daniels Ave. Fishing at Stockbridge Bowl with John and Joseph Scago, his uncles, Frank hooked a 16-inch largemouth that scaled 2 pounds, 4 ounces. The youngster—he will enter second grade at Tucker School in the fall—made his catch on a nightcrawler. The fish was tagged, and Frank's parents reported the catch to the Phillips Wildlife laboratory in Upton.

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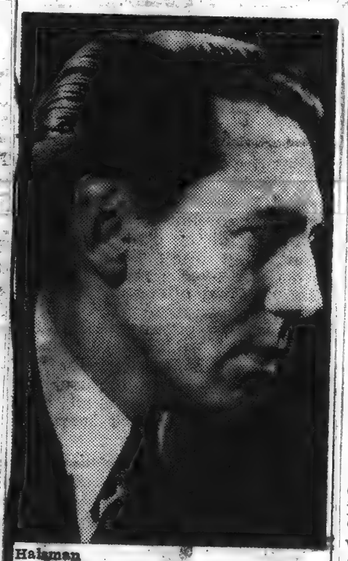

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Tanglewood: How It All Began

By John G. W. Mahanna

This is the first of four articles on the two decades of development that have made the Berkshires into a world capital for summer music. Mr. Mahanna handled some of the first Tanglewood news in The Eagle and as county editor supervises music festival news and feature coverage today.

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THE WORKS of Hector Berlioz, the French composer, whose 150th anniversary is being celebrated at Tanglewood this season, were first introduced at an outdoor concert to Berkshire audiences 20 years ago when the Berkshire Symphonic Festival was established in the horse show ring on the Dan Hanna farm in Interlaken.

Berlioz' "Carnavale Romain" opened the program of the 1934 concert by 65 musicians from the New York Philharmonic Orchestra, under the baton of Dr. Henry Hadley. His dream to give symphony concerts "under the stars" became a reality after Miss Gertrude Robinson Smith of Stockbridge, introduced the plan to practically every community in the Berkshires.

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DR. HADLEY had made known his wish to conduct a concert out-of-doors to Miss Robinson Smith early in June, 1934. She became enthusiastic over the idea, but reserved decision about advancing it until she conferred with two friends, Mrs. Owen Johnson of Stockbridge and Mrs. William Felton Barrett of South Egremont.

As a result of this conference, plans were started immediately to enlist the support of music lovers from towns and cities within a 40-mile radius of Stockbridge.

"I am sure you will agree with me that there are few things artistically more enchanting than listening to a beautiful symphony orchestra on a summer evening, out-of-doors under the stars," said the first letter Miss Robinson Smith mailed to representative people in the Berkshire area.

"Such an opportunity is being offered the Berkshires by Dr. Henry Hadley, our own American composer and conductor, provided we can interest the necessary [illegible]," the letter added. [illegible] the Berkshire Symphonic Festival was started June 16, 1934.

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LETTERS went out to each locality in the county; as well as to communities in the neighboring states of Vermont, Connecticut and New York. Invitations were issued to [illegible] to attend a meeting at the Red Lion Inn in Stockbridge on June 16 to start the proposal rolling through the county. A temporary organization was formed with Miss Robinson Smith as chairman. Faced with the task of putting the idea across, an executive committee, composed of the officers and all subchairmen, was formed. Scores of letters poured through the mails over the signatures of "local chairmen," seeking support for the Festival.

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WEEKLY REPORT meetings were held to iron out details as they arose. Mrs. Robinson Smith presided at the meetings and Miss Mary Aldis, secretary of the Berkshire Playhouse, acted as secretary. Mrs. Ruth Draper, Miss Blanche Walton and Ted Shawn, director of Jacob's Pillow Dance Festival, offered their services.

* * *

SUBSCRIPTION teams covering the area were given until July 30 to show whether the people in Berkshire County wanted to support the venture. They explained every effort was being made "to keep the concerts within the reach of everyone"; that if the necessary enthusiasm was not obtained, the subscribers would be refunded their money.

An account was opened in the Housatonic National Bank.

Aug. 23, 25 and 26 were the dates set for the first Festival concerts. Estimated expenses for the three-day series amounted to $11,420. Subscription prices covering the series ran from $2.75 to $5.50, and a limited number of tickets were offered for reserved seats at $7.50 for the three performances.

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MEANWHILE, Mrs. Elizabeth Sprague Coolidge accepted the honorary chairmanship of the Berkshire Symphonic Festival. *The Berkshire Evening Eagle* in its news columns and editorials enthusiastically promoted the proposal. Other newspapers and radio stations began to push the plan as officials continued to move through the Berkshires addressing groups of civic organizations, garden clubs, Granges, service clubs, taxpayers' associations, and Chambers of Commerce.

* * *

FINALLY the big day arrived —July 30, a day of decision. When the chairman called for reports of the subscription - canvass, gloom fell over the faces of those who attended this all-important session. The drive was $4,400 short of the goal. After considerable discussion, the campaign was extended another week. Seven days later, following an intensive tour of the area, the workers met again and only $500 worth of tickets had been sold.

Faced with the possibility of giving up the whole idea, the committee members were disheartened but the jolt was only temporary. An announcement was made that eight "angels" had volunteered to underwrite the budget to the extent of $500 each to guarantee the success of the Festival.

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THE GUARANTORS were Mrs. C. C. Griswold, Clarke W. Tobin and John R. Hopkins of Stockbridge; Mrs. John Bross Lloyd and Norville H. Busey Jr., of Lee; Mrs. Halstead Lindsley and Mrs. Arthur Frederic Schermerhorn of Lenox and Mrs. Bruce Crane of Dalton.

The generosity of the eight people who volunteered to underwrite the Festival opened the door for great symphony concerts in the Berkshires. Through their public spirit the clouds were broken and success for the venture was assured.

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incorporators and trustees followed later in the day when the bylaws were adopted, officers elected and the papers of incorporation were filed with an application for tax exemption, which soon was approved.

* * *

OFFICERS ELECTED were: Honorary president, Mrs. Elizabeth Sprague Coolidge; president, Miss Robinson Smith; vice presidents, Mrs. deHeredia and Mr. Busey; clerk, Mr. Edman, and treasurer, Walter L. Clark.

Members of the board of trustees were: The officers and William L. Bull, Mrs. Bruce Crane, Mrs. W. Murray Crane, Laurence Connor, Mrs. Henry Francis, Mrs. Charles C. Griswold Owen Johnson, Halstead Lindsley, Mrs. John B. Lloyd, John C. Lynch, Edward S. Rogers, Mrs. Arthur F. Schermerhorn, Albert Spalding, Clarke W. Tobin and Robert K. Wheeler.

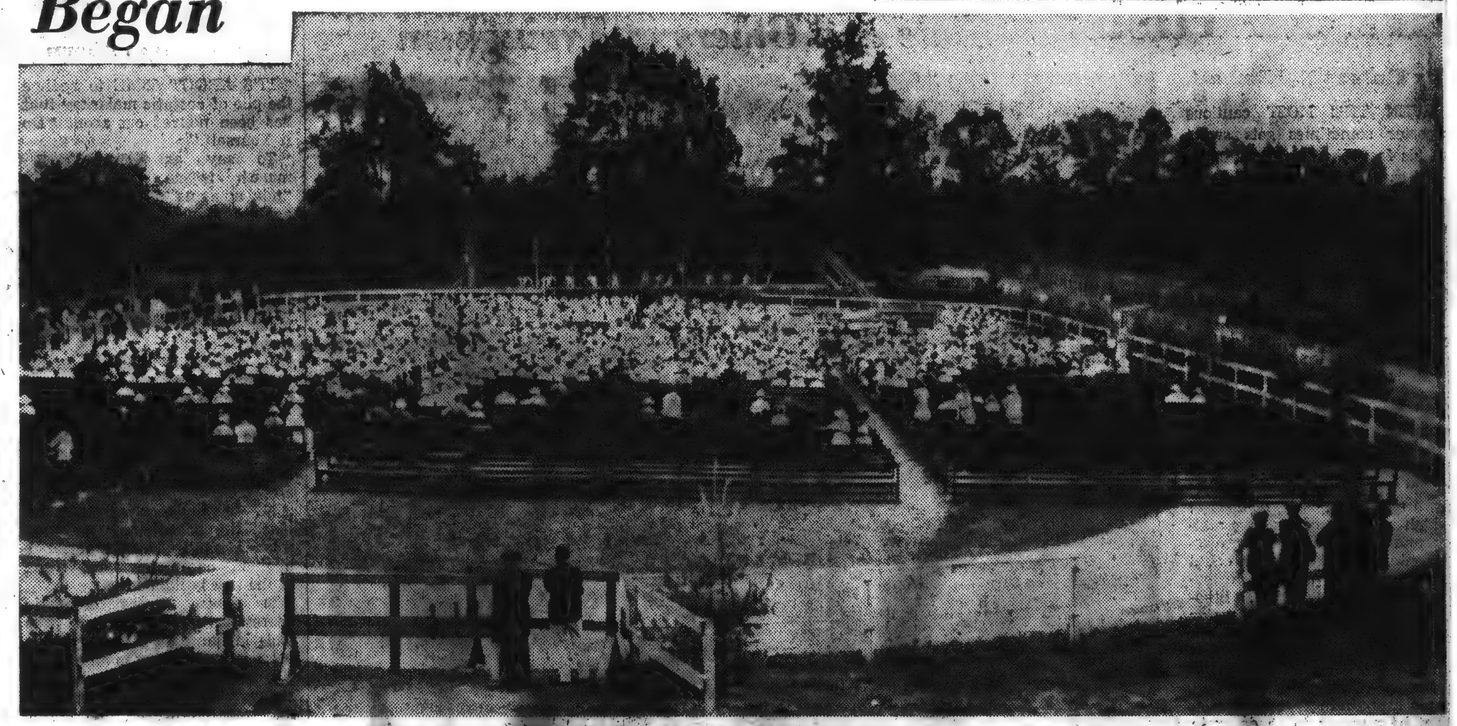
On the advisory committee were the subchairmen of the towns and cities of 25 communities throughout Berkshire County and neighboring states.

* * *

CONCERT DAYS were fast approaching. While Miss Robinson Smith's forces continued the ticket campaign, Owen Johnson used his political influence to obtain assistance from the ERA to provide labor to build a stage for the orchestra and benches for the audience in the horse-show ring at the Hanna Farm. Dr. Hadley scheduled rehearsals for his orchestra at Carnegie Hall in New York before the musicians came in busses to the Berkshires.

Social life in Lenox and Stockbridge, as well as in neighboring communities increased its tempo with a number of pre-concert dinner parties.

Festival officials looked for a crowd of from 2,500 to 3,000 on opening night. Stockbridge police and firemen were on hand to work with state police in handling traffic and policing the grounds. Everyone seemed to chip in to help. Program girls were at the gates; young men ushered and



David Milton Jones

20 YEARS AGO, the Berkshire Symphonic Festival was established in this horse-show ring at the Dan Hanna farm where 6,000 music lovers turned out for the first three symphony concerts ever held out-of-doors in the Berkshires.

Berkshire Symphonic Festival on Aug. 26, 1934, Miss Gertrude Robinson Smith of Stockbridge, founder and president of the Festival, congratulates Dr. Henry Hadley, the conductor of the New York Philharmonic Orchestra, whose 65 musicians gave the first symphony program at the Hanna farm.

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Governor Ely who was very enthusiastic, said, upon leaving:

"The Festival is destined to become a notable Berkshire institution of far-reaching importance in attracting people to this wonderful section of the country . . . I congratulate the committee in charge."

* * *

CROWDS CONTINUED to take in the remaining concerts on Saturday and Sunday. When the statement was prepared, receipts fell short of disbursements by only $413.30. Consequently, those who agreed to underwrite the budget to the extent of $500, found each share was only $91.67. Determined as ever to keep the Festival plan alive, the eight people who volunteered to underwrite the 1934 event, announced they would do the same again in 1935.

TROY, N. Y.
TIMES RECORD

JUL 8 - 1954

Pianos Shipped 750 Miles For Concerts At Tanglewood

Lenox, Mass. (UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 69 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with the pianos and a piano-moving expert, supervised the journey in two and a half days. Loading the pianos took 16 hours at the (Baldwin) factory in which the long trek only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic stops for lunches and unpredictable weather. and 300 heavy double pads, collec- the pianos are wrapped and stacked tively taped [illegible] an inch. They had to be tightly tied down during a series of complicated maneuvers against inevitable jarring

TIGHT BINDING

Newport Builds for Overflow At 'Tanglewood for Jazz'

NEWPORT, R.I. (UP) — Kings of the Cats from sea to sea gathered in this lush playground of the rich today for the first all-star Newport Jazz Festival.

Most of the greatest names in American jazz unpacked their instruments for the two-day program —billed as the biggest jazz festival ever attempted.

Champagne for 'Cats'

Meantime, socialites helped open the toast to American jazz by throwing a series of parties in the palatial homes of this famed resort.

About 6,000 persons from the juke box crowd to the champagne set were expected to crowd the manicured lawns of the famous Newport Casino to hear a panoramic presentation of jazz from Dixieland through be-bop and progressive music.

The festival originally was scheduled to be held in the Casino's Center Court—shrine of American lawn tennis. But an overflow demand for tickets from 30 states forced erection of a band shell on the Casino grounds.

Master of ceremonies Stan Kenton, high priest of progressive music, hailed the festival as "the beginning of a wonderful era for jazz."

"What we are trying to do is attract attention to this music so that it gains recognition for what it really is," he said. "We want to do here for jazz what is being done for classical music all over the world."

"Jazz doesn't belong in the beer joints."

Forum, Roll Call

Among the 60 top jazz musicians who will attempt to launch the Newport Festival as a "Tanglewood for Jazz" are Dizzie Gillespie, Eddie Condon, George Shearing, Billy Holiday, Oscar Peterson, Lee Wiley and Gene Krupa.

Jazz experts and educators will help push "recognition" by conducting a panel discussion tomorrow in the Casino's Center court on the place of Jazz in American culture.

But the biggest attraction was the roll call of American jazz "greats."

"Every phase of jazz is well represented," Kenton said.

Or as one be-bopper put it: "Man, all the cats are here."

Eagle - July 17, 1954

Music

Horns Star in Bach Program

By JAY C. ROSENFELD

CHARLES MUNCH made one of his rare concessions to audience response last night at Tanglewood when he had the chamber orchestra of Boston Symphony musicians repeat the final movement, "Rejouissance," of the Bach D major suite. It was also the finale of the program, which had been devoted entirely to Bach, the Cantata No. 93 "Wer nur den lieben Gott lasst walton" and two of the suites, the first, in C major, and, to close, the fourth. Munch had the three trumpeters stand after the encore, as they had certainly added brilliance to the performance. Munch made the tempo full of rejoicing, indeed, and, once the trumpets had tamed the shrillness of their piercing blasts, it was a boisterously happy movement. The trumpet players were Roger Voisin, principal, and Armando Ghitalla and Marcel Lafosse.

* * *

THE WIND instruments had an especially rewarding evening. In the cantata, which Hugh Ross conducted, the opening phrase was beautifully played by oboist Louis Speyer and later in the evening Munch had occasion to signal to the other oboist, Ralph Gomberg, and point him out for distinction.

The strings have the assistance in the first suite only of oboes and bassoons; the fourth adds three oboes, bassoon, tympani and the trumpets. In the cantata, the string choir had only oboes and harpsichord. The soloists were Theresa Green, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and McHenry Boatright, baritone. All were satisfying in their parts although their opportunities varied a great deal. As a matter of fact, we found this cantata less than moving or stirring and the performance quite routine.

* * *

A SURPRISING number of listeners on the lawn adjoining the theater-concert hall braved the chill air to add to the size of an audience that was large (1900) considering the temperature. Mr. Munch was vigorous and definite in the agitated sections of his part of the program, but otherwise was vague. The first bars of several movements were less than translucent. Mr. Ross made the same physical exhortations to his forces in the cantata whether he required them to sing and play *dolce or agitato*.

Tanglewood Tales

Chamber Music Concert Tomorrow

The second concert of chamber music by members of Department I of the Berkshire Music Center students will be held tomorrow morning at 10 in the chamber music hall. It is open to Friends of the Center.

The program follows:

Trio for Piano, Violin, and Violoncello in C minor, Opus 66 ..... Mendelsohn
Allegro energico e con fuoco
Andante espressivo
Scherzo: Molto allegro quasi presto
Finale: Allegro appassionato
Bira Fenster, violin; Bert Phillips, violoncello; Dolly Haim, piano

Quintet (en forme de choros) . Villa-Lobos
Pollee Slimm, flute; Catherine Dufford, oboe; Rodney Pierce, English horn; Walter Rubin, clarinet; Robert Martenson, bassoon

String Quartet in E-flat major, Opus 74 Beethoven
Poco Adagio: Allegro
Adagio ma non troppo
Presto
Allegretto con Variazioni
William deFasquale, violin; Constance Field, violin; Emdel Kalam, viola; Camilla Heller, violoncello

Informal Concert in Chamber Music Hall

An informal chamber music concert will be given Monday afternoon at 4:30 in the chamber music hall. The program follows:

Suite for Brass Quartet ..... Bergsma
Scherzo
Song
Showpiece
Donald Benedetti, trumpet; John Minkoff, trumpet; Wilbur Kaslick, trombone; Raymond Orcutt, trombone

Sonata in D for Violin and Piano, Opus 11, Number 2 ..... Hindemith
Lebhaft
Ruhib und gemessen
Frisch und stets bewegt
Richard Elias, violin; Gilbert Kalish, piano

Trio for Piano, Violin, and Violoncello in C minor, Opus 1, No. 3 ..... Beethoven
Andante cantabile con Variazioni
Allegro con brio
Miriam Wexler, violin; Louisa Hasen, violoncello; Patricia McGraw, piano

Quintet in E-flat major for Piano, Oboe, Clarinet, Horn, and Bassoon, K. 452 Mozart
Adagio: Allegro molto
Larghetto
Rondo: Allegretto
Grace Sarvis, oboe; Mercer Sweeney, clarinet; Isabelle Clore, bassoon; David Allen, horn; Patricia McGraw, piano

Composers' Forum Tomorrow Evening

The program for the composers' forum to be held tomorrow evening at 8:30 in the chamber music hall follows:

Sonatina for violin and piano ..... Irwin Zucker (New York City)
Allegro Vigoroso
Molto Lento e Misterioso
Allegro Scherzando
Stanley Dombrowski, violin; Allyn Ferguson, piano

Poems for Music ..... Jack Gottlieb (New Rochells, N.Y.)
Song Cycle for Woman's Voice
Poems by Bennett Gurian
Birth, Pre-Adolescence, Interlude I, Young Adulthood, Degradation, Interlude II, Death, After-Death.
Jean Kraft—Mezzo-Soprano
Michael Hamilton, flute; John Grande, clarinet; John Minkoff, trumpet; Dorothy Mark, violoncello

Sonatina for viola and piano .... William Keith Rogers (Prince Edward Island, Canada)
Andante con moto
Larghetto
Allegro commodo
Carlos Quian, viola; William Rogers, piano

Sonata for piano (one movement ..... John Kennedy (Huntington, N.Y.)
John Kennedy, piano

Music for solo dance ..... Richard Wernick (Newton)
Dena Samberg, flute; Grace Sarvis, oboe; Antonio Miranda, violin; Dorothy Mark, violoncello; Dolly Haim, piano; Roland Kohloff, percussion
Louis Burko, conductor

Tanglewood Premiere

On Charles Munch's chamber orchestra concert with Boston Symphony Orchestra players, of Friday, July 30, Mozart's "Serenade for Eight Winds" (K. 388) will have its Tanglewood premiere. The ensemble will be composed of Ralph Gomberg and Louis Speyer, oboes; Gino Cioffi and Manuel Valerio, clarinets; James Stagliano and Harry Shapiro, French horns; Sherman Walt and Ernst Panenka, bassoons.

Samuel Mayes, Cellist, Back at Desk Soon

Samuel Mayes, first cellist of the Boston Symphony Orchestra, has been missing from his desk in the BSO this season because of two serious operations, but he is at Tanglewood with his wife and two sons. Mr. Mayes is convalescing at his cottage on Mahkeenac Shores and is expected to resume performances with the BSO soon.

Notables at Festival

Notables at the Berkshire Festival concerts this week included Boston Symphony Orchestra trustees Henry B. Cabot, Judge Jacob J. Kaplan and Edward A. Taft, of Boston; cellist Gregor Piatigorsky, of California; Frederick Blair, of New York, president of the New York Philharmonic-Symphony Society; violinist Zino Francescatti, who lives in Monterey. Glin Downes, music critic of the N.Y. Times, and Mrs. Downes were guests of Mrs. Serge Koussevitzky at Lenox, where Mrs. Koussevitzky's mother, Mrs. Alexander Naoumoff is also visiting. Violinist Alexander Schneider also was a guest at the concerts with his bride, Geraldine Page, star of "The Immoralist" on Broadway last season.

Ross Names Soloists For Friday's Concert

Hugh Ross has chosen the following students from the Berkshire Music Center to be soloists in the Berkshire Festival performance of Haydn's "Nelson" Mass, in the chamber orchestra concert of Boston Symphony players to be given at Tanglewood's theater-concert hall on Friday, July 23: Naomi Farr, soprano, who is a professional concert singer, from Salt Lake City; Beatrice Krebs, contralto, New York City, soloist of both the Riverside Church and Central Synagogue there; Marvin Worden, tenor, of New York; and Thomas Stewart, bass, of San Saba, Texas.

Suzanna Bloch, of Wardsboro, Vt., daughter of composer Ernest Bloch, will be a guest of the Berkshire Festival when her father's Fourth String Quartet has its world premiere by the Griller String Quartet on the chamber music series at Tanglewood Wednesday, July 28.

Two Young Pianists At Tanglewood

Waterbury

(Special to The American)

Lenox, Mass., July 19 —Two programs of 19th century French composers with the Tanglewood debuts of two young pianists were presented before 16,200 music lovers under the batons of Pierre Monteaux and Charles Munch at the Berkshire Music Festival here over the week end.

Mr. Munch's conducting in the Berlioz "Fantastic Symphony" yesterday afternoon gave the audience of 7,700 a real treat. It was especially delightful in the waltz for the ball and in the adagio scene in the meadows. The afternoon program had started with Debussy's "Iberia"; "Image" for orchestra which was colorful with its harps, castenets, and tambourine.

The Copeland "Concerto for Piano and Orchestra", the only non-French composition of the week-end, presented Leo Smit, pianist, in his Tanglewood debut to the Sunday afternoon audience. Mr. Smit gave a good performance but the selection was not too happy a one. Perhaps the large number of empty seats in the shed, though the grounds were crowded, was an indication that music lovers felt the same way.

Mr. Munch's conducting in the second half of the concert, however, was a rich reward for any shortcoming in the first half of the program.

Trained In Italy

Saturday night's audience of 8,500 was treated to a beautiful performance of Cesar Franck's "Les Djinns", a symphonic poem for piano and orchestra, played by Vera Franceschi, 23-year - old pianist, making her Tanglewood debut. Trained in Italy, Miss Franceschi played at La Scala in Milan when only 14 years old. She studied in Rome on a Fulbright Fellowship, and has played with the Maggio Festival Orchestra in Florence, Italy, as well as in Dublin, Paris, and with the New York Philharmonic Orchestra.

Speaking with Madame Koussevitsky back-stage after the performance, Miss Franceschi recalled that the late Mr. Koussevitsky first heard her play in Phoenix, he told her: "You will play with me at Tanglewood." The audience was warm in its appreciation of her fine playing which took good note of the delicacy of the composition.

Pierre Monteux, conducting with apparent ease, led the Boston in Debussy's "La Mer", which was such a notable change from the "Excerpts from Le Martyre de Saint-Sebastien", which showed a lesser Debussy in the opening number. The Bostonian gave a well-liked performance in the Franck "Symphony in D minor" which concluded the Saturday program. There was haunting beauty and delicacy in the performance and finished playing in the second movement.

The third week of concerts beginning Wednesday will present Jean Morel, conductor, with Nicole Henriot, pianist, on Saturday evening and William Primrose, violist, on Sunday.

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CROWDS CONTINUED to take in the remaining concerts on Saturday afternoon and Sunday evening. Attending over the week-end was Mrs. James Roosevelt, mother of President Roosevelt, who was escorted to her box by Ambassador Davis. Miss Sophie Braslau, contralto soloist, appeared with the orchestra at the afternoon concert and drew laudatory notices from the music critics attending the performance.

The success of the venture gave added strength to the promoters. Two days after the first series, the committee was back at work planning the 1935 season.

The Festival officials were "delighted to be the initiator of the Berkshire's newest music festival," Miss Gertrude Robinson Smith of Stockbridge, founder and president of the Festival, congratulates Dr. Henry Hadley, the conductor of the New York Philharmonic Orchestra, whose 65 musicians gave the first symphony program at the Hanna farm.

Festival officials looked for a crowd of from 2,500 to 3,000 on opening night. Stockbridge police and firemen were on hand to work with state police in handling traffic and policing the grounds. Everyone seemed to chip in to help. Program girls were at the gates; young men ushered and newspapermen helped the box-office staff.

First-night celebrities included Governor and Mrs. Joseph B. Ely and Ambassador-at-Large Norman Davis and Mrs. Davis.

* * *

THE SPONSORS made good their promise of "music under the moon" for the initial concert. Three thousand music lovers sat on paper-covered benches to listen to the first outdoor symphony concert in the Berkshires. Twelve hundred automobiles were in the parking lot.

"The Festival is destined to become a notable Berkshire institution of far-reaching importance in attracting people to this wonderful section of the country . . . I congratulate the committee in charge."

* * *

Governor Ely who was very enthusiastic, said upon leaving:

for his orchestra at Carnegie Hall in New York before the musicians came in busses to the Berkshires.

Social life in Lenox and Stockbridge, as well as in neighboring communities increased its tempo with a number of pre-concert dinner parties.

* * *

THE MUSICIANS arrived the day of the concert. Heaton I. Treadway accommodated 15 men at the Red Lion Inn at Stockbridge and Robert K. Wheeler made arrangements for five others to stay at the Berkshire Inn, Great Barrington. Others were taken care of in Lee, Lenox, Pittsfield and other near-by communities.

LETTERS went out to each locality in the county, as well as to communities in the neighboring states of Vermont, Connecticut and New York, inviting their public spirit, the clouds

STEPS WERE taken to incorporate. The late Milton B. Warner of Pittsfield, offering his legal services as his contribution to the movement, set up a membership non-profit corporation, with its purpose:

"To organize, conduct and support an annual music festival; to provide opportunities for developing musical and artistic talents; to engage in any other activities that will legitimately aid and foster art."

On Aug. 6, 1934, these incorporators were named: Owen Johnson, Miss Gertrude Robinson Smith, John C. Lynch, Mrs. Carlos M. deHeredia, George W. Edman, Edward S. Rogers and Robert K. Wheeler. Bylaws were drafted and the board of trustees named. Meetings of the

WEEKLY REPORT meetings were held to iron out details as groups of men and women went up and down the county, meeting the challenge to interest enough people in advance to assure the success of the concert series.

Encouraging letters began to arrive from personalities in the music world. Other cultural enterprises in the Berkshires began to lend their support. F. Cowles Strickland, then director of the Berkshire Playhouse, and Ted

he pianos are wrapped and on trucks without marring ish. They had to be tightl against inevitable jarring the long trek.

Eagle, July 17, 1954

His Thoughts May Be on Tanglewood Music But BSO Clarinetist Misses Bylot Island

Rosario Mazzeo Formed Expedition, Had To Leave

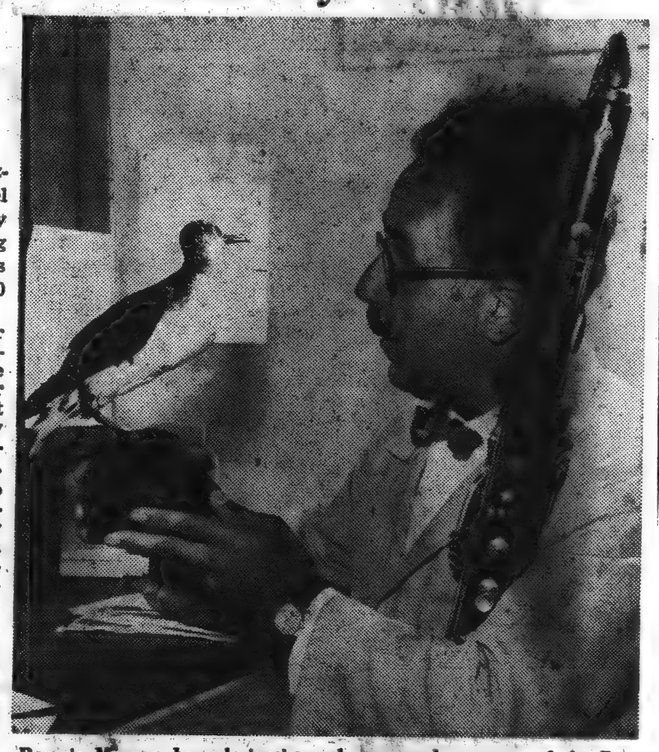
By RICHARD T. TIBBETTS

TANGLEWOOD — Rosario Mazzeo, first clarinetist and personnel manager of the Boston Symphony Orchestra, may be busy teaching and playing at Tanglewood this summer but his thoughts are 4500 miles away.

Mr. Mazzeo was the organizer and prime mover behind an expedition to Bylot Island, across Eclipse Sound from Baffin Island, not far from Greenland. A party of eight arrived there June 10 and will stay through Aug. 1 doing work in ornithology, botany and mammalogy.

All arrangements for the trip were made by Mr. Mazzeo, who intended to accompany the party until the Tanglewood opening was moved up this year. He flew to the island in early May, to arrange for food, guides, medical equipment and all the items necessary for a two-month stay on the island.

"All the equipment and food needed for the trip had to be on the island with them because the ice breaks around the middle of July and there is no way to get on or off the island," said Mr. Mazzeo. "I had hoped to rejoin them but it is impossible at this time of year."



Rosario Mazzeo, bass-clarinetist and personnel manager of the Boston Symphony Orchestra and an enthusiastic amateur ornithologist, is shown with his principal interests in life. He is holding a stuffed Manx shearwater, which he obtained on the island of Skokholm in Wales. A member of the Massachusetts Audubon Society, Mr. Mazzeo has taken many bird-watching trips.

Hired Eskimos, Dog Sleds

Mr. Mazzeo had to plan the base camp and trips, hire Eskimos and dog sleds, store 2,000 pounds of food and clear the trip with Canadian authorities.

The 9,000-mile trip started with a flight to Ottawa, where Mr. Mazzeo obtained permits from the Canadian government for the party to operate in the area. He then flew to Churchill, Southampton Island and Pond Inlet at the north tip of Baffin Island.

Lived in Igloos

There he made the acquaintance of some Eskimos and went to the mainland by dogsled. He lived in igloos with the Eskimos and ate raw food, principally narwhal, and some more well-done seal.

"I loved raw narwhal," he said. His trip done, he returned through Canada, particularly enjoying the 1,000-mile train ride from Churchill.

Mr. Mazzeo was a natural choice for manager of the expedition because of his managerial abilities and his great interest in ornithology, photography and mountain climbing.

Accomplished Bird Watcher

Mazzeo's interest in ornithology dates from his youth in the Boy Scouts. A member of the Massachusetts Audubon Society, Mr. Mazzeo has become an accomplished bird watcher.

His most famous work in this field was accomplished when he carried home to Boston with him a pair of Manx shearwaters from the island of Skokholm in Wales. One died on the plane en route, but the other was released from Logan Airport and arrived back on the island of Skokholm in 12½ days, a world's record for a homing flight.

Other birdwatching trips have taken Mr. Mazzeo to the New Mexico - Colorado region, where he lived for a month at an altitude of 13,000 feet; at sea off Cape Sable, Nova Scotia, Newfoundland, Labrador and California.

Plans Photography Trip

These birdwatching exploits are well known, but little known is Mr. Mazzeo's skill with a camera. He is a close friend of Edward Weston, one of the best American photographers with whom he visited in California last summer. He is planning another trip to California this summer after the Tanglewood season and is looking forward to a mountain-climbing and photography trip to the Sierras with Brett Weston, son of Edward Weston.

Mazzeo uses 4 by 5 and 8 by 10 cameras exclusively, scorning the miniature variety. It makes heavy carrying up mountainsides, but Mazzeo claims it isn't tough for he makes many stops to watch birds and take pictures.

"It takes me a long time to get up and down a mountain," he said. "There are so many things going on."

Mr. Mazzeo has never displayed his photographs in the East and won't until he retires. "I just want people here to remember me as a musician."

Besides work already mentioned, Mr. Mazzeo is cochairman of the woodwind department at the New England Conservatory of Music, an inventor of a new, improved clarinet, a member of seven bird organizations and a collector of rare bird books.

'Perfectly Relaxed'

His schedule is so intensely busy that it would seem natural for his health to suffer, but Mr. Mazzeo scoffs at that suggestion. "My interests are so different that they balance each other and keep me perfectly relaxed," he said. "There is plenty of time if you don't waste it."

Despite this busy schedule, Mr. Mazzeo was pleased to be selected for manager of the expedition. Bylot Island offers everything for him, he claims. There are 50 or 60 peaks there, only one of which has been climbed, according to Mr. Mazzeo.

Also, the island was a "very happy place" from the point of view of birds, explained Mazzeo. "A bird is not conceded to exist until a specimen has been placed in a museum," he said. "Bylot Island has as many as 30 or 40 different species breeding there and only five or six species are listed in the museums of the world."

It was a natural tying together of all Mr. Mazzeo's interests. He expects the members of the party to make some significant contributions in their fields.

Members of Expedition

Members of the party are: Dr. William H. Drury Jr., assistant professor of biology at Harvard University; Mrs. Drury, amateur ornithologist; Dr. Josselyn Van Tyne, professor of ornithology at the University of Michigan; Dr. Richard S. Miller, mammalogist and instructor at Harvard University; Dr. Benjamin Ferris, M.D., assistant professor of physiology at Harvard University; Edward Ames, undergraduate at Harvard and botanist; and Axel and Katherine Rosin, mountain climbers.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 8 - 1954

Guests at Curtis

Claudio Arrau, last night's soloist at Tanglewood, is among the guests staying at the Curtis Hotel here.

A guest next week will be pianist Vera Franceschi. During August, Arthur Fiedler, conduetor of the Boston Symphony Orchestra's Pop Concerts, will be a guest at the Curtis.

Shed Concerts

Eagle, July 17, 1954

Piano Soloists Being Featured At Festival Tonight, Tomorrow

VERA FRANCESCHI
Tonight's Pianist

LEO SMIT
Tomorrow's Soloist

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n tips are Then the July 21—Times-Union ALBANY, N.

ON THE ROSTRUM—Fred Stolz, right, president of the Kiwanis Club, welcomes yesterday's guest speaker, George E. Judd, manager of the Boston Symphony Orchestra. The scene is the Ten Eyck Hotl.
Times-Union Staff Photo by Moore

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Eagle, July 17, 1954

His Thoughts May Be on Tanglewood Music But BSO Clarinetist Misses Bylot Island

Rosario Mazzeo Formed Expedition, Had To Leave

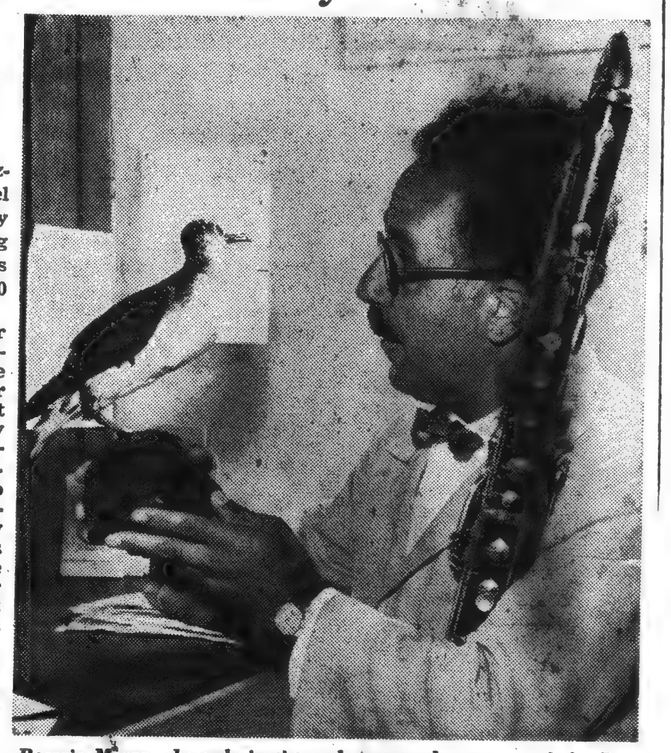
By RICHARD T. TIBBETTS

TANGLEWOOD — Rosario Mazzeo, first clarinetist and personnel manager of the Boston Symphony Orchestra, may be busy teaching and playing at Tanglewood this summer but his thoughts are 4500 miles away.

Mr. Mazzeo was the organizer and prime mover behind an expedition to Bylot Island, across Eclipse Sound from Baffin Island, not far from Greenland. A party of eight arrived there June 10 and will stay through Aug. 1 doing work in ornithology, botany and mammalogy.

All arrangements for the trip were made by Mr. Mazzeo, who intended to accompany the party until the Tanglewood opening was moved up this year. He flew to the island in early May, to arrange for food, guides, medical equipment and all the items necessary for a two-month stay on the island.

"All the equipment and food needed for the trip had to be on the island with them because the ice breaks around the middle of July and there is no way to get on or off the island," said Mr. Mazzeo. "I had hoped to rejoin them but it is impossible at this time of year."



Rosario Mazzeo, bass-clarinetist and personnel manager of the Boston Symphony Orchestra and an enthusiastic amateur ornithologist, is shown with his principal interests in life. He is holding a stuffed Manx shearwater, which he obtained on the island of Skokholm in Wales. A member of the Massachusetts Audubon Society, Mr. Mazzeo has taken many bird-watching trips.

Hired Eskimos, Dog Sleds

Mr. Mazzeo had to plan the base camp and trips, hire Eskimos and dog sleds, store 2,000 pounds of food and clear the trip with Canadian authorities.

The 9,000-mile trip started with a flight to Ottawa, where Mr. Mazzeo obtained permits from the Canadian government for the party to operate in the area. He then flew to Churchill, Southampton Island and Pond Inlet at the north tip of Baffin Island.

Lived in Igloos

There he made the acquaintance of some Eskimos and went to the mainland by dogsled. He lived in igloos with the Eskimos and ate raw food, principally narwhal, and some more well-done seal.

"I loved raw narwhal," he said. His trip done, he returned through Canada, particularly enjoying the 1,000-mile train ride from Churchill.

Mr. Mazzeo was a natural choice for manager of the expedition because of his managerial abilities and his great interest in ornithology, photography and mountain climbing.

Accomplished Bird Watcher

Mazzeo's interest in ornithology dates from his youth in the Boy Scouts. A member of the Massachusetts Audubon Society, Mr. Mazzeo has become an accomplished bird watcher.

His most famous work in this field was accomplished when he carried home to Boston with him a pair of Manx shearwaters from the island of Skokholm in Wales. One died on the plane en route, but the other was released from Logan Airport and arrived back on the island of Skokholm in 12½ days, a world's record for a homing flight.

Other birdwatching trips have taken Mr. Mazzeo to the New Mexico - Colorado region, where he lived for a month at an altitude of 13,000 feet; at sea off Cape Sable, Nova Scotia, Newfoundland, Labrador and California.

Plans Photography Trip

These birdwatching exploits are well known, but little known is Mr. Mazzeo's skill with a camera. He is a close friend of Edward Weston, one of the best American photographers with whom he visited in California last summer. He is planning another trip to California this summer after the Tanglewood season and is looking forward to a mountain-climbing and photography trip to the Sierras with Brett Weston, son of Edward Weston.

Mazzeo uses 4 by 5 and 8 by 10 cameras exclusively, scorning the miniature variety. It makes heavy carrying up mountainsides, but Mazzeo claims it isn't tough for he makes many stops to watch birds and take pictures.

"It takes me a long time to get up and down a mountain," he said. "There are so many things going on."

Mr. Mazzeo has never displayed his photographs in the East and won't until he retires. "I just want people here to remember me as a musician."

Besides work already mentioned, Mr. Mazzeo is cochairman of the woodwind department at the New England Conservatory of Music, an inventor of a new, improved clarinet, a member of seven bird organizations and a collector of rare bird books.

'Perfectly Relaxed'

His schedule is so intensely busy that it would seem natural for his health to suffer, but Mr. Mazzeo scoffs at that suggestion. "My interests are so different that they balance each other and keep me perfectly relaxed," he said. "There is plenty of time if you don't waste it."

Despite this busy schedule, Mr. Mazzeo was pleased to be selected for manager of the expedition. Bylot Island offers everything for him, he claims. There are 50 or 60 peaks there, only one of which has been climbed, according to Mr. Mazzeo.

Also, the island was a "very happy place" from the point of view of birds, explained Mazzeo. "A bird is not conceded to exist until a specimen has been placed in a museum," he said. "Bylot Island has as many as 30 or 40 different species breeding there and only five or six species are listed in the museums of the world."

It was a natural tying together of all Mr. Mazzeo's interests. He expects the members of the party to make some significant contributions in their fields.

Members of Expedition

Members of the party are: Dr. William H. Drury Jr., assistant professor of biology at Harvard University; Mrs. Drury, amateur ornithologist; Dr. Josselyn Van Tyne, professor of ornithology at the University of Michigan; Dr. Richard S. Miller, mammalogist and instructor at Harvard University; Dr. Benjamin Ferris, M.D., assistant professor of physiology at Harvard University; Edward Ames, undergraduate at Harvard and botanist; and Axel and Katherine Rosin, mountain climbers.

PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 8 - 1954

Guests at Curtis

Claudio Arrau, last night's soloist at Tanglewood, is among the guests staying at the Curtis Hotel here.

A guest next week will be pianist Vera Franceschi. During August, Arthur Fiedler, conductor of the Boston Symphony Orchestra's Pop Concerts, will be a guest at the Curtis.

Then the

July 21—Times-Union ALBANY, N.

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Shed Concerts

Eagle, July 17, 1954

Piano Soloists Being Featured At Festival Tonight, Tomorrow

VERA FRANCESCHI
Tonight's Pianist

LEO SMIT
Tomorrow's Soloist

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TIGHT BINDING

Music

Eagle - July 19, 1954

BSO Gives Thrilling Finale To Weekend Festival Concerts

By JAY C. ROSENFELD

THE "FANTASTIC SYMPHONY" of Hector Berlioz was the final work on yesterday afternoon's program in the big Shed at Tanglewood. Charles Munch, the director of the Boston Symphony Orchestra, by his frequent performance and devotion to this previously somewhat neglected symphony has brought it back to public favor and, in a way, made it his own. Certainly the Bostonians play it under his baton with verve and sweep and all stops open. It was a thrilling finale to one of the most satisfying over-all weekends in some time.

The whole afternoon had been consistently interesting and well done. The first half of the program consisted of some less familiar Debussy, "Iberiia," a set of "Images" consisting of three movements: "In the streets and byways," "The fragrance of the night" and "The morning of a festival day." It has been said in a semi-serious way that the best Spanish music has been written by the French and Russians. Debussy seems certainly to have caught the intangible ingredients of Spanish music in this instance. The first and third sections are reflections and impressions of daily activities; in the "fragrance" Munch extracted an intensely poignant delicacy from his orchestra.

* * *

LEO SMIT was the soloist in Aaron Copland's piano concerto, a work written when Copland was less than half his present age and in which he wrote in the lush style of the current popular American manner with jazz rhythms the basic frame. Smit used the few occasions the score provides for the soloist to emerge above the orchestral material to show his excellent mettle but it is essentially orchestral, exuberant in the second half, plaintively lyrical in the beginning. Copland was called from the audience to the stage to share the enthusiastic applause the performance evoked. Copland has been assistant director, since its establishment, of the Berkshire Music Center, the school started in 1940 by Serge Koussevitzky to run concurrently with the Berkshire Festival concerts.

* * *

SATURDAY EVENING Pierre Monteux conducted the second of two programs he had been invited to lead this season. His program, too, like Munch's yesterday afternoon, was chosen from French music: Debussy and Franck, and Franck's symphony occupied the same relative position on his program as had the "Fantastic" on that of Munch. Monteux distilled the Franck of its heavy sentimentality and gave it a fresh and lithe youthfulness. The orchestra played with every hue and nuance their color pots contained to give a fresh and vivid performance.

A mere chronological record of the two composers, Berlioz and Franck, on whom the two weekend concerts were built, hardly gives a proper perspective of their relative importance and influence. While Franck was born less than two decades after Berlioz, his symphony, written when he was 66, came nearly 60 years after the "Fantastic" written when Berlioz was 27. Thus the Fantastic came at about the same time in the life of the generation, for instance, of Schumann that the Franck came in the lives of Debussy, Sibelius and Richard Strauss. Indeed, "Don Juan" is of the same year as the Franck. Thus Franck, born over a decade before Brahms, and much nearer, so far as the records go, to the Mendelssohn era, is, in effect, because his important works were written at the end of his career, a fellow of the composers of the "Petite Suite" for piano duo, of "Tod und Verklarung" and at least sketches of the "Kalevala."

* * *

MONTEUX'S PROGRAM began with Debussy's two excerpts from his incidental music to Gabriel d'Annuzio's mystery play "Le Martyre de Saint-Sebastien," in the first of which, the prelude: "The Court of the Lilies," the wind sections of the orchestra had a splendid opportunity to show the control and cohesion they can produce. Monteux later played more Debussy: "La Mer," the three symphonic sketches. Monteux is in his 80th year and his early associations in Paris included Debussy in the years in which this music was written. That alone would not give him the security he shows for he is equally authoritative in other composers but he arouses the brilliant colors and the less luminous and contrasting ones with the easy domination of a man humbly confident and master of his program.

* * *

VERA FRANCESCHI was soloist, in "Les Djinns," Franck's symphonic poem for piano and orchestra. Again this was a work in which the orchestra includes the piano as one of its instruments rather than considering it a solo to accompany. Miss Franceschi gave poise and spaciousness to the meagre fragments allotted her, sufficient to show her artistic stature, but it is not a work that is eagerly sought. The title is taken from a poem of Victor Hugo on an ancient Arabian mythological subject concerning legendary creatures who appear in smoke and recede into casks.

TS July 19, 1954 THE NEW YORK TIMES,

COPLAND CONCERTO IS HEARD AT LENOX

Leo Smit Is Piano Soloist as Munch Conducts—Monteux Directs Franck Work

By JOHN BRIGGS

Special to The New York Times.

LENOX, Mass., July 18—The second week of Berkshire Festival concerts was completed this afternoon with a performance by Charles Munch and the Boston Symphony Orchestra. Leo Smit was featured as soloist in the Aaron Copland Piano Concerto.

This brash, breezy, good-humored concerto, written in 1926, sounds a bit dated today. Its concluding section moves to the nervous syncopated beat of what in the Twenties was known as "ragtime." It is real, old-fashioned, barrelhouse jazz. Mr. Munch and the Boston players, however, got the swing of it wonderfully this afternoon and the piece went with immense brio. It is a superb display for the soloist, especially if one has a technique like Mr. Smit's.

This afternoon's concert was brought to a stirring conclusion with a Munch specialty, the Berlioz "Fantastic Symphony." Few conductors can make this long, bombastic work come to life as vividly as Mr. Munch and the Bostonians. Although it is not first-rate music, Mr. Munch can make it sound as if it were.

The concert opened with Debussy's "Iberia."

Last night's concert was conducted by Pierre Monteux, with the pianist Vera Franceschi as soloist in Cesar Franck's symphonic poem for piano and orchestra, "Les Djinns." This is a musical evocation of the famous poem of Victor Hugo, "Murs, ville fuse, vaporous music, which did not quite come off last evening despite the high degree of skill brought to bear on it by conductor and soloist.

Mr. Monteux was thoroughly in his element in "La Mer," and the Debussy work was heard in an eloquent performance.

Excerpts from the First Act of Debussy's infrequently heard "Le Martyre de St.-Sebastien," "The Prelude," "Dance of Ecstasy" and "Finale," opened last night's concert, which came to a stately conclusion with the Franck Symphony in D minor.

TAUNTON, MASS. GAZETTE

JUL 6 - 1954

Berkshire Festival To Open Wednesday

(Special to The Gazette)

LENOX—The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday at 8:30 p. m. in the Theatre-Concert Hall at Tanglewood, with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte String Trio.

On Friday also at 8:30 p. m. in the Theatre-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weeked, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed.

Tanglewood Tales

Student Council Elects Officers

The students of the Berkshire Music Center have elected the following to the Student Council at Tanglewood this summer: Catherine Duffore and Tiberius Klausner (orchestra); Harry Kruger (conductors); Richard Lockwood and Barbara Stahlman (chorus); Barney Childs (composers); Charlotte Holloman (opera, active group); Harold Johnson (opera, associate group); Ann Heiligman and David Seeley (Tanglewood Study Group). Harry Kruger is president; Barbara Sheaffer, secretary-treasurer.

* * *

Bernstein on Leave Working on Opera

Leonard Bernstein, on leave of absence this summer from his duties as head of Department I (orchestra and orchestra conducting) of the Berkshire Music Center, is spending the summer at Martha's Vineyard, working with dramatist Lillian Hellman on a full-length opera of Voltaire's "Candide," which will have lyrics by John Eatouche. Mr. Bernstein has also completed his first motion picture musical score, for Elia Kazan's new film, "On the Waterfront," from Budd Schulberg's script, starring Marlon Brando, which will be shown at the Venice Festival in September prior to national release.

* * *

Monteux and BSO To Record "La Mer"

Pierre Monteux, who conducted his final Berkshire Festival concert of the summer with the Boston Symphony Orchestra Saturday in the Music Shed at Tanglewood, in a program which included Debussy's tone poem, "La Mer," journeyed to Boston today to record this work with the Boston Symphony in Symphony Hall, before returning to his summer conducting school in Hancock, Maine. Mr. Monteux is also scheduled to conduct concerts this summer at Ravinia, Lewisohn Stadium, the Hollywood Bowl, and will return to the Metropolitan Opera in New York in November.

* * *

Eleanor Steber Covers Much Ground

Metropolitan Opera soprano Eleanor Steber, who thrilled Berkshire Festival audiences Saturday, July 10, with her Marguerite in Berlioz' "The Damnation of Faust," is setting some sort of record for fast travel. In late June she was singing Puccini's "The Girl of the Golden West" at the Florence Maggio Musicale in Italy, making her entrance on a white horse. Monday night she sang at Ravinia Festival, Chicago; Wednesday at Hollywood Bowl; Friday, in a benefit concert for Lotte Lehmann at Santa Barbara, Calif. Miss Steber returns to Tanglewood Saturday evening, Aug. 7 to sing the Berlioz song cycle, "Summer Nights," with Charles Munch conducting the Boston Symphony Orchestra.

* * *

Lecture Topics

Last week's "Aspects of Music" lectures for Berkshire Music Center students at Tanglewood were given by Hugh Ross on "Analysis for the Performer," and by Frederic Cohen on "Opera in Tanglewood." Mr. Cohen is acting head of the opera department. Mr. Ross heads the choral department of the summer music school.

* * *

Short Opera Added To Program Next Week

Frederic Cohen has added "Hin and Zuruck" ("There and Return"), a ten-minute opera by Paul Hindemith, to the program of short operas to be given by students of the opera department of the Berkshire Music Center at Tanglewood on Tuesday evening, July 27. The program, previously announced, consists of Vecchi's 1594 madrigal opera, "L'Amfiparnaso" and Ernst Toch's "The Princess and the Pea," composed in 1927, neither previously performed at Tanglewood. Mr. Hindemith was resident composer during the first year of the music school, in 1940, and his musical sketch, Op. 45a, was performed in Baden-Baden in 1927, in Philadelphia in 1928, at Tanglewood in 1940. This opera performance, like other student concerts, is open to Friends of the Berkshire Music Center, those who make a voluntary contribution to the support of the school, but unlike other student performances, all seats are reserved and may be acquired on application to the Friends' office.

July 19 Springy. Union

Tanglewood Program Presents Three Hits

By WILLARD M. CLARK

Tanglewood, July 18—There were far too many empty seats in the shed at the music festival here this afternoon. There seemed to be as many people seated outside. The audience was estimated at 7700. Last Sunday 8500 persons were on hand.

Varied Program

It is difficult to understand why more people were not present, for Charles Munch offered one of the greatest symphonies in the orchestral repertoire, the Berlioz "Fantastic Symphony." Also programmed was the "Concerto for Piano and Orchestra" by Aaron Copland and DeBussy's "Iberia."

It seemed there was something for every taste.

The feature work was the Berlioz symphony. When this work was sprung on an unsuspecting audience in the conservatoire in Paris, it created a furore, and with reason. Beethoven had been dead only a few years and his "Pastorale" symphony was still the final word in descriptive music. Wagner was only 17 years old at the time. What Berlioz had done, perhaps unknowingly, was to start 100 years of program music.

There has been much speculation on the cause for this Berlioz outburst. Some have seen it only as a romantic outpouring; perhaps it was. But it seems more probable that it is some sort of phantasmagoria involving the composer's experiences in love, literature, the stage and other facets in his life.

Lovely, Yet Awesome

Whatever its cause, it remains one of the loveliest, yet awesome, works in the repertory. The performance under the baton of Dr. Munch was clean cut, vital and entrancing in its variety of tonal colors. There can be no doubt of the conductor's devotion to this music; no doubt of his depth of understanding of it and his ability to transmit this understanding to the orchestra and through them to the listener. This was, we believe, the finest individual achievement of the festival to date.

Aaron Copland's "Concerto for Piano and Orchestra" probably delights the Basin St. habitues more than the audience this afternoon. It has rhythmic urge and compelling power, little thematic beauty and plenty of barbaric sound—so much so in fact that the piano is often obscured. Leo Smit was the pianist, and he provided as much of the music for the piano as he could through the blare of brass. The concerto's similarity to such works as "St. Louis Blues" and others is easily recognized. Mr. Copland was on hand to share in the applause which followed the performance.

The program opened today with "Iberia" from the "Images" by DeBussy. Here is highly descriptive music ranging from a tour through the streets and byways with their individual sounds and rhythms to the evoking of the atmosphere in the morning of a festival day. In between, Debussy takes one out of an evening to smell its fragrance.

Accented Rhythms

All this is accomplished through some of the most beautiful colorations ever imagined. The two end episodes were performed in a bright, even brilliant manner with the tambourines and castanets providing accented rhythms. The DeBussy of the heavenly colors was heard in the middle episode, "The Fragrance of the Night."

The performance of the three episodes was a tribute to the conductor and the superb Boston Symphony Orchestra.

The third week of the festival opens Wednesday night when the Zimbler Sinfonietta will be heard in "The Four Seasons" by Vivaldi; Stravinsky's "Appolum Musagete" for string orchestra; and Rossini's "Baroque Concerto."

For Music Lovers

Eagle - July 11

Devotees of classical music will be pleased to know that WGBH-FM has concluded arrangements whereby it will tape record all of the major concerts of the Boston Symphony Orchestra at Tanglewood this summer and present them in delayed broadcasts in the weeks to come.

Many student concerts, lectures and forums to be given during the six weeks of the Berkshire Music Centre summer school of music will be recorded for broadcasting purposes.

Three concerts of the Boston Symphony Orchestra at Tanglewood will be broadcast this month. The first will be heard at 8:30 p. m., on Saturday. It will be Berlioz, The Damnation of Faust. Charles Munch conducts.

simple . . . At Tanglewood saw driver of elderly but elegant Rolls-Royce unscrew familiar radiator cap ornament of lady in flowing garments and lock inside car when he parked. Understand they're silver-plated, and collectors' items. Screwed plain cap in place before he left . . . Speaking of Rolls their "imported car" . . . Just heard from Lenox Congregational Church women; devout, and superb cooks. In step with Tanglewood extended season they, too, are adding to the number of Saturday night suppers in the Chapel; from three to five. Started last week with pot roast. Will follow with turkey, chicken, Swiss steak and again chicken (drool!). Suppers a Lenox institution. Dozens of orchestra people count on them. Everything home-made, and serve 350 each Saturday. Profits go into church fund . . . Guess real estater Izzie

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Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

This Week At Tanglewood

New Lebanon, N.Y. "Echo"

NICOLE HENRIOT, young French pianist, is guest soloist at the Berkshire Festival on Saturday evening, July 24, (8:30 p. m., Music Shed, Tanglewood, Lenox, Mass.) with the Boston Symphony Orchestra, conducted by Jean Morel, in Liszt's E flat Piano Concerto.

TUESDAY: tonight July 20
8:30 p. m. in the Theatre
Concert of Chorus and Opera
(Free to Friends)
WEDNESDAY, July 21:
8:30 p. m. in the Theatre
Festival Concert
Zimbler Sinfonietta
THURSDAY, July 22:
8:30 p. m. in the Shed
Dept. I Orchestra
(Free to Friends)
FRIDAY, July 23:
8:30 p. m. in the Theatre
Festival Concert
Handel and Haydn program
by the Chamber Orchestra
SATURDAY, July 24:
10:00 a. m. in the Shed
Boston Symphony Rehearsal
3:00 p. m. in the Shed
Organ Recital, E. Power Biggs
(Free to Friends)
8:30 p. m. in the Shed
Festival Concert
by the Boston Symphony
Jean Morel, conducting
SUNDAY, July 25:
10:00 a. m. in Chamber Music Hall
Chamber Music, Dept. 1
(Free to Friends)
2:30 p. m. in the Shed
Festival Concert
by the Boston Symphony
Charles Munch, Conducting
8:30 p. m. Chamber Music Hall
Composer's Forum
(Free to Friends)

Tomorrow

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends
Trio for piano, violin and cello in C minor, Op. 66 Mendelssohn
Quintet Villa Lobos
String Quartet in E-flat Major Beethoven
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor Charles Munch; soloist, Leo Smit.
"Iberia" Debussy
Piano Concerto Copland
"Fantastic Symphony" Berlioz
Composers' Forum, Dept. III, Chamber Music Hall, 8:30 p.m. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
Assisting artists, Walter Bricht, piano; Keith Wilson, clarinet.
Opus 18 No. 2 Beethoven
Trio for Clarinet, Piano and Cello Brahms
Clarinet Quintet Mozart

Sunday, July 25

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, William Primrose.
Overture to "Beatrice and Benedick" Berlioz
"Harold in Italy", Symphony (with Viola Solo) Berlioz
Symphony No. 2 Toch
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Sunday, August 1

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Richard Burgin; soloist, Ruth Posselt.
American Festival Overture William Schuman
Fantasia on a theme by Tallis Vaughan Williams
Concerto for Violin Khachaturian
Symphony No. 2 Sibelius
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Sunday, August 8

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti.
Overture to "Alceste" Gluck
Violin Concerto Beethoven
Symphony No. 2 Brahms
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet 4:00 p.m.
(Program to be announced)

Sunday, August 15

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.
"Requiem" with Festival Chorus and soloist Berlioz

Music Mountain

Berkshire Quartet 4:00 p.m.
(Program to be announced)

Sunday, August 22

South Mountain

Chamber Music Festival, Coolidge Series, 4:00 p.m. Chamber Orchestra from the Boston Symphony Orchestra, Rudolf Serkin and Alexander Schneider.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Music of the Spanish Renaissance.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Sunday, August 29

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Vocal and instrumental works of Salamone Rossi, Hebreo (Mantua 1587-1628).

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Monday, July 19

Berkshire Playhouse

"The Ghost Train"

Tanglewood

Informal chamber music concert. 4:30 p.m. Chamber Music Hall.
Works by Bergsma, Hindemith, Beethoven, Mozart

Monday, July 26

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Gaye Jordan and William Roerick in
"Madam, Will You Walk?"

Monday, August 2

Berkshire Playhouse

"Traveler's Joy"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.
"The Tender Land" Copland

Monday, August 9

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in
"The Iron Gate"

Monday, August 16

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. William Roerick in
"Charlie's Aunt"

Monday, August 23

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Betty Field in
"Ethan Frome"

Monday, August 30

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m.
(Program to be announced)

Tuesday, July 20

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"My Three Angels"
(Second week)

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.
Works by Bach, Bassler, Richard Strauss, Perotinus, Milhaud, Poulenc, Dello Joio

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Irwin (Lord) Burgess, Calypso singer.
"Songs From the Caribbean Islands"

Tuesday, July 27

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Country Girl"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program, special tickets required.
"L'Amfiparnasso" Vecchi
"The Princess and the Pea" Toch

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Suzy Sann, continental singer, and Irmgard Carle, guitar-recorder.
"From the Plains of the Pusta to the Borders of the Seine"

Tuesday, August 3

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 except Sunday at 7 p.m.
"The Silver Whistle"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required.
"The Tender Land" Copland

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.
"20th Century Troubadour"

Tuesday, August 10

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Love of Four Colonels"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.
"From the Pastures of Ireland to the Appalachian Mountains."

Tuesday, August 17

Malden Bridge Playhouse

"The Moon Is Blue"

Tuesday, August 24

Malden Bridge Playhouse

"The Moon Is Blue"
(Second week)

Tuesday, August 31

Malden Bridge Playhouse

"Ladies in Retirement"

Pleasant Valley Sanctuary

Off Route 7 between Lenox and Pittsfield. Watch for signs. Trailside Museum open 1-5 p.m. every day; Red Barn Tea Room, noon to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center

At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.

("The Lark") Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m. Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m. Thursday, Friday, Saturday matinees at 4 p.m.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniatures

TIGHT BINDING

FILMED AS BOUND

8:30 p. m. in the Shed
Festival Concert
by the Boston Symphony
Jean Morel, conducting

SUNDAY, July 25:

10:00 a. m. in Chamber Music Hall
Chamber Music, Dept. 1
(Free to Friends)

2:30 p. m. in the Shed
Festival Concert
by the Boston Symphony
Charles Munch, Conducting

8:30 p. m. Chamber Music Hall
Composer's Forum
(Free to Friends)

Concert
Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.
Works by Bach, Hässler, Richard Strauss, Perotinus, Milhaud, Poulenc, Della Joio

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Irwin (Lord) Burgess, Calypso singer.
"Songs From the Caribbean Islands"

Departments II and IV. Friends program, special tickets required.
"L'Amfiparnasso" Vecchi
"The Princess and the Pea" Tock

Folk-Music Workshop

Festival concert, Lenox Library, 8:30 p.m. Suzy Sann, continental singer, and Irmgard Carle, guitar-recorder.
"From the Plains of the Puata to the Borders of the Seine"

program with special ticket required.
"The Tender Land" Copland

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.
"20th Century Troubadour"

p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.
"From the Pastures of Ireland to the Appalachian Mountains."

from 8 a.m. to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center

At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

Sinfonietta
"The Four Seasons" (String Orchestra) Vivaldi
"Apollon Musagete" (String Orchestra) Stravinsky
"Baroque Concerto" Rossini

String Quartet.
Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

Quartet in D, Op. 64, No. 5 ("The Lark") Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

...pianist; Artur Balsam, pianist
Violin Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Ram Gopal, Hindu dancer.

English music of the Renaissance and Baroque.

...val and Elizabethan carols.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zenorini, sculpture by Franc Epping, Wilsson collection of etchings, engravings and lithographs of famous composers (in cooperation with the Boston Symphony Orchestra); Aug. 3-31, Civil War photographs by Mathew Brady.

Little Cinema (Evenings at 8:15; Saturdays, continuous from 7): July 7-13, "The Final Test," with Robert Morley, plus "The Tell Tale Heart" and "The White Continent"; July 14-17, Anton Walbrook, Paula Wessely in "Masquerade in Vienna" and James Mason in "The Secret Sharer"; July 21-27, "Genevieve," with Dinah Sheridan, John Gregson; July 28-31, Jack Hawkins in "Crash of Silence"; Aug. 4-10, Ann Magnani in "The Golden Coach" (in English); Aug. 11-14, "Spice of Life" and "The White Tower"; Aug. 18-24, "Fan Fan the Tulip," with Gina Lollobrigida; Aug. 25-28, to be announced.

Mission House

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

Thursday, July 22

Jacob's Pillow

Dance Festival. Opens today for three days. Thursday, Friday, Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
The Lester Horton Dance Theater of California.

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.
Works by Saint-Saens, Brahms, Chausson, Rimsky-Korsakov

Thursday, July 29

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Thursday, August 5

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.

Thursday, August 12

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Jean Morel.
Overture to "Scala di Seta" Rossini
Symphony in B flat K.319 Mozart
"Mother Goose" Suite Ravel
"Der Burger als Edelmann" Strauss

Thursday, September 2

Friday, July 23

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductors, Charles Munch and Hugh Ross.
Concerto Grosso for Strings, Op. 6, No. 4 Handel
Symphony No. 100, "Military" Haydn
"Nelson" Mass Haydn

Friday, July 30

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Charles Munch; soloist, Doriot Anthony.
"The Spider's Feast" Roussel
Flute Concerto Ibert
Serenade for Eight Winds K.388 Mozart
"Paris" Symphony K.297 Mozart

Friday, August 6

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Lukas Foss; soloist, Seymour Lipkin.
"Pulcinella" (complete) Stravinsky
Piano Concerto in B flat, K.450 Mozart
"Idomeneo" (excerpts) with chorus and soloists Mozart

Friday, August 13

Tanglewood

Tanglewood on Parade.

(Program to be announced)

Friday, August 20

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m.
Negro Dance Theater.
Grace and Kurt Graff.
Ram Gopal, Hindu dancer.

Friday, August 27

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
Yurek Lazowski, character ballet.
Pearl Lang and Co.
Lotte Goslar.

Friday, September 3

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evening at 9 p.m.
Andre Eglovsky and partner, ballet.
Harriet Ann Gray and company.
The American Mime Theater.

Saturday, July 24

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ Recital, Shed, 3 p.m. E. Power Biggs, organist. Friends program.
Works by Handel, Couperin, Byrd, Purcell, Franck, Vivaldi

Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Jean Morel, soloist, Nicole Henriot.
"Don Juan" Strauss
Symphony No. 6 Prokofieff
E Flat Piano Concerto Liszt
"Enigma" Variations Elgar

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 8, 4, 6, 3

Saturday, July 31

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Romeo and Juliet" dramatic symphony with Festival Chorus and soloists Berlioz

South Mountain

Trio—horn, violin, piano. 4:00 p.m.
Alexander Schneider, Artur Balsam, John Barrows.
Trio for Horn, Violin and Piano Hugo Kauder
Sonata di Camera Ben Weber
(Commissioned by Fromm Music Foundation)

Saturday, August 7

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ recital, Shed, 3 p.m. E. Power Biggs, organist. Friends
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch; soloist, Eleanor Steber. Berlioz program:
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights," for soprano and orchestra
"Te Deum" with Festival Chorus and soloist

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 5, 2, 9

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" Brahms
Symphony No. 4 Piston
"Le Tombeau de Couperin" Ravel
Symphony No. 3 (with organ) Saint-Saens

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 2 William Denny
Quartet in G, Op. 54, No. 2 Haydn
String Quartet No. 1 Benjamin Lees
Quartet in F major Ravel

Saturday, August 21

South Mountain

Chamber Music Festival, Coolidge Series, 11 a.m. and 4 p.m. Kroll Quartet, Chamber Orchestra from the Boston Symphony Orchestra.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Court and chapel music of Henry V-Henry VIII.

Saturday, August 28

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Music of the German Renaissance and Baroque.

Saturday, September 4

BUFFALO, N. Y.
COURIER-EXPRESS

JUL 11 1954

More to a Piano Than Just Playing

Lenox, Mass., July 10 (UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here, 69 of the massive instruments and an electronic organ were shipped 760 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo made the journey in 2¼ days. Since the drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre, Raymond Schmidt, 38, a piano-moving expert, supervised the packing of 4 concert, upright and 4 piano-moving experts at the factory.

Eagle - July 21

Public Events

Tonight
8:30—The Zimbler Sinfonietta, with Josef Zimbler, conducting, Tanglewood Theater-concert hall, Lenox.
8:45—"The Ghost Train," starring Rex O'Malley, Berkshire Playhouse, Stockbridge.
8:45—"My Three Angels." Malden Bridge (N.Y.) Playhouse.

Tomorrow
4:00 p.m.—Dance Festival, featuring Carmelita Maracci and the Lester Horton Dance Theater. Jacob's Pillow, Lee.

TIGHT BINDING

Tanglewood Gained Fame in 2 Decades

5,000 Music Lovers at First Concerts, 118,000 Attended Festival Last Year

By C. R. ROSEBERRY
Times-Union Staff Writer

Twenty years ago this summer, benches were arranged in the horse paddock of one of those pretentious private estates bordering Stockbridge Bowl, the poetic Berkshire Lake which older denizens and road maps still call by its Indian name of Lake Mahkeenac. Three open air symphony concerts were played to a total audience of 5,000 people by 65 musicians recruited from the New York Philharmonic.

That was the acorn from which has grown the oak of the Boston Symphony's annual music festival, known far and wide simply as "Tanglewood." In the two decades since a committee of music-conscious dwellers of the Berkshires got up the spontaneous affair at the summer home of Daniel R. Hanna, the Cleveland publisher, the Berkshire Festival has become the foremost event of its kind in America.

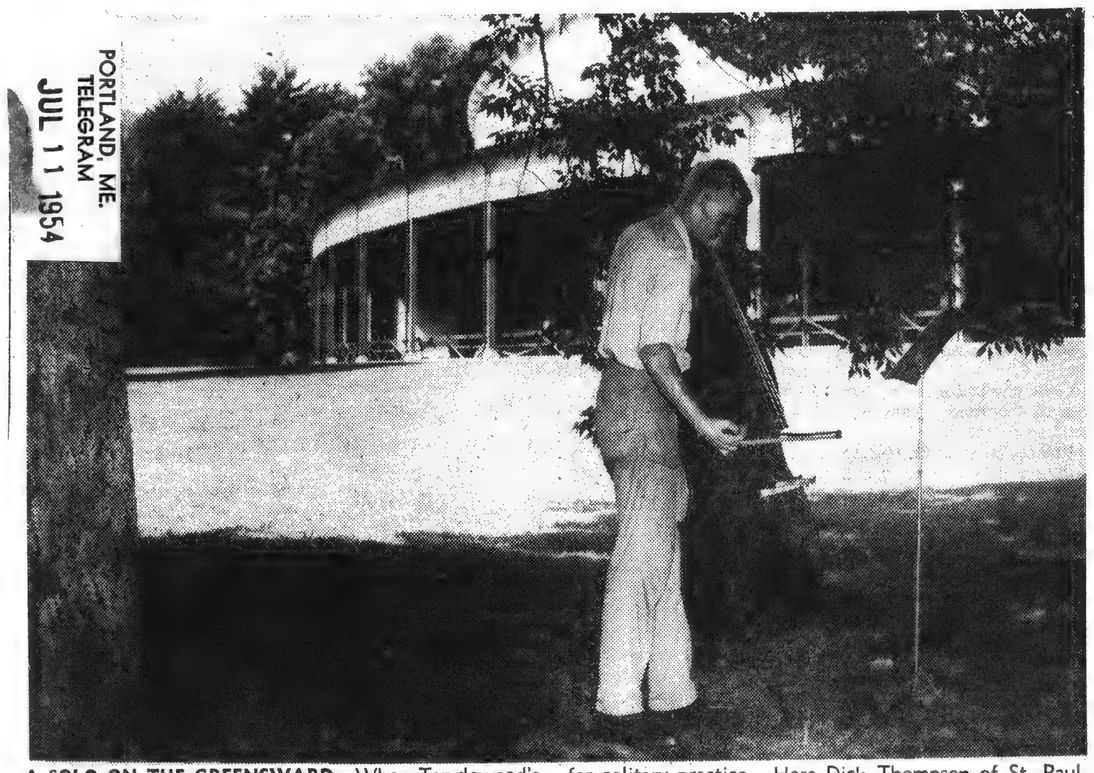
BANNER SEASON

Once again the Tanglewood season is at its height on the magnificent grounds of the erstwhile Tappan estate—to which the pen of Nathaniel Hawthorne bequeathed its name—on the outskirts of Lenox, Mass. With an augmented schedule of concerts, the festival promises to break its own total 1953 attendance record of 118,000. The average audience for last year's main concerts under the great Music Shed, overflowing onto the lawns around, was 10,200, and music lovers ponied up $311,600 for the privilege.

Under the baton of Charles Munch, with Pierre Monteux and others as guest conductors, the "big series" is dedicated this year to Hector Berlioz on the 150th anniversary of his birth. The final concert on Aug. 15 will consist of that composer's mighty "Requiem" as a gesture in memory of Serge Koussevitzky, longtime conductor of the Tanglewood concerts, who died in 1951.

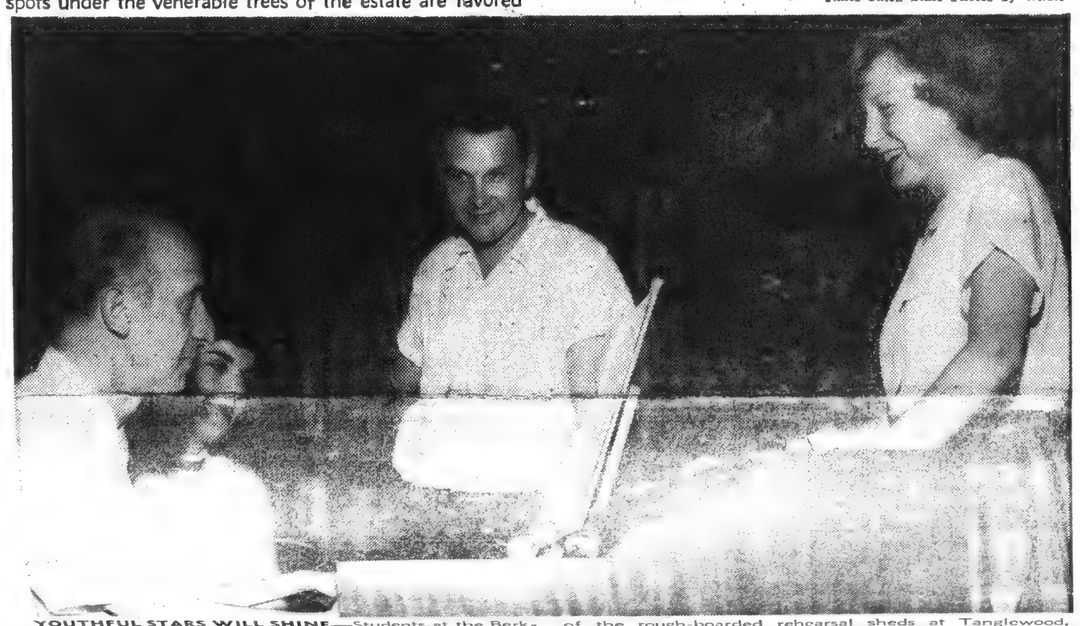
The viola soloist with Berlioz' symphony "Harold in Italy", on July 25, will be William Primrose. It is a fair coincidence that Hawthorne adopted the name Primrose for one of the rough-boarded rehearsal sheds at Tanglewood, coached by Frederic Waldman (left). They are (standing) Jeff Morris, of Lima, Ohio, and Phyllis Murphy, of Lenox, Mass. Miss Murphy is a pupil of Aaron Copland, who is assistant director of the Berkshire Music Center. Morris is a student at Juilliard School of Music.

NOTED COMPOSER WITH STUDENTS — Aaron Copland (standing left) chats on the lawn with a few of his pupils in advanced composition. Copland, one of America's foremost composers, has been assistant director of the Berkshire Music Center since its inception. The students are a cosmopolitan group. The bearded chap next



A SOLO ON THE GREENSWARD—When Tanglewood's velvety lawns are not overflowed by rapt concert listeners, the summer students hold undisputed sway. The shady spots under the venerable trees of the estate are favored for solitary practice. Here Dick Thompson of St. Paul, Minn., strives for the perfect tone from his bull-fiddle, with the vast empty Music Shed for background.

Times-Union Staff Photos by Wilder



YOUTHFUL STARS WILL SHINE—Students at the Berkshire Music Center will perform Aaron Copland's opera,

PORTLAND, ME.
TELEGRAM
JUL 11 1954

Prof. Re Receives Grant At Berkshire

WATERVILLE, July 10—Prof. Peter Re of the Colby College music department has received a grant to do choral conducting at the Berkshire Music Center, Lenox, Mass., where he is director of both the Colby glee club and the Colby choir.

The award was made to Re by RCA-Victor and covers a six weeks period at Tanglewood which began Monday.

Albany Times-Union - July 18, 1954

TIGHT BINDING

TIGHT BINDING

Tanglewood Fame Has Become Worldwide Within 2 Decades

18,000 Heard Concerts in '53

(Continued from Page D-1)

...ented as the audience for his ...lly fictitious Williams ...ge student, Eustace ... spinning fantastic ...rns on Tanglewood Porch ...r the "Wonder Book."

When Eustace was listing ...r the authors, in one be...reen-stories interlude, who ...re to be found in that year ...1851 within a small area of ...e Berkshires, Primrose ...ed up "Have we not an ...thor for our next neighbor? ...at silent man, who lives in ...e old red house, near ...ndenwood Avenue."

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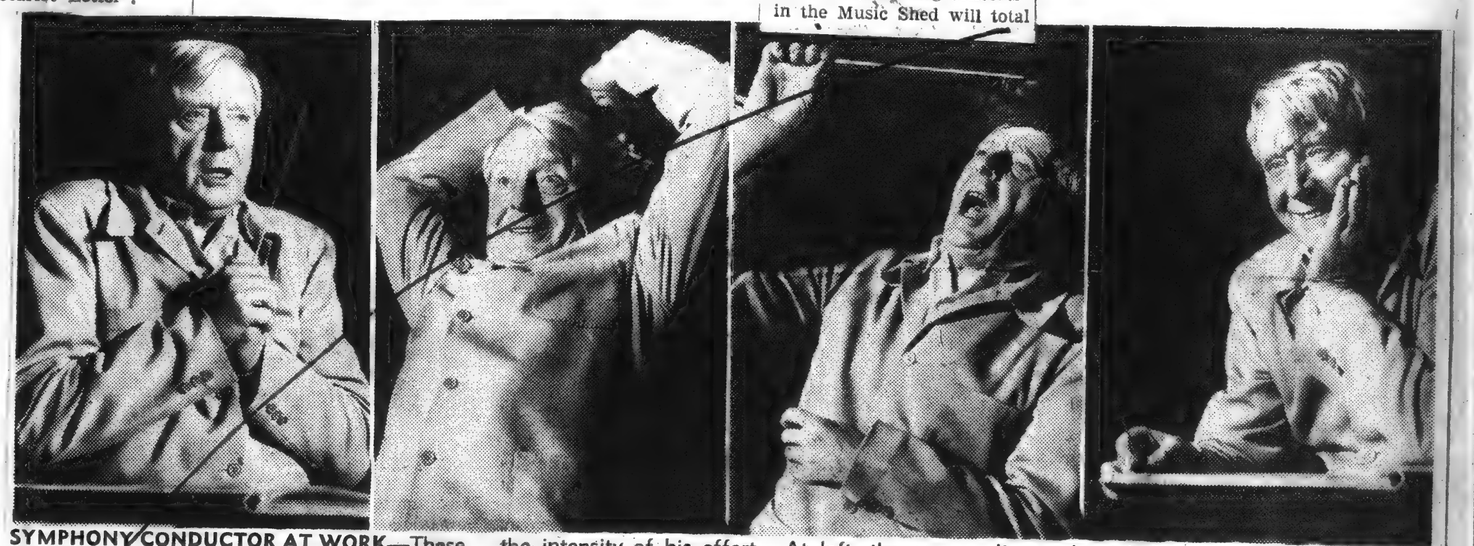

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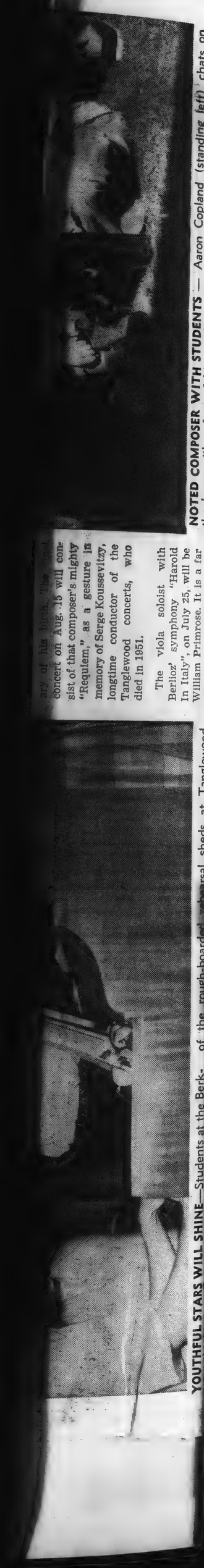

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(Continued from Page D-1)

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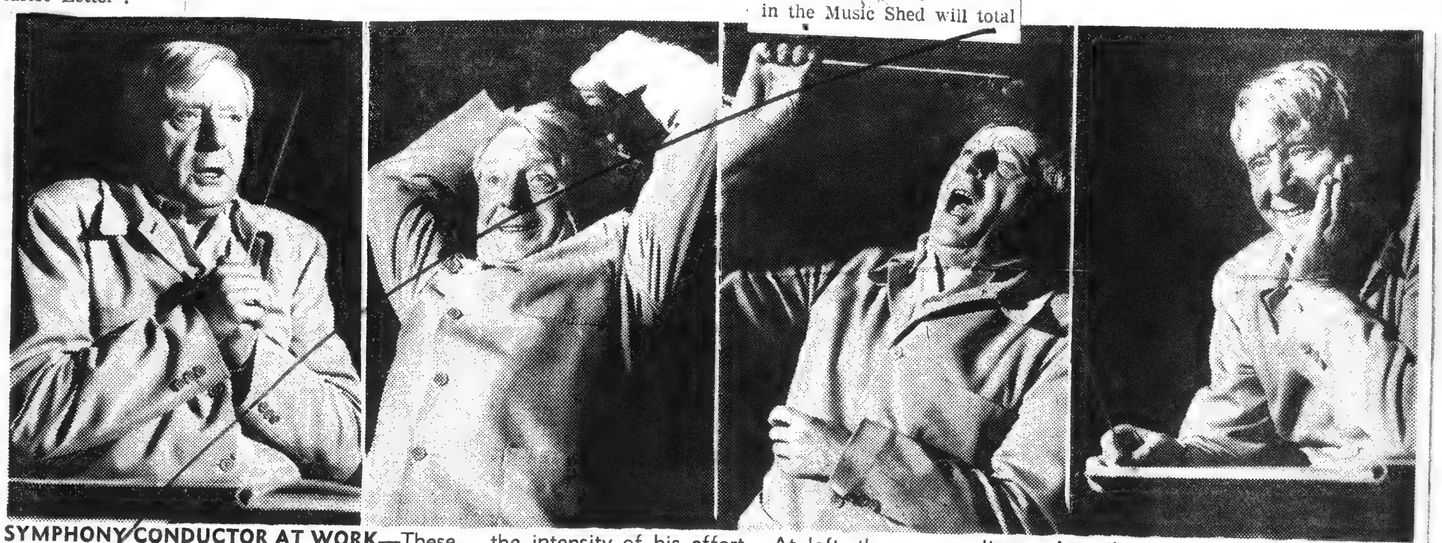

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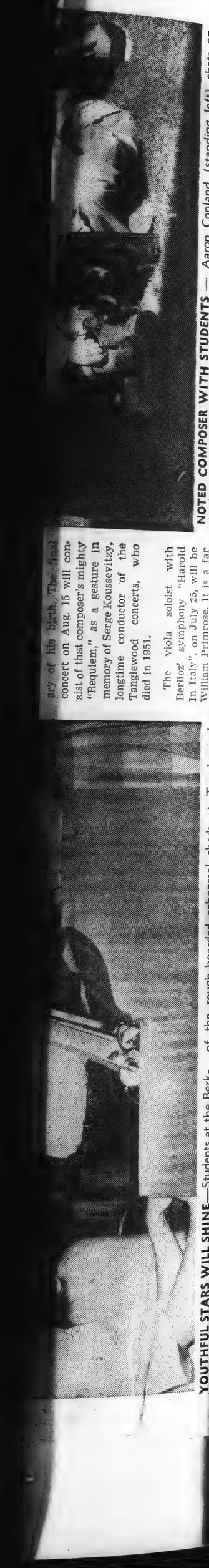

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Tanglewood: Mecca for Music Lovers

July 19/54
Philadelphia Bulletin

By Max de Schauensee

ONE of the most characteristic traits of human nature is to become absorbed in that which immediately surrounds us, and to become unaware of things that are taking place just beyond the horizons we have unwittingly established.

It was with this thought in mind that your reported journeyed last weekend from the Robin Hood Dell and the chic little figure of Lily Pons to arrive at the Berkshire Festival, which takes place each summer at Tanglewood, near Lenox, Mass.

The Berkshire Festival was the dreamchild of the late Serge Koussevitzky, then conductor of the redoubtable Boston Symphony, and while Mr. Koussevitzky has departed from our midst, it is still the Boston Symphony (now conducted by Charles Munch), which forms the nucleus and the backbone of what is without doubt the most important and distinguished of America's summer music festivals.

Lest Dell enthusiasts immediately raise a cry of protest, let it be firmly stated that the Dell concerts, like the stadium concerts in New York, and the Hollywood Bowl concerts in Hollywood, do not constitute a music festival, for which new works are commissioned, and where the approach is creative and intellectual.

Furthermore, this serious approach in contrast to one of pure enjoyment is further emphasized by the six-week summer school of music maintained at Tanglewood by the Boston Symphony in connection with the Berkshire Festival concerts. Mr. Munch is the director of the Music Center, surrounded by an impressive faculty headed by the distinguished American composer, Aaron Copland.

AT MUSIC FESTIVAL in Massachusetts. Charles Munch directs the Boston Symphony Orchestra, in full summer dress, in the Music Shed at Tanglewood.

THE Tanglewood grounds in which the festival takes place provide a setting of great natural beauty with the ridges of the Berkshires stretching beyond a row of sable pine trees, while on the other side the New England countryside levels off through blue distances to Great Barrington and its evocative lake.

The grounds, with their hedge-bordered gardens, are generally studded with people — students eager to learn and absorb, college professors and their families up for a blending of intellectual pleasure and pure relaxation, figures of distinction and importance in the music world, and the trippers, whose chief reason for coming to Tanglewood is probably curiosity. However, this latter element is decidedly in the minority, for while enjoyment is a great and inevitable feature of the Tanglewood setup, make no mistake about it, most of the people up there are dead serious about music.

There are two outdoor but covered auditoriums, where the music is heard, the smaller Theatre-Concert Hall for more intimate programs, and the far larger Shed for the massive, big-scale occasions. There is generally an overflow from these buildings, and you will always find many people sitting or lying on blankets, devoutly following the music, from the many and spacious lawns of Tanglewood grounds.

Not only are the performers dedicated to an unusual degree, but so are the listeners, avid for knowledge, musical learning and solace.

IT was a pleasure to hear the Boston Symphony Orchestra on one of its home territories. Friday night the Theater-Concert Hall housed an all-Bach program, featuring five of Johann Sebastian Bach's "Brandenburg Concertos." It is unusual to hear five of these on one program.

Charles Munch was the conductor, displaying great vitality and a vigorous onward surge, which admitted of little variety of shading. In fact, the admired

Continued on Page 8, Col. 3

Tanglewood

Continued From Page 7

conductor could be charged with being heavy-handed at times.

This was especially true of the third concerto in G Major, which seemed unnecessarily hard pressed. However, the peak of the evening was reached in a superb account of the final Concerto No. 5 in D Major, which featured Lukas Foss, the greatly gifted young pianist and composer, who is a familiar figure in Tanglewood events. Mr. Foss and Mr. Munch gave an enormously vital and contagiously spirited performance of this wonderful concerto. The enthusiasm of the audience was unbridled, doubtless generated by the unquestioned gratitude it felt.

SATURDAY night's music was transferred to the Shed, where a capacity audience, among whom I spied Pierre Monteux, Claudio Arrau, Lukas Foss, Gregor Piatigorsky, Aaron Copland, Jean Paul Morel and other distinguished musicians, gathered to hear Charles Munch conduct a complete performance of Hector Berlioz' tremendous oratorio-opera, "La Damnation de Faust."

This huge work, which calls for fullest orchestra, chorus, and four soloists of superior caliber, is all too rarely heard in America, though it is considered one of Berlioz's supreme achievements in France, where it is still a very vital part of the repertoire of the Paris Opera.

Where Mr. Munch was found occasionally wanting on the preceding night, in "La Damnation," which takes two hours and forty-five minutes to unravel, the French conductor found himself on the surest ground. His enthusiasm and sympathy for the score transformed what might have been an ordinary occasion into an event, an experience.

The Boston Symphony played in virtuoso fashion and the Harvard Glee Club and the Radcliffe Choral Society, under the direction of G. Wallace Woodworth, found itself right on its mettle.

The role of Faust is the longest of the four and the most demanding. David Poleri, young Philadelphia tenor, sang the music most beautifully with a firm and flowing tone that was good to hear, and a French style not often found in Italian singers.

ELEANOR STEBER, regal in a white mink stole, has never sounded better than in Marguerite's two extended arias. Berlioz came much closer to Goethe than either Gounod or Boito in his musical depiction of the sorely-tried maiden.

Miss Steber sang her "Chanson Gothique" and her "D'amour, l'ardente flamme" with superb tone quality and just the right touch of dreamy listlessness and detachment.

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If it weren't for the slowing of industrial and commercial telephone traffic during mid-summer the company would have to expand its force of operators even more, Miss Hickey indicated.

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NE, MONDAY, JULY 19, 1954

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Poignant Tone

Mr. Munch drew exquisitely poignant tone from his virtuoso orchestra in the "Parfums de La Nuit" from the Debussy Iberia. The surrounding movements were properly boisterous and gross so that the contrast of the central movement was all the more entrancing. In the Copland early Concerto for Piano the soloist was Leo Smit. He contributed to the general triumph of the performance, although the composer has given him scant oportunity to emerge above the tremendous orchestra for which he has written.

Mr. Copland, who is assistant dean of the Berkshire Music Center, the school established by Koussevitzky in 1940 in connection with the festival concerts, was present in the audience and after the soloist and conductor had been recalled several times, the composer was called to the stage to share the enthusiasm the performance had excited. The slow lyric first part is luscious Hollywood. The second and more rhythmic section which follows without interruption, is pure and unalloyed jazz and Messrs. Smit and Munch caught its spirit and conveyed the infection to the large audience to its complete delight.

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The wind sections of the orchestra played with admirable cohesion and tonal balance for Monteux in the "Saint-Sebastien," especially in the prelude to the first act in which the strings have only a minor part.

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And this Claudio Arrau did after two equally brilliant performances in the Beethoven sonatas, "F sharp major," and "A Flat major", played during the first half of the program. He has improved considerably since we heard him here last. Tanglewood audiences on Sunday afternoon will have an opportunity to hear Mr. Arrau again

TIGHT BINDING

Tanglewood: Mecca for Music Lovers

July 18/54 Philadelphia Bulletin

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The grounds, with their hedge-bordered gardens, are generally studded with people — students eager to learn and absorb, college professors and their families up for a blending of intellectual pleasure and pure relaxation, figures of distinction and importance in the music world, and the trippers, whose chief reason for coming to Tanglewood is probably curiosity. However, this latter element is decidedly in the minority, for while enjoyment is a great and inevitable feature of the Tanglewood setup, make no mistake about it, most of the people up there are dead serious about music.

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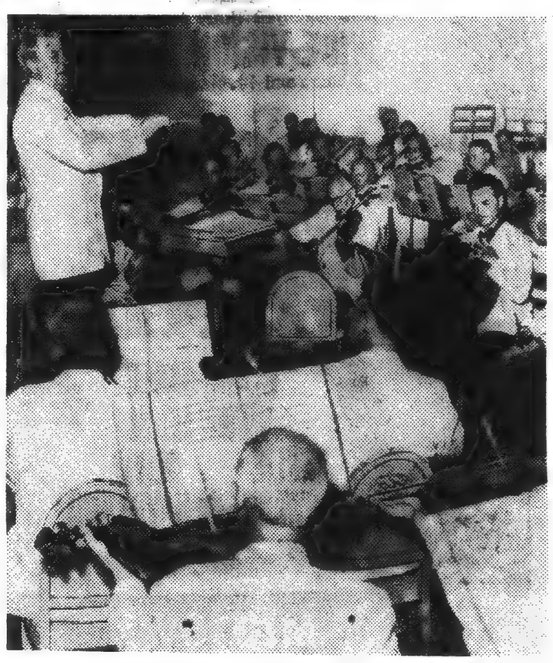

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Tanglewood Influence Adds To 'Phone Calls

Pittsfield, July 19 The influences of the Tanglewood music festival are far-reaching. Guests, students and musicians with a desire to communicate with far-away homes have directly affected employees and activities of the telephone company.

Miss Marion Hickey, who as chief operator, bears primary responsibility for the handling of long-distance calls through Pittsfield, said this week that musicians and patrons at Tanglewood raise the volume of calls by more than 1000 a day. This is a jump of more than 12 per cent, she said.

"Eight girls have been temporarily transferred from North Adams and Greenfield," she reported, "and more are coming."

An additional move to handle the increased traffic has been the inauguration of a six-day week for more than 50 per cent of the regular staff.

"They're all volunteers," she said. "It's a lark for them. The company puts them up at the Sheraton and they're still close enough to their homes to visit on days off.

Statistics illustrated the difference in the operators' work load. In mid-October last year the daily average of long-distance calls was 500-700, Miss Hickey said. On Thursday and Friday of last week there were more than 8100 calls each day.

If it weren't for the slowing of industrial and commercial telephone traffic during mid-summer the company would have to expand its force of operators even more, Miss Hickey indicated.

"The busy hours," she added, are from 9 to 11 in the morning and during the concert hours at night, with the flow especially heavy right after the concert."

NE, MONDAY, JULY 19, 1954

Berlioz Work Draws 7,700 At the Berkshire Festival

By Jay C. Rosenfeld

LENOX, Mass., July 18.—The second week end of the Berkshire Festival brought the Berlioz "Fantastic Symphony," played by the Boston Symphony Orchestra directed by Charles Munch. A refreshing but partly cloudy afternoon attracted an audience of 7,700 and encouraged the management to believe that its new plan for this season is a wise and viable one.

Instead of three weeks of smaller ensemble concerts in the theater concert hall followed by three weeks of the entire orchestra playing in the Music Shed, there are Wednesday and Friday evenings in the concert hall and two concerts each of the six week ends in the Shed. Last night an audience of 8,500, including at least 3,000 on the adjacent grass on blankets, rugs and folding chairs in spite of the chill air, proved the wisdom of the new schedule.

Poignant Tone

Mr. Munch drew exquisitely poignant tone from his virtuoso orchestra in the "Parfums de La Nuit" from the Debussy Iberia. The surrounding movements were properly boisterous and gross so that the contrast of the central movement was all the more entrancing. In the Copland early Concerto for Piano the soloist was Leo Smit. He contributed to the general triumph of the performance, although the composer has given him scant oportunity to emerge above the tremendous orchestra for which he has written.

Mr. Copland, who is assistant dean of the Berkshire Music Center, the school established by Koussevitzky in 1940 in connection with the festival concerts, was present in the audience and after the soloist and conductor had been recalled several times, the composer was called to the stage to share the enthusiasm the performance had excited. The slow lyric first part is luscious Hollywood. The second and more rhythmic section which follows without interruption, is pure and unalloyed jazz and Messrs. Smit and Munch caught its spirit and conveyed the infection to the large audience to its complete delight.

Monteux in Second Appearance

Last night Pierre Monteux, making the second of two guest appearances with the orchestra, brought fresh spirit and vitality to the Franck Symphony. He avoided pitfalls by picking up the tempo at a buoyant pace. He led with easy security and the orchestra played for him with its full palette of colors. He began his program with excerpts from Debussy's incidental music to Gabriele D'Annunzio's "Le Martyre de Saint-Sebastien" and after the Franck symphonic poem, "Les Djinns," again returned to Debussy, this time to "La Mer." For the Franck poem the piano soloist was Vera Franceschi who made the most of a not too rewarding assignment. She played with poise and eloquence and did not attempt to make more of the solo than it provided.

The wind sections of the orchestra played with admirable cohesion and tonal balance for Monteux in the "Saint-Sebastien," especially in the prelude to the first act in which the strings have only a minor part.

Two Give Song Recital

Yesterday afternoon a remarkable song recital by Leontyne Price and Samuel Barber at the piano was given in the Temple of Music on South Mountain in Pittsfield. Two of the four groups of songs were devoted to music of Mr. Barber, including his "Hermit Songs," commissioned by the Elizabeth Sprague Coolidge Foundation in the Library of Congress and dedicated to Mrs. Coolidge. This concert, sponsored by the Coolidge foundation, was especially fitting fitting in the hall which "the lady bountiful of chamber music" had built at the time of the establishment of her famous Pittsfield music colony in 1918.

Miss Price sang an opening group of Handel and Mozart with majesty and with grace and tenderness.

'THE PEARL,' sculpture of Carrara marble by Peter Abate is on exhibit at the Berkshire Music Festival, Tanglewood. It has been placed to the south of the theater-concert hall entrance and will be shown throughout the season.

Eagle - July 17, 1954
[203]

Wide Range of Speculators

In addition to people who really need cars for themselves, there are a whole range of speculators.

"Certain comrades, apparently, intend to stay in the queue for the rest of their days. To do this they renew their name on the waiting list from time to time. Having got one car, these vocational buyers then drive off in it, to put their name on the next waiting list."

What lies behind it, of course, is the shortage of cars. According to Leningrad Pravda, people will pay the new price for an old car that has done tens of thousands of miles and needs a radical overhaul. And for many the temptation of the situation has, as in less enlightened countries, proved too great.

Like "Capitalist Devils"

In the words of the newspaper: "The chance of driving into the pocket of one's neighbor and [illegible] ing a few thousand rub[illegible] transferring to his accou[illegible] of repairing a worn-o[illegible] ever] risk, has aroused [illegible] certain people [illegible] capitalist w[illegible] The n[illegible] how t[illegible] seems [illegible] most thi[illegible] The lack [illegible] aught the [illegible] als.

"The risk is [illegible]

WATERBURY, CONN.
AMERICAN

JUL 8 - 1954

Arrau Gives Inspired Performance

(Special To The American)

Lenox, Mass., July 8 —The annual trek of thousands of music lovers from all parts of the country to Tanglewood, that delightful musical mecca in the Berkshires, began last night when an overflow audience of 1,500 gathered in the theater-concert hall to hear one of the most rewarding piano performances it has been our pleasure to experience.

The bravos that greeted Claudio Arrau at the conclusion of Beethoven's "Appassionata" sonata were justly deserved. Mr. Arrau had given an inspired performance in which he made the piano perform as we have seldom heard it with the possible exception of Artur Rubenstein. He performed with the utmost of vigor and delicacy. He drew from the instrument such sounds as we had almost forgotten it was capable of producing.

And this Claudio Arrau did after two equally brilliant performances in the Beethoven sonatas, "F sharp major," and "A Flat major", played during the first half of the program. He has improved considerably since we heard him here last. Tanglewood audiences on Sunday afternoon will have an opportunity to hear Mr. Arrau again when he plays with the Boston Symphony Orchestra in an all-Beethoven program. Incidentally, his appearance, with Monteux conducting will mark the 30th anniversary of his first appearance as a youth with that conductor.

The Bel Arte Trio began the evening's performance with an excellent performance of Beethoven's "String Trio in G major." Ruth Posselt was the violinist, Joseph De Pasquale, viola, and Martin Hoberman, cellist.

The Friday night program will present the Brandenburg Concertos in an all-Bach program with Lukas Foss as the pianist and Charles Munch conducting.

S. M.

We were unable to attend opening exercises of the Music Center a Tanglewood last Sunday, in spite of many delightful associations we have enjoyed in the past with that annual event. Neither are we permitted to attend the opening concert in the Theater-Concert Hall this coming Sunday, when the Berkshire Festival season gets under w[illegible] However, it will not be until the Saturday, July 17 and the following Sunday that the Tanglewood season really gets into full swing with big concerts in the Music Shed.

It makes us restless to miss activities at Tanglewood, for until one year ago, we had hardly been absent from a single concert during its entire existence—our first associations with the project dating back to the days when concerts were held in a tent. It especially irked us to be absent on Sunday,

INFORMATION OBSCURED

Silence in Musical Audiences Must Be Developed, Says Foss

LENOX—One way to develop better listening audiences for music is to give the public more silence, Lukas Foss, composer, conductor and pianist at Tanglewood, told a group here last night.

Mr. Foss made the observation in agreement with Allyn Ferguson, a Tanglewood student-composer, in a forum discussion held at Sedgwick Hall of the Lenox Library. Subject of the discussion was "How can we develop an alert musical public."

Aaron Copland, dean of the Berkshire Music Center, was moderator of the forum, one of a series held annually at the library. An estimated 275 attended. Besides Mr. Foss and Mr. Ferguson, other speakers were Karl Kohn of the Tanglewood faculty and Richard Maxfield, student-composer.

One reason for non-alert music audiences, Mr. Foss noted, is that people are virtually taught nowday how not to listen to music. Background music has become almost standard equipment in restaurants, hotels and other public places, he said.

Must Rediscover Silence

"We must rediscover the silence out of which music is born. Silence is to music what the earth is to flowers and trees."

Mr. Foss also spoke of the need for more general culture in the listening public and more convincing and imaginative performances by musicians to increase audience alertness.

He minimized the value of what he called "surface teaching" of music to more people as a way to make them better listeners.

"Surface teaching breeds half knowledge, he observed, "like that of critics." People with a little knowledge of harmony might think it is the harmony they like in a performance when it's really the orchestration that they enjoy—or vice versa.

Or is learning about the lives of composers likely to make better listeners, Mr. Foss said.

"Sometimes the less you know about a person the better. Some people have told me they liked my music better before an acquaintance with me got in the way."

Alert Listening Important

Mr. Ferguson, first speaker on the panel to recommend more silence, also observed that people would be better listeners if they were more willing to "stick their necks out" and criticize music. In order to do this, he said, they would have to listen more alertly.

Another reason for inattentive audiences, according to Mr. Ferguson, is the fashion of being bored. It is not fashionable anymore to be emotional about music, so people are either bored by it or listen with passive resistance. As a result, he said, a composer or performer never knows whether his audience likes him or not. There is not enough response to music — good or bad.

Mr. Kohn spoke on the value of making more people performers in music—thus making them more alert listeners. The teaching of music should begin with the very young, he said, as that is when it is easiest to learn.

Mr. Maxfield observed that people would be better listeners if music did not encourage them to sit back and day dream. He said composers should get away from emotional verbiage in music and get back to music of simplicity and economy of means.

WORCESTER, MASS.
TELEGRAM

JUL 11 1954

Festival Concerts Begin This Weekend

THIS WEEKEND the world-famous Berkshire Festival at Tanglewood begins its series of concerts in the huge Music Shed. During its 15th season the Festival will pay tribute to the 150th anniversary of the birth of Hector Berlioz in performing several of his major works. Many other noteworthy musical events are scheduled in the six-week season, and a visit to the Festival is a must for many local music-lovers.

Tanglewood is located between Stockbridge and Lenox in the lovely Berkshire country of Western Massachusetts. It makes an ideal setting for Summer music, and the concert season of the Boston Symphony Orchestra at Tanglewood has a picturesque location that adds to the pleasure of attending the Festival.

The concert series comprise six Wednesday evening concerts by famous chamber music ensembles; six Friday evening concerts of music by Bach and Mozart performed by the chamber section of the orchestra; and six pairs of weekend concerts by the full orchestra in the Music Shed on Saturday evenings and Sunday afternoons. Charles Munch will conduct, with two concerts led by Pierre Monteux, one by Richard Burgin, concert-master of the orchestra, and one by Jean Morel, head of the orchestra department of the Berkshire Music Center.

Eagle-July 20 City Edition

Zimbler To Lead Sinfonietta At Festival Tomorrow Night

TANGLEWOOD — Twenty-one Boston Symphony Orchestra members, playing historical stringed instruments valued at $90,000, make up the Zimbler Sinfonietta scheduled to appear at the third of the new chamber music concert series here tomorrow night at 8:30. The Berkshire Festival concert will be given in the theater-concert

Josef Zimbler

hall with Josef Zimbler, founder and music director of the Sinfonietta conducting.

A member of the Boston Symphony Orchestra's cello section, Mr. Zimbler came to America from Czechoslovakia to join the orchestra in 1934. He first organized the Zimbler String Quartet and in 1945 expanded his group into the Sinfonietta in order to commission and perform new and seldom-heard works written for chamber orchestra.

Zazofsky Concertmaster

George Zazofsky, graduate of Philadelphia's Curtis Institute of Music and member of the Boston Symphony since 1941, is concertmaster of the Sinfonietta, with Emil Kornsand as assistant concertmaster. Mr. Kornsand joined the BSO in 1939 after playing under Toscanini in the NBC orchestra and 15 years as a member of the Berlin State Opera orchestra. Two first-chair men of the Boston Symphony also play in the Sinonietta, principal violist, Joseph de Pasquale and Samuel Mayes, the first cellist.

For the past five seasons the Sinfonietta has given an annual series of three concerts with prominent soloists in Boston's Jordan Hall. Other concert invitations, including a request to perform at the Berliner Festwochen in West Berlin, are constantly coming to the group but must be declined because of the heavy schedule of Boston Symphony concerts.

Tanglewood Debut

Although this will be their Tanglewood debut they have played in previous summers at the South Mountain Festival for the late Mrs. Elizabeth Sprague Coolidge. The group has commissioned several works to be written for them including compositions by Irving Fine and Gardner Read. For their first New York concert, at Town Hall next November, they will premiere a work by Allen Shulman for viola, strings and harp. Their program here at the Berkshire Festival—all first performances at Tanglewood—will consist of "The Four Seasons" by Vivildi, Stravinsky's "Appollon Musagete" and the Rossini Sonata for violins, cellos and double bass.

PITTSFIELD, MASS.
BERKSHIRE EAGLE

JUL 1 - 1954

Selectmen Grant Four Licenses, Deny One Permit

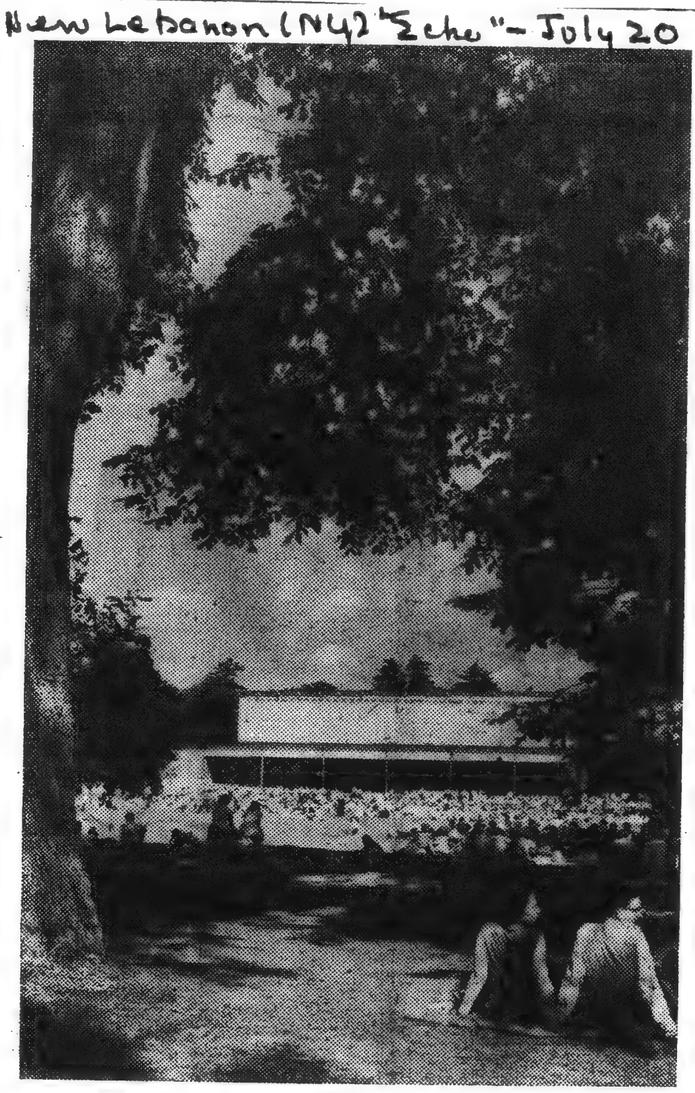
STOCKBRIDGE—At their weekly meeting, the Selectmen granted guest house licenses to Mrs. Frank Dellea and Mrs. Clarence J. Ketter; an innholder's license to A. Hayes Warner for Whitman Manor, and a victualler's license to the Boston Symphony Orchestra for Tanglewood cafeteria and for Wheatleigh.

At the meeting, Walter Wilson asked for a building permit for a prospective buyer of a piece of property on the lake shore at the outlet. The board denied this permit as it was felt it would have to be a sub-division and should consequently be taken up with the Planning Board. The Selectmen advised Mr. Wilson to meet with the Planning Board and make arrangements with them.

Mr. and Mrs. Nelson Foot met with the Selectmen and complained that the barn at Indian Hill was being altered for dormitories. The Board of Selectmen turned the matter over to Building Inspector Harold L. Williams.

Samuel H. Sprott and Murray E. Haskins were appointed special policemen by the Selectmen.

New Lebanon (N.Y.) "Echo" - July 20



THE BERKSHIRE FESTIVAL of the Boston Symphony Orchestra is now well underway in the hills of western Massachusette, the 15th in which the orchestra has participated. The six-week festival, enlarged in scope this season, will last through August 15. Last year Festival concerts attracted a record-breaking total attendance of music-lovers of 117,950, an average of 4,360 in its chamber concerts in the Theatre-Concert Hall and an averagee of 10,200 in its huge Music Shed.

The Lenox Advocate, Berkshire

BACH AND BERLIOZ WORKS OPEN TANGLEWOOD SERIES

July 15

By MARTIN BOOKSPAN

Rarely before has the Jekyll-Hyde musical personality of Charles Munch been on more vivid display than at the Tanglewood concerts last Friday and Saturday evenings. On Friday evening in the Theater-Concert Hall, at the opening concert of the chamber orchestra series, Mr. Munch conducted five of Bach's six Brandenburg Concertos, omitting only the Fourth. The various instrumental solos were performed by the first-chair players of the Boston Symphony Orchestra, including Richard Burgin, violin; Doriot Anthony, flute; Ralph Gomberg, oboe; Roger Voisin, trumpet; James Stagliano, horn; and to perform the keyboard solos in the Fifth Concerto, Lukas Foss.

From the start it was evident that this was to be a trying evening. Throughout, the performances were afflicted with a kind of metronomic strangulation: every bar line was for Mr. Munch a road-block in the way of a natural, spontaneous and free-flowing expression of the music. The performances were lugubrious in their heaviness.

Moreover, there was present an incomprehensible contradiction in stylistic approach; for example, in the Second Concerto Mr. Munch had Mr. Voisin play the fiendishly difficult trumpet part on a small B Flat trumpet which lacked the brilliance of tone of present-day instruments but which certainly was a closer approximation of the sound Bach conceived—yet at the same time the continuo parts in all the Concertos were performed not on a clavier, or harpsichord as Bach had intended, but on the piano, an instrument for which Bach never composed and which did not come into vogue until several years after his death!

The evening was saved from total disaster by the performance of Mr. Foss in the Fifth Concerto. Here, too, one might take exception to the piano on musicological grounds, but so brilliant was Mr. Foss' contribution that all other considerations were relegated to insignificance.

On Saturday evening, in the Shed, Mr. Munch opened the series of concerts by the full orchestra with a performance of Berlioz' "The Damnation of Faust." Assisting were the Harvard Glee Club and Radcliffe Choral Society (singing at Tanglewood for the first time en masse), and Eleanor Steber, soprano; Martial Singher, baritone; David Poleri, tenor; and Donald Gramm, bass. With the exception of Miss Steber these same forces performed the work in Boston last February and recorded it soon thereafter.

The performance last February was well-chronicled in the Boston press and brilliantly treated in this paper at the time by my colleague, Mr. Berlin. Last Saturday evening's performance was much like the earlier one: Mr. Munch coaxed a thrilling presentation out of the assembled choral and instrumental forces, and all the soloists were excellent.

There is no question that Mr. Munch has a special way with the music of Berlioz, and the "Damnation" continues to impress your reviewer as one of the composer's most consistently fine creations.

A special word of commendation must go to the Harvard and Radcliffe choruses and their conductor, G. Wallace Woodworth: only the day previously had they arrived at Tanglewood after a transcontinental tour of several weeks. They must have been tired and overworked, and many of them had inadequate sleeping quarters in Festival-boom Lenox, yet they sang with a vitality and responsiveness which were wonderful to hear.

The performance, incidentally, was the first in the Berlioz Cycle which Mr. Munch is conducting this summer at Tanglewood in observance of the 150th anniversary of the composer's birth; before the end of the summer all of Berlioz' major works will have been heard at Tanglewood.

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Union July 21

THE SPRINGFIEL

ONE-ACT OPERAS AT TANGLEWOOD PLAYED TUESDAY

'L'Amfiparnaso,' 'Princess And Pea,' 'There and Back' Are Rarely Heard

Three rarely heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch, will be performed by students of Department IV (opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, on the 27th at 8.30 p. m. in the Theater-Concert Hall.

The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

"L'Amfiparnaso" of 1594

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1594, a five-part unaccompanied choral setting, will have its first staged performance in the U. S. It was given its first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting, in New York in February, 1933.

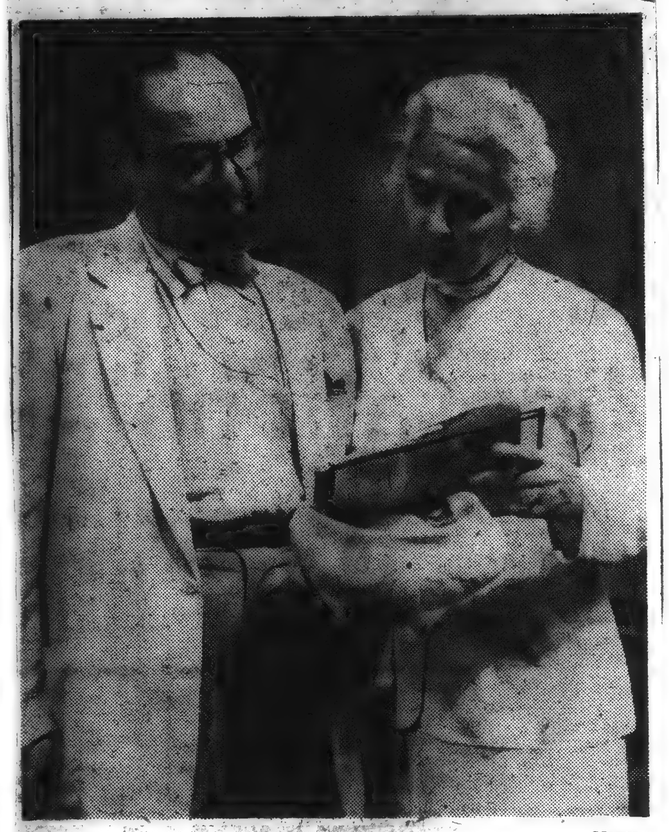
"There and Back" (Hin und Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden-Baden, Germany, in 1927, in Philadelphia in 1928, at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center. The text is by Marcellus Schiffer; it will be sung in the English translation of Marion Farquhar.

"The Princess and the Pea" (Die Prinzessin auf der Erbse), a musical fairy tale by Ernst Toch, guest teacher of composition at the Berkshire Music Center, is based on a Hans Christian Andersen tale, book by Benno Elkan, English version by Marion Farquhar. It was first performed in Baden-Baden in 1927; by the WPA-Federal Theater, New York, in 1936; it will have its first Tanglewood performance at Tanglewood next Tuesday.

The three one-act operas are produced by Frederic Cohen, acting head of the opera department. "L'Amfiparnaso" and "The Princess and the Pea" are staged by Mr. Cohen, assisted by Elsa Kahl; "There and Back" by Morton Siegel. Scenery and lighting are by John Blankenchip; costumes and makeup by Leo Van Witsen. Hugh Ross, head of the Berkshire Music Center's choral department, will conduct "L'Amfiparnaso." Samuel Krachmalnick will conduct an orchestra of the school's Department I students for "There and Back"; Paul Vermel will lead the student orchestra for "The Princess and the Pea."

Aug. 2 and 3 the opera department of the Berkshire Music Center will give the New England premiere, and the first Tanglewood performances, of Aaron Copland's full-length opera on an American theme, "The Tender Land," newly revised by the composer who has been assistant director of the summer school of music of the Boston Symphony Orchestra since its founding in 1940.

TIGHT BINDING



Manos

DISCUSSING OPERAS to be given this season at the theater-concert hall at Tanglewood are Frederic Cohen, acting head of the opera department of the Music Center, and his wife, Elsa Kahl, who teaches opera dramatics. They are preparing three one-act operas to be performed by students at Tanglewood Tuesday evening at 8:30.

More People Coming Here But Visits Are Shorter

LENOX—With two weeks of the new extended Tanglewood season gone by, a survey of local guest houses and resorts shows that more people are coming to Lenox, but not staying as long.

Guest house operators with few exceptions agree that there are more people around on weekends—particularly Saturday night—but that much of the all-week business of former years is gone. Mrs. John M. O'Brien, director of the Kiwanis information service, reports that her records corroborate this trend.

More people are seeking advance reservations for one or two nights only. Most guest houses and resorts refuse these reservations as they can fill their houses on weekend nights with business that comes off the road.

Reports from Eastover show that the busier weekends and slower weekdays are not confined to the Tanglewood trade, however. Raymond Glascock, reservations manager at Eastover, which is independent of Tanglewood business, reports that the current season has brought "substantially more requests for shorter stays" than in previous years.

More guests staying fewer days at the resort has resulted in a guest-day count slightly ahead of last year. The recent weekend at the resort was the second largest non-holiday weekend on record at Eastover. There were 415 guests. Yesterday, however, Eastover had slightly fewer guests than the same middle-of-the-week period last year.

Tanglewood Tales

Programs Released For Organ Recitals

The programs for the organ recitals to be given by E. Power Biggs in the Music Shed Saturday, July 24, and Saturday, Aug. 7, have been announced.

They follow:

SATURDAY, JULY 24

Concerto No. 2 in B-flat, George Frederick Handel
The Trophy ..... Francois Couperin
Pavane, The Earle of Salisbury, William Byrd
A Trumpet Voluntary ..... Henry Purcell
Prelude, Fugue and Variation, Cesar Franck
Concerto in A-minor .... Antonio Vivaldi

SATURDAY, AUG. 7

Double Concerto No. 1 in G major, Antonio Soler
Fantasia and Fugue in C minor, Johann Sebastian Bach
Three Noels with Variations, Louis Claude Daquin
Two Pastels ..... Anthony Donato
Litanies ..... Jehan Alain

Student Concert Tomorrow Night

The program for the concert tomorrow night at 8:30 in the Music Shed by the Department 1 orchestra follows:

Phaeton, Symphonic Poem, Opus 39, Saint-Saens
Henry Janiec, Conductor.

Symphony No. 3, in F major, Opus 90, Brahms
Allegro con brio.
Andante.
Poco Allegretto.
Allegro.
Samuel Krachmalnick, Conductor.

Intermission.

Poeme for Violin and Orchestra, Opus 25, Chausson
Tiberius Kinasner, Soloist.
Paul Vermel, Conductor.

Suite from the Opera, Tsar Saltan, Opus 57 ..... Rimsky-Korsakov
Allegretto alla marcia.
Introducton to Act II.
Introduction to last scene.
Richard Burgin, Conductor.
Baldwin Piano.

Tanglewood on Parade Aug. 13

TANGLEWOOD — Mrs. Serge Koussevitzky of Lenox and Miss Gertrude Robinson Smith of Stockbridge, cochairmen of Tanglewood on Parade, the annual benefit performance by the Boston Symphony Orchestra for the Berkshire Music Center on Friday, Aug. 13, today announced their committees.

Mrs. John H. Rice of Pittsfield and Mrs. Bruce Sanborn of Lenox and Minneapolis, Minn., are vice chairmen. Miss Margo Miller of Pittsfield is secretary. Mrs. Sanborn heads the door prize committee; Miss Robinson Smith and Mrs. Thomas D. Perry Jr., of Stockbridge are in charge of the committee handling the sale of boxes.

Holders of box and reserved seats are invited to a special performance of an opera in the formal gardens at Tanglewood at 4 p.m. Frederic Cohen, head of the opera department, will announce his program and cast soon. At 6 p.m. all five departments of the Berkshire Music Center—student symphony orchestra, chamber music, opera choral, and study group—will give simultaneous demonstrations. During dinner a choir concert will be given on the steps on the Berkshire Music Center's administration building.

The program for the evening concert at 8:30 in the Music Shed by the Boston Symphony Orchestra and guest artists will be announced shortly. At the close of the concert door prizes will be drawn. Dancing on the lawn will end the festivities.

as fast . . . Overheard at Tanglewood. First musician, "What is the difference between a French and an English horn?" Second musician, "About $30" . . . Add to

28 Sat. Review July 24/54

MUSIC TO MY EARS

Berlioz and Boston Symphony At Tanglewood Under Munch

Charles Munch directing his Tanglewood orchestra—"momentum and eloquence."

LENOX, MASS.

OF THE well-known musical works based on the "Faust" legend—the Wagner overture, the Liszt symphony, Boïto's "Mefistofele," and Gounod's opera—Berlioz's "Damnation of Faust" is not only the least accessible but also the most imaginative. That was the happy revelation of the season-opening performance by the Boston Symphony at Tanglewood in the Berkshires under Charles Munch. How many of the other 8,500 auditors (an amazing total for such a work) shared the sense of revelation is difficult to say; but the work's impact was evident in the close attention and solid applause with which the several sections were followed.

The oddity is, of course, that Berlioz was one of the first musicians to approach the subject (Schumann's little-known effort dates from the middle 1840's, Spohr's from the next decade)—yet he sensed more of its dramatic possibilities and special kind of atmosphere than most of those who followed. Indeed, his evocation of devilish powers in the "Minuet of the Will-o-the-Wisps" and "Dance of the Sylphs," his "Song of the Flea" for Mephistopheles and love music for Faust, not to mention the inspired measures of Marguerite's "D'Amour l'ardente flamme," have more of the mature sorcery inherent in Goethe's writing (or this part of it) than most of the music written afterwards.

One can only regret the chain of circumstances which, in the wake of the failure of his "Benvenuto Cellini" at the Opéra, inclined Berlioz to conceive his treatment of Goethe as a "dramatic legend" for concert use, rather than as a stage spectacle. For there is certainly enough of spectacle implied, in what he wrote, as well as of dramatic effect conveyed, to convince one that the stage was the natural habitat of this effort. Any other outcome was fortuitous, unwanted, equivocal.

Needless to say, there have been numerous efforts to habituate the "Damnation" to the theatre, including a relatively successful one launched by Raoul Gunsbourg at Monte Carlo in 1894, and reprised in several French theatres, as well as at the Metropolitan nearly fifty years ago. However, Berlioz, who tended to be more dramatic in his non-theatrical works than in those designed for the purpose, omitted too much to tell a really consecutive story. Dipping back into the past of that Metropolitan production one discovers an eyewitness, W. J. Henderson of the *Sun*, reporting as much in his review of the event: "The work is deficient in action and its pictures have no valid connection."

This returns us, then, to the question of just what Berlioz wrote and how it made its effect at this most recent hearing. It is, surely, a kind of glorified tone poem (though the term was not known at the time), in which the orchestra carries the main discourse and does most of the dramatic commentary, for all the prominence of the vocal parts allotted to singers representing the two lovers, as well as to Mephistopheles, Brander, and the choral-public. It is to the instrumental group that we owe the performance of the celebrated "excerpts," and it is its function to summarize at the end of each section.

In all respects, the Boston musicians were equal to the responsibilities put upon them, whether it was the dark foreboding that hovers in Faust's first appearance, the clangor of the "Rakoczy March" (surely one of the most contrived and gloriously evocative episodes in dramatic music), the viola solo by Joseph di Pasquale supplementing Marguerite's "Roi de Thule," or Louis Speyer's English horn poignantly echoing "D'Amour l'ardente flamme." Munch's enthusiasm for the work was clearly communicated to the players and singers, not to mention the zealots of the chorus from Radcliffe and Harvard.

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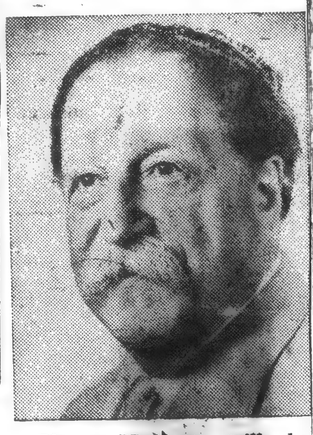

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TIGHT BINDING

28 Lit. Review July 24/54

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A Trumpet Voluntary ..... Henry Purcell
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Concerto in A-minor .... Antonio Vivaldi

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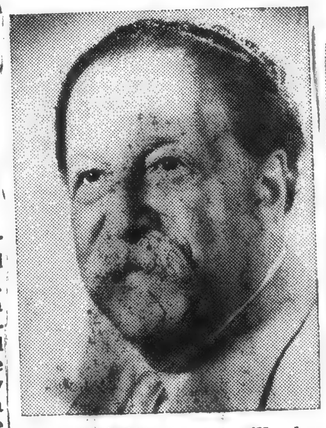

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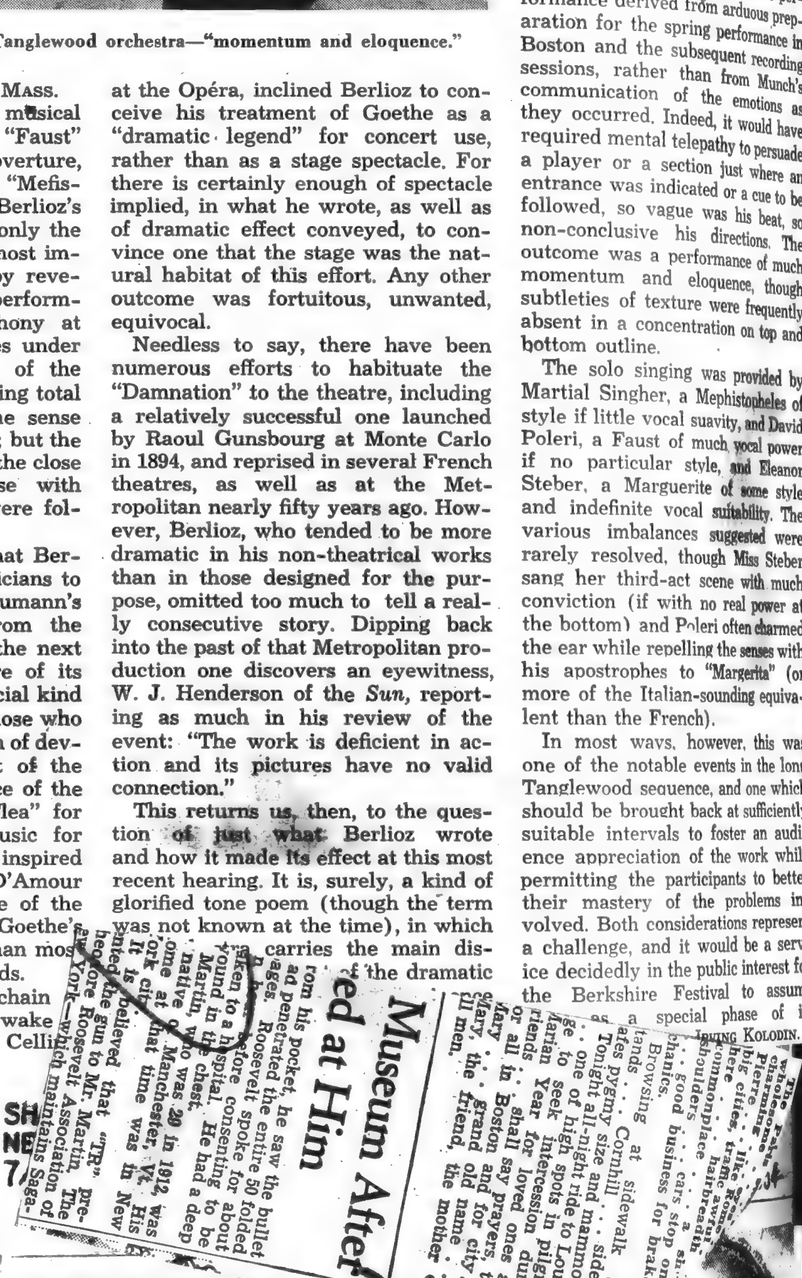

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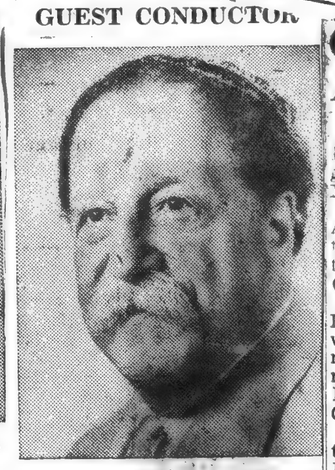

Pierre Monteux will be guest conductor of the Boston Symphony Orchestra at the Berkshire Festival Concerts on Sunday, July 11, at 2:30 p.m. (an all-Beethoven program with Claudio Arrau, pianist, as soloist), and Saturday evening, July 17, at 8:30 p.m., (an all-French program, with piano soloist Vera Franceschi) at Tanglewood, Lenox, Mass.

Guest Conductor At Tanglewood

Four concerts make up the Berkshire Music Festival program at Tanglewood, Lenox, Mass., this week.

Wednesday night at 8:30 the Albeneri Trio will be heard in trios by Brahms (Opus 8), Martinu (D Minor) and Beethoven (Archduke).

Friday evening at 8:30 the Bach-Mozart series will continue with the Cantata No. 93, "Wer nur den lieben Gott", and Suites nos. 1 and 4, all by Bach. Hugh Ross will conduct the cantata, Charles Munch the suites.

Pierre Monteux, conductor of the San Francisco Symphony will lead the Boston Symphony Orchestra Saturday night at 8:30 in the shed concert. The program will include excerpts from Debussy's "St. Sebastien" and "La Mer" by the same composer, and Franck's "es Djinns", with Vera Franceschi as pianist, and Franck's symphony.

Charles Munch will lead the BSO in "Iberia", Debussy; the piano Concerto of Aaron Copland, Leo Smit, soloist; and Berlioz's "Fantastic" Symphony, Sunday afternoon at 2:30.

ERRE MONTEUX is guest
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[205]

TIGHT BINDING

MUSIC

Berlioz Under the Trees

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Forte: As a day-in, day-out conductor, Münch has a long way to go before he will approach the lofty style and flair of his predecessor, the late Serge Koussevitszky. But playing Berlioz, an old favorite of his, he was on his strongest possible ground. As a crashing introduction to this season's series, he led the orchestra, assisted by soloists Eleanor Steber, Martial Singher, David Poleri, and the combined talents of the Harvard Glee Club and the Radcliffe Choral Society in Berlioz's Opus 24, the Damnation of Faust, the "Dramatic Legend" that marked Berlioz's great attempt to make music convey the drama of an old story.

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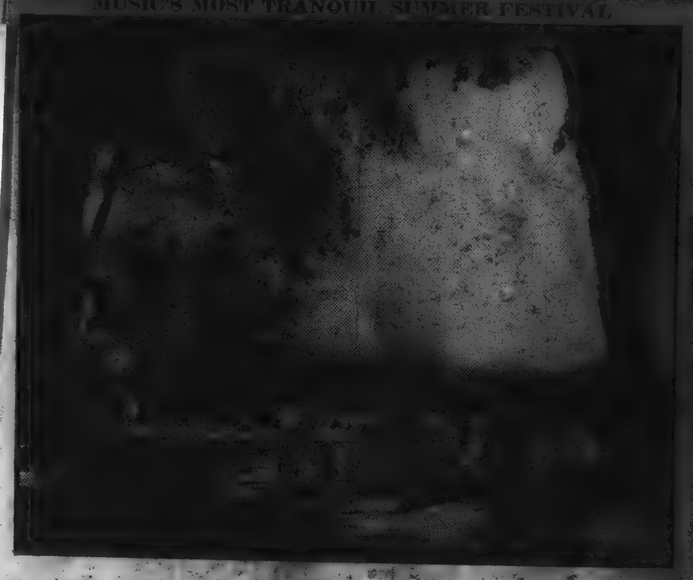
Gervin Robinson — Howard S. Babbitt Jr.

Newsweek

70

MUSIC'S MOST TRANQUIL SUMMER FESTIVAL



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N. Y. Sunday Mirror-August

BUFFALO, N. Y.
COURIER-EXPRESS
JUL 11

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BOSTON MASS
POST
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LOUISVILLE, KY.
COURIER-JOURNAL
JUL 6 - 1954

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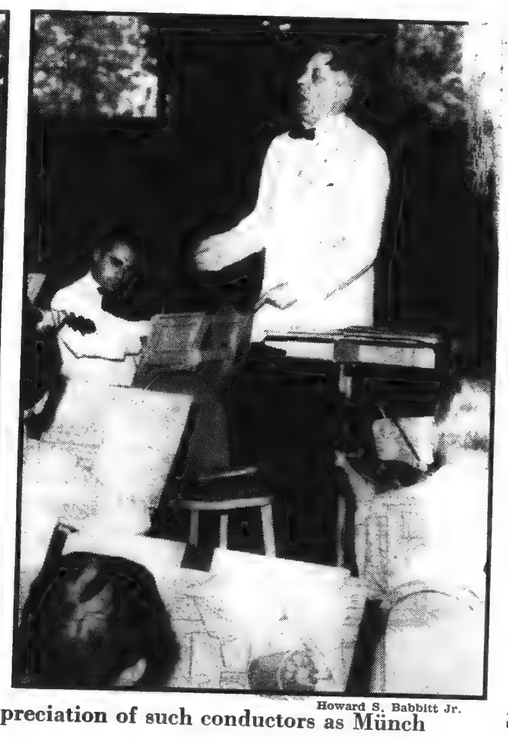

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Newsweek

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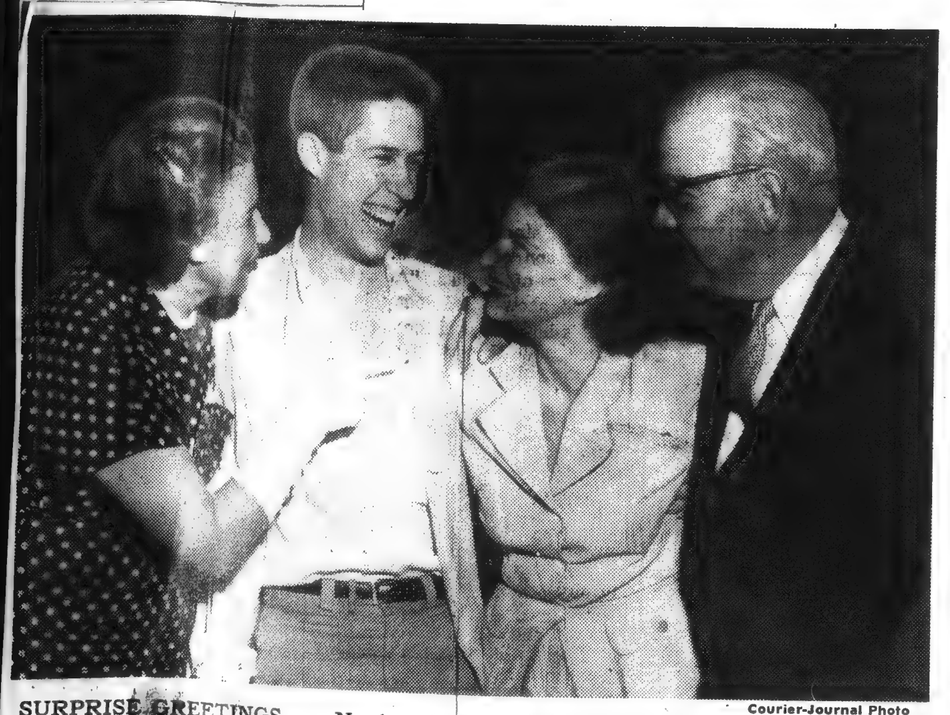

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MILLERTON, N.Y.
NEWS
7/3/54

Evening Of Chamber Music On July 14 At Berkshire Festival

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First performances at Tanglewood will be given of the Bach Cantata No. 93, "Wer nur den lieben Gott", with soloists and students of Department II (Choral) and Department IV (Opera) of the Berkshire Music Center assisting (July 16); of excerpts from "St. Sebastian" by Claude Debussy, and of Cesar Franck's "Les Djinns" for Piano and Orchestra (July 17); of Aarron Copland's Piano Concerto (July 18). Piano soloists Vera Franceschi and Leo Smit will also make their Tanglewood debuts.

CATSKILL, N. Y.
MAIL
JUL 8 - 1954

SHARON, CONN
NEWS
7/8/54

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... Le Tombeau de Couperin"; Saint-Seans: Symphony No. 3 (with organ).

The Hous
July 12, 1954
NORWALK, CONN.

3 ONE-ACT OPERAS AT BERKSHIRE FESTIVAL

Three rarely-heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., on Tuesday at 8:30 P. M. in the Theatre-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1954, a five-part unaccompanied choral setting, will have its first staged performance in the U. S. It was given its first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting, in New York in February of 1933.

"There and Back" (Hin und Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden-Baden, Germany, in 1927, in Philadelphia in 1928, at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center. The text is by Marcellus Schiffer; it will be sung in the English translation of Marion Farquhar.

NEW YORK, N. Y.
SUNDAY NEWS
JUL 18 1954

Berkshire Boys In Third Week

Four more concerts turn up in this, the third week of the Berkshire Festival at Tanglewood, Lenox, Mass. The Zimbler Sinfonietta, playing rarely-heard selections of Vivaldi, Rossini and Stravinsky, leads off on Wednesday night in the Theatre-Concert Hall. On Friday night, Hugh Ross conducts a chamber group, made up of members of the Boston Symphony Orchestra in Handel and Haydn, again in the Theatre-Concert Hall. The full 104-piece Boston Symphony gets into the act Saturday night and the following afternoon in the Music Shed. Jean Morel leads the evening concert, made up of Prokofiev, Liszt, R. Strauss and Elgar music. Charles Munch takes over the baton for the daytime affair, presenting a program of Berlioz and Toch pieces and featuring violist William Primrose.

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POUGHKEEPSIE, N. Y.
NEW YORKER
JUL 7 - 1954

Berkshire Festival Will Open Tonight

The Bel Arte string trio and pianist, Claudio Arrau will open the 17th Berkshire Festival tonight at 8:30 o'clock in the Theater-Concert Hall, Tanglewood, Lenox, Mass. This is the first of a series of six concerts of chamber music by noted ensembles and soloists. In the past a number of similar programs were generously donated by the late Mrs. Elizabeth Sprague Coolidge in aid of the Berkshire Music center and were patronized in such growing numbers—last year's attendance at the three Coolidge concerts averaged 1200 persons each—that Berkshire Festival Director, Charles Munch, conceived the idea this year of incorporating them into the framework of the Festival.

Tonight's all-Beethoven program of chamber music in the Theater-Concert Hall will mark the first Tanglewood performance of the Trio, which consists of Ruth Posselt, violinist; Joseph de Pasquale, violist; and Martin Hoherman, violoncellist. Although the ensemble was formed a few years ago, each of the artists is intimately connected with the Berkshire Music Center.

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WATERBURY, CONN.
AMERICAN
JUL 3 - 1954

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ROCHESTER, N. Y.
TIMES-UNION
JUL 2 - 1954

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NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 1 - 1954

Munch To Arrive From France For Concert Series

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Mr. Munch will immediately prepare for his summer duties as conductor of the 1954 Berkshire Festival, his fourth summer as permanent conductor of the Boston Symphony and as Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert July 9 with a chamber orchestra of Boston Symphony players, in the theatre-concert hall at Tanglewood, at 8:30 p.m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. The following night he inaugurates the music shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

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TOLEDO, OHIO
BLADE
JUL 12 1954

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NEW YORK, N. Y.
SUNDAY MIRROR
JUL 18 1954

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The tours leave New York at 9 a. m. every Saturday and return Sunday evening.

MILLERTON, N. Y.
NEWS
7/8/54

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NEW YORK, N. Y.
SUNDAY NEWS

JUL 18 1954

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CATSKILL, N. Y.
MAIL

JUL 8 - 1954

SHARON, CONN
NEWS
7/8/54 S

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...Le Tombeau de Couperin"; Saint-Seans: Symphony No. 3 (with organ).

The Hous
July 12, 1954
NORWALK, CONN.— W

3 ONE-ACT OPERAS AT BERKSHIRE FESTIVAL

Three rarely-heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., on Tuesday at 8:30 P. M. in the Theatre-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1954, a five-part unaccompanied choral setting, will have its first staged performance in the U. S. It was given its first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting, in New York in February of 1933.

"There and Back" (Hin und Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden-Baden, Germany, in 1927, in Philadelphia in 1928, at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center. The text is by Marcellus Schiffer; it will be sung in the English translation of Marion Farquhar.

POUGHKEEPSIE, N. Y.
NEW YORKER

JUL 7 - 1954

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WATERBURY, CONN.
AMERICAN

JUL 3 - 1954

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TIMES-UNION

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NEW YORK, N. Y.
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NEWS
7/3/54

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CATSKILL, N. Y.
MAIL

JUL 8 - 1954

Munch Announces Berkshire Festival Program Changes

Charles Munch, music director of the Boston Symphony Orchestra announces changes in the concert of the Berkshire Festival at Tanglewood, Lenox, Mass., to be played by the orchestra in the Music Shed at 2:30 p. m. on Sunday afternoon, Aug. 1.

Richard Burgin, concertmaster of of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture," to be followed by Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," then by the Khatchaturian violin concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout ballet suite of Prokofieff and the Dvorak violin concerto.

Changes in the Berkshire Festival programs previously announced involve the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner. Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's Excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

Revised programs are listed below:

Saturday evening July 17—Pierre Monteux, conductor:; Debussy: Excerpts, "St. Sebastian"; Franck: "Les Djinns," for Piano and Orchestra; soloist, Vera Franceschi; Debussy: "La Mer"; Franck: Symphony in D Minor.

Saturday evening July 24 —Jean Morel, conductor:; Prokofieff: Symphony No. 6; Liszt: E flat Piano Concerto; soloist, Nicole Henriot; Strauss: "Don Juan"; Elgar: "Enigma" Variations.

Sunday afternoon Aug. 1—Richard Burgin, conductor:; Wm. Schuman: "An American Festival Overture"; Vaughan Williams: "Fantasia on a Theme by Thomas Tallis"; Khatchaturian: Violin Concerto; soloist, Ruth Posselt; Sibelius: Symphony No. 2.

Saturday evening Aug. 14—Charles Munch, conductor:; Brahms: "Tragic Overture"; Piston: Symphony No. 4; Ravel: "Le Tombeau de Couperin"; Saint-Seans: Symphony No. 3 (with organ).

The Hour
July 12, 1954
NORWALK, CONN.—W

3 ONE-ACT OPERAS AT BERKSHIRE FESTIVAL

Three rarely-heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., on Tuesday at 8:30 P. M. in the Theatre-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1954, a five-part unaccompanied choral setting, will have its first staged performance in the U. S. It was given its first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting, in New York in February of 1933.

"There and Back" (Hin und Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden-Baden, Germany, in 1927, in Philadelphia in 1928, at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center. The text is by Marcellus Schiffer; it will be sung in the English translation of Marion Farquhar.

POUGHKEEPSIE, N. Y.
NEW YORKER

JUL 7 - 1954

Berkshire Festival Will Open Tonight

The Bel Arte string trio and pianist, Claudio Arrau will open the 17th Berkshire Festival tonight at 8:30 o'clock in the Theater-Concert Hall, Tanglewood, Lenox, Mass. This is the first of a series of six concerts of chamber music by noted ensembles and soloists. In the past a number of similar programs were generously donated by the late Mrs. Elizabeth Sprague Coolidge in aid of the Berkshire Music center and were patronized in such growing numbers—last year's attendance at the three Coolidge concerts averaged 1200 persons each—that Berkshire Festival Director, Charles Munch, conceived the idea this year of incorporating them into the framework of the Festival.

Tonight's all-Beethoven program of chamber music in the Theater-Concert Hall will mark the first Tanglewood performance of the Trio, which consists of Ruth Posselt, violinist; Joseph de Pasquale, violist; and Martin Hoherman, violoncellist. Although the ensemble was formed a few years ago, each of the artists is intimately connected with the Berkshire Music Center.

Miss Posselt, who is married to Richard Burgin, concertmaster of the Boston Symphony orchestra, has made many appearances, not only with the Boston orchestra, under the late Serge L. Koussevitzky, and under its present music director, Charles Munch, but also with the New York Philharmonic, and with Chicago, Detroit, Washington, Cincinnati, Cleveland and St. Louis symphonies. She is a Chamber Music department faculty member at the Berkshire Music center.

Mr. de Pasquale took his post as head of the Boston Symphony orchestra's viola section at the age of 27, at that time making him the youngest first violist of any major symphony orchestra in the United States.

Mr. Hoherman, cellist of the Boston Symphony orchestra, began his studies at seven at the Warsaw Conservatory of Music in his native Poland. He was with the Warsaw Radio Symphony orchestra for many years, as first cellist, and later as conductor.

Mr. Arrau, who will play three Beethoven piano Sonatas at this opening program, is donating his services to the Berkshire Music Center for the night. He has appeared at Tanglewood in previous Festivals as soloist with the Boston Symphony and will perform again with the full 104-piece orchestra on Sunday at 2:30 o'clock, in the Music Shed, in the Beethoven "Emperor," Piano Concerto with Pierre Monteux, as guest conductor of the orchestra.

Handel Tonight, Organ Tomorrow At Tanglewood

Charles Munch, music director of the Boston Symphony Orchestra, and Hugh Ross, head of the Berkshire Music Center's choral department, conduct the chamber orchestra in Boston Symphony Orchestra at 8.30 p. m. in the Theatre-Concert Hall at Tanglewood.

Mr. Munch will conduct Handel's Concerto Grosso for Strings, Op. 6, and Haydn's "Military" Symphony o ninis program. Mr. Ross will lead the orchestra, Festival Chorus and solists in the Haydn "Nelson" mass.

All students of the Berkshire Music Center, the soloists in the Haydn Mass will be Naomi Farr, soprano; Beatrice Krebs, contralto Marvin Worden, tenor; and Thomas Stewart, bass. Miss Farr, native of Salt Lake City, is a professional concert artist, at Tanglewood for advanced opera - dramatics study with Frederic Cohen. She performs also in the opera department's July 27 evening of three one-act operas. Miss Krebs was soloist with the orchestra on July 16 in the Bach cantata performance and will be heard again on July 31 with the full Boston Symphony Orchestra, Charles Munch conducting.

Famed American concert organist, E. Power Biggs, gives the first of two recitals on the organ in the Tanglewood Music Shed in Lenox, tomorrow at 3 p. m., as an added attraction for Berkshire Festival patrons. The second recital is Saturday, Aug. 7, at the same time.

Mr. Briggs, who is coming to Tanglewood on the heels of a two-month tour which included concerts in Bermuda, Iceland, Scandinavia and England, will play Vivaldi and Handel organ concertos, the Cesar Franck "Prelude, Fuge and Variation" and works by Couperin, Byrd and Purcell on his July 24 program.

WATERBURY, CONN.
AMERICAN

JUL 3 - 1954

Tanglewood Schedule Enlarged

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934 and the 15th since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday at 8:30 p. m. in the Concert Hall at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string trio.

Friday at 8:30 p. m. Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening week end, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's 9; Bach-Mozart concerts which last summer were concentrated in the festival's first three week ends this year are to be held each Friday evening, and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all.

ROCHESTER, N. Y.
TIMES-UNION

JUL 2 - 1954

ANTONIO GIARDINO

Ex-City Singer To Perform at Berkshire Fest

A native of Rochester, now a voice teacher in New York City, has been chosen to sing leading roles in the Berkshire Music Festival at Tanglewood, Mass., which opens Monday.

He is Antonio Giardino, son of Nicholas Giardino of 225 Wimbledon Rd., formerly a student at old Washington High and later an East Evening High graduate.

Giardino received his early musical education at Hochstein School and at Eastman School of Music, attending both on scholarships. After leaving Eastman he won a scholarship at Chatham Square Music School in New York, a non-profit school devoted to training a limited number of highly talented students for the concert and opera stage.

He won the Berkshire Festival appointment in auditions that brought 500 singers to Carnegie Hall to try for the job.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 1 - 1954

Munch To Arrive From France For Concert Series

Charles Munch, Music Director of the Boston Symphony Orchestra, arrives in New York July 2 from Paris, and will drive to Lenox Mass., tomorrow, to his summer residence at Elm Court.

Mr. Munch will immediately prepare for his summer duties as conductor of the 1954 Berkshire Festival, his fourth summer as permanent conductor of the Boston Symphony and as Director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert July 9 with a chamber orchestra of Boston Symphony players, in the theatre-concert hall at Tanglewood, at 8:30 p.m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. The following night he inaugurates the music shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"The Dammation of Faust" will be the first of a number of the works of Hector Berlioz to be presented in their complete form at Tanglewood this summer, under the baton of Mr. Munch, in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Berlioz Society, founded to advance knowledge of Berlioz and his works.

Mr. Munch will address opening exercises of the Berkshire

concert in the theatre-concert hall at Tanglewood, on Sunday afternoon (July 4) at 3:30, and will have his first rehearsal with the Boston Symphony orchestra on Wednesday afternoon, July 7. The Saturday morning rehearsal at 10 a.m., July 10, preceding the first music shed concert, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be open to the public for a nominal admission, a pattern to be followed on succeeding Saturday mornings during the Berkshire Festival.

TOLEDO, OHIO
BLADE

JUL 12 1954

Monteux Conducts Boston Symphony At Tanglewood

LENOX, Mass., July 12 (HTNS)—The fourth Berkshire Festival program was conducted by Pierre Monteux in the shed at Tanglewood yesterday afternoon with Claudio Arrau as piano soloist in an all-Beethoven program: The "Emperor" concerto, "Leonore" overture No. 3, and the Fifth Symphony by the Boston Symphony orchestra.

The program drew 10,050 persons, bringing the total festival count to 22,750 since its opening Wednesday.

On Saturday night, an audience of 8,500 heard Charles Munch conduct the third Berkshire Festival program. The complete Berlioz "Damnation of Faust." Participating was the full Boston Symphony, 110 members of the Harvard Glee Club and Radcliffe Choral Society, and Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles, and Donald Gramm, bass, as Brander.

Weekend Tours to Music Festival

SARATOGA SPRINGS and the Berkshire Music Festival form the latest ingredients of a new weekend tour to be operated by Bingler Vacation Tours, Inc., 203 W. 41st St., each weekend through Aug. 14. The tour rate includes first-class hotel accommodations with private bath at the Hen[illegible] Hill, Troy, round-trip [illegible] admission to [illegible] concerts at Tanglewood, and a visit to Saratoga Springs.

The tours leave New York at 9 a. m. every Saturday and return Sunday evening.

Music in Review

By TUCKER KEISER

LENOX, July 17—With the single exception of Aaron Copland's early piano concerto scheduled for tomorrow afternoon, the programs in the music shed at Tanglewood this week end are devoted to the French composers, Debussy, Franck and Berlioz. Tonight, Pierre Monteux moved the 8500 listeners to cheers with the most stunning performance of Debussy's "La Mer" I have ever heard. It was a reading which dazzled the ears with every shade of color in the orchestral spectrum, touched the heart with warm emotion and stirred the pulse with its irresistible movement.

In "La Mer" Debussy employs the limitless timbres of the orchestra as a vast tonal palette in evoking the elusive moods of the sea. While seldom attempting a literal musical painting, he has set forth for his players a virtuoso exercise in recreating the everchanging colors, the mysterious impressions and the unfathomable tempers of the sea.

This work even when performed in a humdrum fashion is interesting; but when it is played as Monteux and the Boston Symphony did tonight, "La Mer" becomes an overwhelming experience. Monteux illuminates every bar with a phosphorescent glow, keeping the hearer on seat's edge with sheer opulent beauty of luminous sound. What is even more praiseworthy, the performance was unmarred by any personal idiosyncrasies by the conductor nor by a single blemish from any player in the band.

On Monday in Symphony Hall, these musicians will record this masterpiece; in all probability it will stand as the definitive performance.

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Caesar Franck's ambling symphonic poem, "Les Djinns," based on the Arabian Nights, introduced pianist Vera Franceschi to the Berkshire Festival. Since the composer has given the soloist little to do, an evaluation of Miss Franceschi's capabilities must wait until she can be heard in a more demanding assignment. However, she is very pretty and successfully diverted my mind from this time bleached opus.

The concert closed with a sturdy rendition of Franck's Symphony in D Minor.

PORTLAND, ME.
TELEGRAM
JUL 11 1954

More To Piano Than Just Playing

LENOX, Mass., July 10 (UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 69 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt, 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos are wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

Eagle - July 22

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Ernst Toch

Guest Teacher of Composition

"The Princess and the Pea" (Die Prinzessin auf der Erbse), a musical fairy tale by Ernst Toch, guest teacher of composition this summer at the Berkshire Music Center, is based on a story by Christian Andersen. It was first performed in Baden-Baden in 1927; by the WPA-Federal Theater, New York, in 1936; it will have its first Tanglewood performance here next Tuesday.

The three one-act operas are produced by Frederic Cohen, acting head of the opera department. "L'Amfiparnaso" and "The Princess and the Pea", are staged by Mr. Cohen, assisted by Elsa Kahl; "There and Back" by Morton Siegel. Scenery and lighting are by John Blankenehip; costumes and make-up by Leo Van Witsen. Hugh Ross, head of the Berkshire Music Center's choral department, will conduct "L'Amfiparnaso." Samuel Krachmalnick will conduct an orchestra of the school's Department I students for "There and Back"; Paul Vermel will lead the student orchestra for "The Princess and the Pea."

Music in Review

Boston POST July 18

By TUCKER KEISER

LENOX, July 18—Charles Munch makes Debussy's brightly-hued "Iberia," the opening work on this afternoon's Berkshire festival program at Tanglewood, a personal triumph in much the same way Koussevitzky used to dazzle the listeners with Tchaikovsky's Fourth Symphony, by bringing to the score an unrelenting drive and a decidedly personal approach to the music. Accelerating the tempo does give excitement galore, and no one can deny that today's "Iberia" had excitement.

However, tempo alone is not all that was praiseworthy in Mr. Munch's interpretation. Sharply accented Spanish rhythms, Kleig-lighted isolated orchestral effects, and original podium choreography played their parts. Normally, I heartily dislike the wiry, dry string tone the conductor favors, but in both "Les Parfums De La Nuit" and "Par Les Rues Et Par Les Chemins," it is precisely the right timbre.

When Aaron Copland's piano concerto was first played in 1926, press and listener reacted violently to the strong (and I might add self-conscious) dissonant idioms based on the jazz of the 20s. Yet, the startingly misplaced notes and tonalities of that era have become commonplace in 1954. When Mr. Munch revived the concerto last winter in Symphony Hall, the work was received with considerable admiration. This afternoon the score proved great fun with the conductor, soloist Leo Smit, and the Boston Symphony throwing themselves into the music with understanding and fervor. I am not saying that it was a cool reading because the hot licks of the score preclude that.

However, it is to be pitied that Mr. Copland, who directs the music school here each summer, was not asked for a new piece, something more representative of the Copland style.

The concert closed with Berlioz' "Fantastic Symphony," a composition giving Mr. Munch an opportunity to display his ability as a master of orchestral effects.

Biggs to Play at Berkshire Festival

Famed American concert organist, E. Power Biggs, gives the first of two recitals on the great organ in the Tanglewood Music Shed, Lenox, Mass., tomorrow at 3:00 p.m., as an added attraction for Berkshire Festival patrons. The second recital is Saturday, August 7, at the same time.

Tanglewood Tales

1,450 in Audience For Zimbler Concert

Last night's chamber music concert in the theater-concert hall attracted an audience of 1,450. The Zimbler Sinfonietta, made up of 21 musicians from the Boston Symphony Orchestra, presented the program, under Josef Zimbler, conductor.

* * *

Munch Picks Soloist For Berlioz Symphony

Beatrice Krebs, who is spending her second summer at the Berkshire Music Center as a student in opera dramatics, has been selected by Charles Munch to sing the contralto role in the Berlioz symphony, "Romeo and Juliet," with the BSO in the Shed concert here Saturday, July 31. Jennie Tourel sang the role last year.

Miss Krebs has sung with the New York City Opera Company, the Little Orchestra, the New York Oratorio Society, and has been on tour with Robert Shaw's Chorale. Last summer she sang under Hugh Ross' direction in Haydn's "Theresa" Mass on a Festival chamber orchestra program, and in the Gluck opera "L'Yvrogne Corrige" for the opera department. This summer she has sung Bach's Cantata No. 93 and Haydn's Nelson Mass on Festival chamber orchestra programs, and sings the contralto role of the mother in Aaron Copland's opera, "The Tender Land" on Tuesday, Aug. 3.

* * *

Miss Green To Sing At Bynden Wood

Another popular Tanglewood soloist, Theresa Green, takes temporary leave of the Berkshire Music Center campus to sing at the Bynden Wood Festival, Wernersville, Pa., a suburb of Philadelphia, next Tuesday evening. Miss Green will be a soloist in the chamber orchestra program Lukas Foss will conduct Friday, Aug. 6.

Young Bowl Visitor To Make Stage Debut

Eva Rubin, a nine-year-old Buffalo girl, daughter of Dr. and Mrs. Michell I. Rubin, who summers at Stockbridge Bowl, will make her stage debut in both performances of "The Tender Land." Young Miss Rubin, who attends Campus School of New York State Teachers College, was "drafted" for the role of Beth, the younger daughter of a Kansas farm woman by neighbor Ralph Berkowitz, dean of the Berkshire Music Center, and recommended to Mr. Cohen.

Judd Speaks in Albany Honored by Glee Club

George E. Judd, retiring manager of the Boston Symphony Orchestra, addressed the Kiwanis Club of Albany, N.Y. Tuesday, on the subject of Tanglewood. Mr. Judd was also this week made an honorary member of the Harvard Glee Club, following the choristers' appearance at Tanglewood in "The Damnation of Faust," and presented with a handsome illuminated scroll by G. Wallace Woodworth, the glee club director.

Smit Composes Madrigals To Be Heard on Aug. 10

For the next concert of the choral department, Berkshire Music Center, Tuesday, Aug. 10, Hugh Ross will include "Seven Madrigals for a Roman Lady," for small chorus a capella, based on poems by Catullus, composed by Leo Smit, young pianist, who was featured in the Aaron Copland Piano Concerto in last Sunday's Berkshire Festival concert. Mr. Smit composed the madrigals in February, 1953.

Student Orchestra In Shed Tonight

The student orchestra of Department 1 at the Berkshire Music Center will give a concert tonight at 8:30 in the Music Shed. Richard Burgin, concertmaster of the Boston Symphony Orchestra, will conduct the final portion of the program. Other conductors to appear during the evening are Henry Janiec, Samual Krachmalnick and Paul Vermel. Tiberius Klausner will be violin soloist with the orchestra, playing Chausson's "Poéme for Violin and Orchestra."

The program for the Friends concert follows:

Phaeton, Symphonic Poem, Opus 39, Saint-Saens
Henry Janiec, Conductor.

Symphony No. 3 in F major, Opus 90, Brahms
Allegro con brio.
Andante.
Poco allegretto.
Allegro.
Samuel Krachmalnick, Conductor.

Intermission.

Poeme for Violin and Orchestra, Opus 25, Chausson
Tiberius Klausner, Soloist.
Paul Vermel, Conductor.

Three Pictures from the Opera, Tsar Sultan, after Pushkin's Tale, Opus 57, Rimsky-Korsakov
Allegretto alla marcia.
Introduction to Act II: Maestro.
The Three Wonders.
Richard Burgin, Conductor.

HARTFORD, CONN.
COURANT
JUL 11 1954

W. Hartford Violinist Has Tanglewood Post

Miss Adrienne Rosenbaum, of 59 Maplewood Avenue, West Hartford, who was graduated from William H. Hall High School this year, has received a scholarship at the Berkshire Music Center at Tanglewood, in Lenox, Mass. Miss Rosenbaum, a violinist, will continue for six weeks at Tanglewood and then will attend the New England Conservatory of Music.

TANGLEWOOD PARADE plans are being discussed at the first committee meeting this week by, left to right, Miss Margo Miller of Pittsfield, secretary; Mrs. Bruce Sanborn of Lenox, vice chairman; Mrs. Serge Koussevitzky, chairman; and Mrs. John H. Rice of Pittsfield, vice chairman. A press release published last night erroneously stated Miss Gertrude Robinson Smith of Stockbridge, was cochairman of the Tanglewood on Parade committee. Miss Robinson Smith accepted the chairmanship of the box section committee rather than cochairman of the over-all group. The event is Aug. 13 for the benefit of the Berkshire Music Center at Tanglewood.

Eagle - July 21

Public Events

Tonight

8:30—Eagles' Band Concert, officially opening the 54th annual Mardi gras, Park Square.

8:30—Student concert by Department I orchestra. Tanglewood Music Shed, Lenox.

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Music in Review

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However, tempo alone is not all that was praiseworthy in Mr. Munch's interpretation. Sharply accented Spanish rhythms, Kleig-lighted isolated orchestral effects, and original podium choreography played their parts. Normally, I heartily dislike the wiry, dry string tone the conductor favors, but in both "Les Parfums De La Nuit" and "Par Les Rues Et Par Les Chemins," it is precisely the right timbre.

When Aaron Copland's piano concerto was first played in 1926, press and listener reacted violently to the strong (and I might add self-conscious) dissonant idioms based on the jazz of the 20s. Yet, the startingly misplaced notes and tonalities of that era have become commonplace in 1954. When Mr. Munch revived the concerto last winter in Symphony Hall, the work was received with considerable admiration. This afternoon the score proved great fun with the conductor, soloist Leo Smit, and the Boston Symphony throwing themselves into the music with understanding and fervor. I am not saying that it was a cool reading because the hot licks of the score preclude that.

However, it is to be pitied that Mr. Copland, who directs the music school here each summer, was not asked for a new piece, something more representative of the Copland style.

The concert closed with Berlioz' "Fantastic Symphony," a composition giving Mr. Munch an opportunity to display his ability as a master of orchestral effects.

Biggs to Play at Berkshire Festival

Famed American concert organist, E. Power Biggs, gives the first of two recitals on the great organ in the Tanglewood Music Shed, Lenox, Mass., tomorrow at 3:00 p.m., as an added attraction for Berkshire Festival patrons. The second recital is Saturday, August 7, at the same time.

Tanglewood Tales

1,450 in Audience For Zimbler Concert

Last night's chamber music concert in the theater-concert hall attracted an audience of 1,450. The Zimbler Sinfonietta, made up of 21 musicians from the Boston Symphony Orchestra, presented the program, under Josef Zimbler, conductor.

* * *

Munch Picks Soloist For Berlioz Symphony

Beatrice Krebs, who is spending her second summer at the Berkshire Music Center as a student in opera dramatics, has been selected by Charles Munch to sing the contralto role in the Berlioz symphony, "Romeo and Juliet," with the BSO in the Shed concert here Saturday, July 31. Jennie Tourel sang the role last year.

Miss Krebs has sung with the New York City Opera Company, the Little Orchestra, the New York Oratorio Society, and has been on tour with Robert Shaw's Chorale. Last summer she sang under Hugh Ross' direction in Haydn's "Theresa" Mass on a Festival chamber orchestra program, and in the Gluck opera "L'Yvrogne Corrige" for the opera department. This summer she has sung Bach's Cantata No. 93 and Haydn's Nelson Mass on Festival chamber orchestra programs, and sings the contralto role of the mother in Aaron Copland's opera, "The Tender Land" on Tuesday, Aug. 3.

* * *

Miss Green To Sing At Bynden Wood

Another popular Tanglewood soloist, Theresa Green, takes temporary leave of the Berkshire Music Center campus to sing at the Bynden Wood Festival, Wernersville, Pa., a suburb of Philadelphia, next Tuesday evening. Miss Green will be a soloist in the chamber orchestra program Lukas Foss will conduct Friday, Aug. 6.

Young Bowl Visitor To Make Stage Debut

Eva Rubin, a nine-year-old Buffalo girl, daughter of Dr. and Mrs. Michell I. Rubin, who summers at Stockbridge Bowl, will make her stage debut in both performances of "The Tender Land." Young Miss Rubin, who attends Campus School of New York State Teachers College, was "drafted" for the role of Beth, the younger daughter of a Kansas farm woman by neighbor Ralph Berkowitz, dean of the Berkshire Music Center, and recommended to Mr. Cohen.

Judd Speaks in Albany Honored by Glee Club

George E. Judd, retiring manager of the Boston Symphony Orchestra, addressed the Kiwanis Club of Albany, N.Y. Tuesday, on the subject of Tanglewood. Mr. Judd was also this week made an honorary member of the Harvard Glee Club, following the choristers' appearance at Tanglewood in "The Damnation of Faust," and presented with a handsome illuminated scroll by G. Wallace Woodworth, the glee club director.

Smit Composes Madrigals To Be Heard on Aug. 10

For the next concert of the choral department, Berkshire Music Center, Tuesday, Aug. 10, Hugh Ross will include "Seven Madrigals for a Roman Lady," for small chorus a capella, based on poems by Catullus, composed by Leo Smit, young pianist, who was featured in the Aaron Copland Piano Concerto in last Sunday's Berkshire Festival concert. Mr. Smit composed the madrigals in February, 1953.

Student Orchestra In Shed Tonight

The student orchestra of Department 1 at the Berkshire Music Center will give a concert tonight at 8:30 in the Music Shed. Richard Burgin, concertmaster of the Boston Symphony Orchestra, will conduct the final portion of the program. Other conductors to appear during the evening are Henry Janiec, Samual Krachmalnick and Paul Vermel. Tiberius Klausner will be violin soloist with the orchestra, playing Chausson's "Poéme for Violin and Orchestra."

The program for the Friends concert follows:

Phaeton, Symphonic Poem, Opus 39, Saint-Saens
Henry Janiec, Conductor.

Symphony No. 3 in F major, Opus 90, Brahms
Allegro con brio.
Andante.
Poco allegretto.
Allegro.
Samuel Krachmalnick, Conductor.

Intermission.

Poeme for Violin and Orchestra, Opus 25, Chausson
Tiberius Klausner, Soloist.
Paul Vermel, Conductor.

Three Pictures from the Opera, Tsar Sultan, after Pushkin's Tale, Opus 57, Rimsky-Korsakov
Allegretto alla marcia.
Introduction to Act II: Maestro.
The Three Wonders.
Richard Burgin, Conductor.

HARTFORD, CONN.
COURANT
JUL 11 1954

W. Hartford Violinist Has Tanglewood Post

Miss Adrienne Rosenbaum, of 59 Maplewood Avenue, West Hartford, who was graduated from William H. Hall High School this year, has received a scholarship at the Berkshire Music Center at Tanglewood, in Lenox, Mass. Miss Rosenbaum, a violinist, will continue for six weeks at Tanglewood and then will attend the New England Conservatory of Music.

TANGLEWOOD PARADE plans are being discussed at the first committee meeting this week by, left to right, Miss Margo Miller of Pittsfield, secretary; Mrs. Bruce Sanborn of Lenox, vice chairman; Mrs. Serge Koussevitzky, chairman; and Mrs. John H. Rice of Pittsfield, vice chairman. A press release published last night erroneously stated Miss Gertrude Robinson Smith of Stockbridge, was cochairman of the Tanglewood on Parade committee. Miss Robinson Smith accepted the chairmanship of the box section committee rather than cochairman of the over-all group. The event is Aug. 13 for the benefit of the Berkshire Music Center at Tanglewood.

Public Events

Tonight

8:30—Eagles' Band Concert, officially opening the 39th annual Mardi gras, Park Square.

8:30—Student concert by Department I orchestra. Tanglewood Music Shed, Lenox.

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Eagle - July 22 City Edition

Music

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SCHENECTADY, N. Y. GAZETTE

JUL 9 - 1954

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HARTFORD, CONN. TIMES

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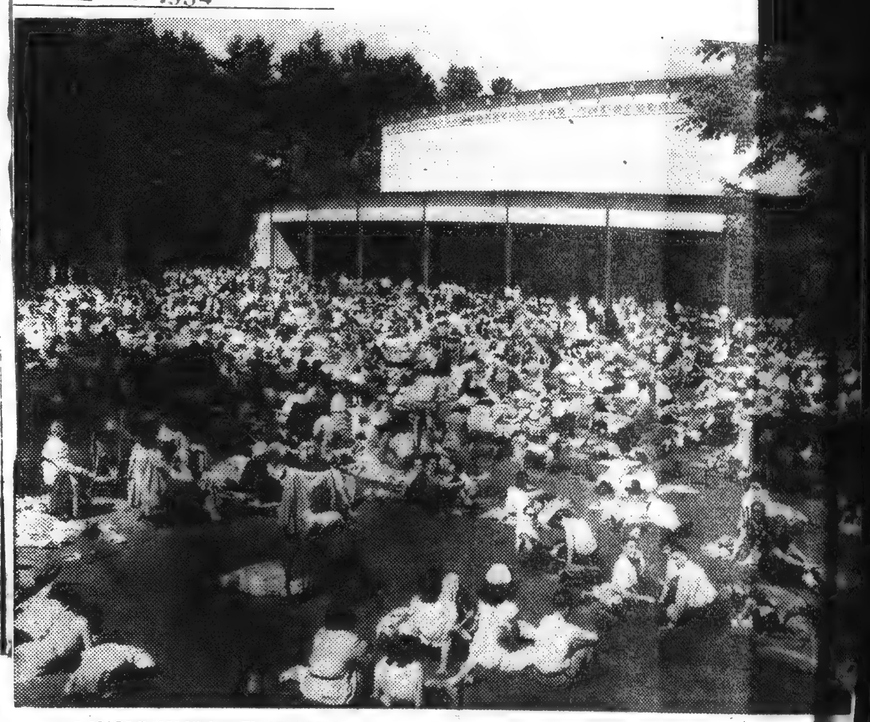

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TIGHT BINDING

ALBANY, N. Y.
TIMES-UNION

JUL 10 1954

Social Whirl:

Miss Traver Hostess to Latham BPW Leaders

By JEANNE ARNOLD
Times-Union Society Editor

Newly appointed committee chairmen of the Latham Business and Professional Women's Club, and officers were guests at a recent planning meeting at the home of the vice president, Miss Lenore Traver, 16 Southern Dr., Latham. The national BPW theme, "Adventure and Achievement," was the topic of discussion.

Committee heads for the coming year are: Mrs. Dorothy Postver, education and vocations; Mrs. Leona McCullough, health and safety; Mrs. Leona Linen, membership; Mrs. Isabel Moore, international relations; Miss Naomi Dawley, public affairs; Mrs. Alice Trendell, finance; Mrs. Marjorie Robinson, bylaws; Mrs. Lee Tabner, legislation; Mrs. Carmen Campbell, Civil Defense; Mrs. Mary Dilley, hospitality; Mrs. Joan Robinson, news service; Miss Dawley, library; and Mrs. Miriam Root, music.

Mrs. Elizabeth Thornton will be club parliamentarian.

YOUNG ADULT LEAGUE PLANS SOCIAL EVENTS

Among several social events being planned by the newly organized Catholic Young Adult League will be an all-day picnic at Lake George today. Members will meet, rain or shine, at 8 A.M. at the State Office Building. Miss Mary Ryan and Miss Regina Schwartz head the committee preparing food and arranging for soft drinks for the outing.

Another event will be group attendance at the Berkshire Music Festival at Tanglewood on Saturday, July 17. They will leave the Albany Plaza by car at 5:30 P.M. Though the group will not have time for dinner before the concert, there will be an opportunity to look around the grounds at Tanglewood. Reservetions for this trip are being taken until Wednesday by Miss Mary Confrey and Miss Mary Lasch.

The League's executive committee is to meet at 7:30 P.M. Thursdays, July 15 and 22, to plan activities for the month of August. The meetings will be at Knights of Columbus Hall, North Pearl St.

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Mrs. Edward Stoeffels, president of the Monday Musical Club, announces members will attend the orchestra rehearsal at Tanglewood at 10 A.M. Saturday, July 17, and will have their annual picnic afterward. The rehearsal will be in the music shed.

. . . Miss Mina M. Bishop, daughter of Mr. and Mrs. George C. Bishop, 597 Hudson Ave., has accepted a position as medical technician at St. Peter's Hospital. She was graduated this June from Albany College of Pharmacy with a bachelor of science degree in medical technology.

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N Y Times

DAY, JULY 24, 1954. A

U. N. SAMPLE M MUSIC IN U. S.

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nd hostesses in Pittsfield the use of their homes. Guests are assigned at the discretion of the Nations Volunteer Service on the basis of similarity of languages spoken and cultural and recreational interests.

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for the expeditions is with the Workshop for Understanding, founded by Mr. Paluev, who left his homeland after the overthrow of the last Czar and has for many years an American citizen. He is an engineer for the General Electric Company and lives in Pittsfield. Mr. Paluev arranges for a different organization to sponsor the Tanglewood visit. This time the Rotary Club of Pittsfield will give a luncheon for the guests on Sunday. Women of the Methodist Church congregation will prepare and serve the meal.

Tickets for two concerts by the Boston Symphony—one on Saturday evening and one Sunday afternoon—are donated by the Tanglewood Association. Individual hosts will take care of amusement for their guests during the remaining hours, with swimming parties, tennis and walks through the countryside especially favored.

Twenty-three nationalities are represented among this year's fifty visitors, one of whom is stateless. The others come from Australia, Austria, Britain, China, Denmark, Ecuador, Ethiopia, Egypt, France, India, Indonesia, Mexico, the Netherlands, Norway, Switzerland, Thailand and Turkey.

Eagle - July 24

Public Events

Tonight

8:30—Concert by Boston Symphony Orchestra. Conductor, Jean Morel, soloist, Nicole Henriot. Tanglewood, Lenox.

8:45—Final performance of "The Ghost Train," starring Rex O'Malley. Berkshire Playhouse, Stockbridge.

9:00—Claude Thornhill's orchestra, feature attraction of Old Home Week celebration. Dalton Community House.

9:00—Dance Festival, starring Carmelita Maracci and Lester Horton Dance Theater. Jacobs Pillow, Lee.

Tomorrow

2:30 p.m.—Concert by Boston Symphony Orchestra. Charles Munch conductor; William Primrose, soloist. Tanglewood, Lenox.

4:00 p.m.—Concert by Berkshire Quartet. Music Mountain, Falls Village, Conn.

Woodstock Townsman - July 21

Tanglewood Is Attraction For Woodstock Fans

Over in Tanglewood at Lenox, Mass., the numerous instrumental, choral and operatic performances of the 1954 Berkshire Festival are in full swing. The drive from Woodstock to Tanglewood is not so far and not so strenuous that some of you might not be interested in spending an evening or even a weekend there.

In the event you'd like to amble over (we certainly plan to do so), we offer you the program coming up for the next week. Look it over and take your pick. It's a nice music supplement to our own Sunday Maverick Concerts.

Tonight, Wednesday, July 21—The Zimbler Sinfonietta—Vivaldi "The Four Seasons" (String Orchestra), Rossini "Baroque Concerto."

Friday evening, July 23 — Handel Concerto Grosso for Strings, Op. 6, No. 4, Haydn Symphony No. 100, "Military," Haydn "Nelson" Mass (Hugh Ross conducting).

Saturday evening, July 24 — Prokofieff Symphony No. 1, Liszt Piano Concerto in E Flat (Soloist: Nicole Henriot), Strauss "Don Juan," Elgar "Enigman" Variations (Jean Morel conducting).

Sunday afternoon, July 25 — Berlioz Overture to 'Beatrice and Benedict' and "Harold in Italy," Symphony (with viola solo; soloist: William Primrose), Toch Symphony (Charles Munch conducting).

Wednesday evening, July 28—The Griller String Quartet — Mozart Quartet in E Flat, K. 428, Bloch Quartet No. 4 (first performance), Beethoven Quartet in G Major Op. 18, No. 2.

Woodstockers can get tickets in advance by writing: Festival Ticket Office, Tanglewood, Lenox, Mass., or telephoning Lenox 600. Or, buy them at the gate if you decide on a last minute trip.

Organ Recital In Music Shed Tomorrow

E. Power Biggs To Give Afternoon Concert

TANGLEWOOD—Famed American concert organist, E. Power Biggs, will give the first of two recitals on the organ in the Tanglewood Music Shed tomorrow at 3 p.m. as an added attraction for Berkshire Festival patrons. The second recital is Saturday, Aug. 7, at the same time.

An American citizen since 1937, Mr. Biggs was born in England. After graduation from the Royal

E. Power Biggs

Academy of Music with highest honors, he played at London's Queens Hall and in many of the historic cathedrals of England. Soon his concert activities brought him to the United States where his Sunday morning broadcasts over CBS-Radio are now in their 12th consecutive year.

Mr. Biggs, who is coming to Tanglewood after a two-month tour which included concerts in Bermuda, Iceland, Scandinavia and England, will play Vivaldi and Handel organ concertos, the Cesar Franck "Prelude, Fugue and Variation," and works by Couperin, Byrd and Purcell on tomorrow's program. The Aug. 7 recital program is: Antonio Soler's Double Concerto No. 3; Bach's Fantasia and Fugue in G minor; Louis Claude Daquin; Three Noels with Variations; Anthony Dorato: two pastels, and Jehan Alain: Litanies.

Tickets will not be sold to the E. Power Biggs recitals, but the programs are open to members of the Friends of the Berkshire Music Center. Festival patrons may join the Friends my making a voluntary contribution toward the support of the Berkshire Music Center.

THIRD CHAMBER CONCERT GIVEN AT TANGLEWOOD

Charles Munch Conducts Most Rewarding Performance to Date

By WILLARD M. CLARK

Tanglewood, July 23—The third of the chamber orchestra concerts held tonight in the theater-shed drew an audience of 2250 people and proved the most rewarding of these concerts to date. It was an exciting musical evening with Charles Munch and the orchestra in top form.

Brilliant Performance

The concert opened with a delectable performance of Handel's "Concerto Grosso for String Orchestra Opus No. 6, No. 4." The marvellous strings of the Boston Symphony Orchestra sang their way through this delightful work with a beauty of tone that must be heard to be believed. Handel, writing these concerti 20 years after Bach had written his Brandenburg Concerti, did not follow the tight plan adopted by Bach, namely two fast movements enclosing a slow movement, but he let his thoughts go as they would and if it took four or six movements to say what he wanted, he used the four or six movements. He has invested these concerti with rare imagination and brilliant melodic material.

Haydn's "Symphony in G Major" is popularly known as the "Military" symphony, but a less martial symphony has seldom been written. Except in the Allegretto movement when cymbals, drums and triangle are used with considerable impact resulting, this symphony is one of high humor, that earthy humor which is almost a trade mark of this composer. This is the kind of music Mr. Munch seems most successful with. Its texture is pot, silken and a little roughing of it does not hurt. The result was an exciting perusal of the music.

Ross Conducts

Hugh Ross conducted Haydn's "Nelson Mass No. 10 in D Minor." This is sturdy music, often vehement and it revealed what a fine group the festival chorus is turning out to be. There was much finer singing than was heard in the Bach Cantata last week. Florid passages were sung cleanly and climaxes were intense.

The student soloists were uniformly excellent with a young basso named Thomas Stewart, one of the finest student soloists we have heard here in recent years. The voice is large, resonant and expressive. Naomi Farr revealed a bright, flexible soprano voice, well projected and of exciting quality at the top. The lovely voice of Beatrice Krebs and her fine interpretive gifts were advantageously used. The tenor was Marvin Worden. He sang with a pleasant tone and awareness of text.

The mass is, as has been mentioned, a vigorous work. There are moments of great beauty and considerable power. The orchestration is solid.

Tomorrow night Jean Morel makes his initial bow as conductor of a major concert. He will conduct a program which will include Prokofieff's "Symphony No. 6 in E-Flat Minor." Strauss's "Don Juan" and Elgart's "Enigma" variations on an original theme.

Nicole Henriot will be the soloist in Liszt's "Concerto for piano in E-Flat Major, No. 1."

NEW YORK, N. Y.
JOURNAL-AMERICAN

JUL 17 1954

THESE DAYS:

To the Right of Caesar's Ghost

By GEORGE E. SOKOLSKY

I WAS sitting in the theatre at Tanglewood in the Berkshires—listening to Bach's Brandenburg concertos, five of the six of them. When I listen to Bach, I cannot think of Right or Left, or Left of Center, or any of the silly distinctions which those who are unmoved by the eternities enjoy as an exercise in adolescent intellectualism. Surely it matters little how excited one becomes about the ephemera of personalities. Hitler, Roosevelt and Stalin are dead, but history knows no end.

From behind me, I heard a pleasant feminine voice say, "there is George Sokolsky." I felt that fame had at last come to me and that I was as great even as Adolphe Menjou with whom one cannot walk a sidewalk without becoming a neon sign. However, my pride was soon dissipated, for a strident, masculine voice spoke up to say:

"Now my evening is spoiled. He is to the Right of Caesar's ghost."

Spoiled His Own Evening

My mind went back to Bach and I never even looked at the woman with the pleasant voice nor at the man with the strident voice. Afterwards, when all the Brandenburgs were over, I thought that I might have asked him whether he wanted to take the Fifth Amendment but it was unnecessary. It was sufficiently tough for him to see one who was to the Right of Caesar's ghost. It so spoiled his evening that he forgot Bach and remembered only Sokolsky. How horrible!

Personally, I have had no acquaintance with Caesar's ghost and know nothing about his politics or sociology. Perhaps in Heaven or Hell, Caesar has learned more than his ghost is willing to talk about. In Shakespeare's version, the ghost is not very impressive and I had forgotten him.

Nevertheless, I could not help wondering how right one can be when he is to the Right of Caesar's ghost. What does such a person believe to be true? For after all, what was the truth about man in the days of Julius Caesar is true today. The Natural Law is timeless, unchanging, permanent, and holds for Greek as well as Hebrew as St. Paul so wisely said it. I should imagine, although I would not know, that the essential difference between Julius Caesar and mine adversary is that Caesar wore his head bald.

Julius Caesar was a Roman politician who was scheming to turn Rome from a Republic into an Empire with himself upon a regal seat. Thrice he refused the crown, but he undoubtedly was fixing to get it at the right time and in the right way. There was a skinny fellow by the name of Cassius who was conspiring to undo Caesar's conspiracy. He undoubtedly involved the innocent Brutus in this deal, so that Brutus assassinated Caesar who was his close friend. This kind of a double double-cross has not been unusual in history, although nobody ever can tell us why Brutus would not have done more for Rome as Caesar's Prime Minister.

Politician Took Chance

Shakespeare has Brutus say: "...Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him..." It sounds like the United States Senate.

Anyhow, there was a politician called Mark Antony who saw his chance and took it. He delivered a speech which would have been a credit to William Jennings Bryan, which is not surprising as my version was ghost-written by William Shakespeare who knew the business. Mark Antony got into trouble because of a dame in Egypt, and he was not the first to do that.

What I am trying to discover is how all this puts me to the Right of Caesar's ghost. If the strident gentleman had said that I was a muddy thinker, as someone did in Denver, because I believe that Karl Marx's postulates on sociology, biology and history cannot be substantiated, I might have asked him to a pot of tea, to discuss the isms, but when he involves me with Caesar's ghost, I must decline to admit guilt by association. I never met the ghastly gentleman and cannot give testimony concerning him.

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Eagle - July 22 City Edition

Music

Zimbler Sinfonietta Scores In Chamber Music Series

By Jay C. Rosenfeld

The third of the new chamber music series of the Berkshire Festival was played in the theater-concert hall at Tanglewood last night by the Zimbler Sinfonietta, a group of 19 Boston Symphony Orchestra men organized into a small ensemble by Josef Zimbler, a member of the cello section of the orchestra. Their program was most happily chosen, consisting of three works rarely heard and all of them full of contrasting interest and delight.

* * *

THE CENTRAL portion of the program was the "Apollon Musagete," a ballet in two scenes by Igor Stravinsky. In 1927 he was commissioned by the great Pittsfield patroness of music, Mrs. Elizabeth Sprague Coolidge, to write a work with only two qualifications: that it should take about a half-hour and require only a few players. His was the choice of subject. It gave him a chance to put into affect an idea that had long tempted him, the theme of Apollo, the god of the arts and music, the leader of the Muses. It was finished in 1928 and firstp layed in Washington with choreography of Adolph Bolm. Stravinsky himself directed it for its first Paris performance with the Diaghilef ballet and Georges Balanchine as master of ballet and Danilova in the company.

* * *

WITHOUT SCENERY and dancing it is still highly enjoyable music, transporting, indeed, as it was played last night. The Zimblers play without a conductor, but George Zazofsky, whose evening it was essentially, directs from his seat as leader and concertmaster. The ensemble even achieved its best sonority here, too, thanks not a little to Mr. Stravinsky, who divides the celli into two parts, thus, with the double bass, making the work a sextet. There was imaginative lilt and grace to the performance and the popular rhythms and harmonics were extremely appealing.

Mr. Zazofsky was the soloist in the opening concerto for string orchestra, "The Four Seasons" of Vivaldi. Here the ensemble had the assistance of Fernando Valenti, harpsichord, and Emil Kornsand took over the concertmaster's duties. There are four acts, one for each of the seasons, not sufficiently differentiated to warrant their complete reading, but nevertheless quite remarkable as evidence of Vivaldi's creative faculties.

* * *

HE ATTEMPTED to make his musical ideas correspond with the sentiments of several poems. Birds of spring are easily discernible in the beginning. Thunder and lightning are easily depicted and so on. Mr. Zazofsky took full advantage of the opportunities that Vivaldi, himself a violin virtuoso, created, and who was accused of excessive striving after display. The soloist played the florid passages with complete mastery, clear and clean.

The final number, a sonata for violins, cellos and double bass by Rossini, was the gayest, most light-hearted music in a long time. He treats the instruments as vocalists and immediately after a short introduction, gives the mezzo soprano, the second violins, a lovely aria, in which they have a chance to ascend to some reaches of their E string that they never ordinarily explore.

Then comes the turn of the bass viol. Here Henry Portnoi executed his air for basso profundo with the ease and facility of a player of a viol de braccia. Then the principal cellist, Mr. Zimbler himself, who retiringly never took an individual bow, has an ingratiating solo. Rossini portrays the romantic hero, and his villain makes one shudder. Concertmasters Zazofsky and Kornsand each had coloratura episodes, all of which contributed to a bombastic but hilarious finale.

Newsweek Features Tanglewood Story, Bishop-Elect Stokes

Two Berkshire County achievements—the 15th Tanglewood season and the appointment of Dr. Anson Phelps Stokes Jr. as bishop coadjutor of the Protestant Episcopal diocese of Massachusetts—are reported in the current issue of Newsweek.

In commenting on the music season at Tanglewood by the Boston Symphony Orchestra, Newsweek spoke favorably of the performance of Hector Berlioz's "Damnation of Faust."

"As a day-in, day-out conductor, Munch has a long way to go before he will approach the lofty style and flair of his predecessor, the late Serge Koussevitzky," said the Newsweek article. "But playing Berlioz, an old favorite of his, he was on his strongest possible ground."

Compliment Audiences

Newsweek also complimented Tanglewood audiences: "After a brief introduction period, Mozart, Haydn or almost any composer could have warmed to a Tanglewood audience. There are few concert halls where the hearers are more appreciative or more discerning. The Festival, a generous and well-run institution, has a way of making its guests feel at home, and they do their best to reciprocate."

In the story of Dr. Stokes, Newsweek cited the long family record of religious service. It said in part, "The Stokes family's record of religious and philanthropic service in America is a long and distinguished one."

The article also pointed out his association with Berkshire County through his early years here and through his father, the Rev. Anson Phelps Stokes of Lenox, as well as his wife, the former Hope Procter of Stockbridge.

SCHENECTADY, N. Y. GAZETTE
JUL 9 - 1954

Tanglewood Music Season Opens Tomorrow Evening

The gala opening of the 1954 season at the Music Shed at Tanglewood, Lenox, Mass., will take place tomorrow night at 8:30 o'clock, three weeks earlier than in other seasons.

Charles Munch, music director of the Boston Symphony, will conduct Hector Berlioz' dramatic legend, "The Damnation of Faust," with the Harvard Glee club and Radcliffe Choral society of 110 voices assisting the orchestra. Soloists, all making their Tanglewood debuts, are Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass.

* * *

THE WORK, which runs for two and a half hours with a single intermission, has never before been presented at a Berkshire festival but Munch conducted it in Boston last winter.

A program made up of five of the Brandenburg concertos will be played tonight at 8:30 o'clock in the Theatre-Concert hall on the Tanglewood grounds with Munch conducting.

The first afternoon Music Shed concert will be held Sunday at 2:30 o'clock with Pierre Monteux as guest conductor in an all-Beethoven program, including the "Overture to 'Lenore' No. 3"; "Piano Concerto No. 5, 'Emperor'," and the "Symphony No. 5."

* * *

CLAUDIO ARRAU, the eminent Chilean pianist, who will be the soloist, first appeared with the Boston Symphony orchestra on Feb. 1, 1924, under the direction of Monteux. His return to Tanglewood Sunday marks the 30th anniversary of his association with the Boston Symphony, with which he has played many times in his career.

Tickets are available at the Tanglewood box office for all Berkshire festival concerts and reservations may be made by telephone to Lenox, Mass. Tickets of general admission, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before each performance.

ALBANY, N. Y.
TIMES-UNION
JUL 10 1954

MUSIC UNDER THE SKY—More than 15,000 music lovers are expected to attend the annual Berkshire Festival of the Boston Symphony Orchestra at Tanglewood this year. Tonight Charles Munch will conduct "The Damnation of Faust," by Berlioz, and Pierre Monteux will conduct an all Beethoven program tomorrow afternoon.

HARTFORD, CONN.
TIMES
JUL 10 1954

Brandenburg Concerti Opens Berkshire Music Festival

By EVANS CLINCHY

Tanglewood, Mass. — The annual celebration dedicated to the glorification of both music and the tourist trade and known as the Berkshire Music Festival opened here last night with all the appropriate fanfare and all but one of the six Brandenburg Concerti of Bach.

It is not unusual, shall we say, for Tanglewood to open with one or more of the Brandenburg Concerti. These eminently worthy compositions have become something of a ritual with this festival. Indeed, it might be possible to imagine that Bach wrote nothing else beyond these six concerti, since they have been performed here for the past three years without a single lapse or variation.

* * *

ONLY ONCE BEFORE, I believe, have Charles Munch and his Boston Symphony Orchestra made such a marathon of it and performed five of them on one evening. Towards the end of the concert it became a contest as to who would succumb first, Mr. Munch, the orchestra, the audience or Bach.

All this is not to say that the music was not ably, even exquisitely, performed. Each piece this year was turned out with even more bite and vivacity than ever before, although if memory serves, some iota of tonal shimmer was sacrificed for the added energy. Only the Fourth Concerto was omitted this year.

The high point of the Brandenburgs was, as it always has been, the unsurpassable performance of Lukas Foss in the Fifth. Mr. Foss has made the piano rendition of this piece something that is very much his own, and I doubt if there is a pianist in the land who can give the brilliant cadenza in the first movement so much rich expressiveness.

* * *

AFTER MR. FOSS' unbeatable cadenza might come the delicate interplay of Doriot Anthony on the flute and Ralph Gomberg on the oboe in the Second. Even Roger Voisin, who seems to be able to play a very mean trumpet except in this super-human trumpet part, excelled himself and did a creditable job.

Dr. Munch, who seems to have a great affinity as well as an intimate fondness for these works, conducted throughout this arduous evening with lavish attention to detail and nuance without once allowing the broad sweep and power of the music to escape him.

Some 2,300 music admirers seated themselves in the Theater Concert Hall and sprawled themselves on the grass outside to hear the music. The night itself was cool and most conducive to a pleasant evening of listening. Only Bach, I fear, might have had cause to swelter a bit. He must now and then wonder why the inexhaustible splendor and richness of the vast amount of music he created must remain unheard by Tanglewood ears.

Public Events

Tonight July 23 Eagle

8:30—Berkshire Farm Square Dance. School campus, Canaan, N.Y.

8:30—Concert by chamber orchestra, Charles Munch and Hugh [illegible], directors. Theater-Concert Hall, Tanglewood, Lenox.

July 25 NEW YORK HERALD TRIBUNE, SUNDAY, JU

Tanglewood Opera, Stadium Concert

Emelina De Vita and John Hornor as the Queen and King in Ernst Toch's "The Princess and the Pea," to be produced in triple opera bill Tuesday night at Tanglewood.

WATERBURY, CONN.
REPUBLICAN
JUL 11 1954

Tanglewood To Feature Bach Program

An all-Bach program will highlight this week's Berkshire Festival Concerts, at Tanglewood, Lenox, Mass. They will be heard Wednesday, Friday, Saturday, and next Sunday.

An evening of chamber music by The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello; comprises the program to be given in the Theater-Concert Hall Wednesday. The all-Bach program will be conducted by Music Director Charles Munch, Friday in the hall with two suites performed by a chamber orchestra. Boston Symphony Orchestra. A cantata will be conducted by Hugh Ross. Music of Debussy and Franck will be performed Saturday in the Music Shed, with the full 104-piece Boston Symphony. Pierre Monteu will be guest conductor and Vera Franceschi piano soloist. On Sunday afternoon, Munch will conduct the symphony orchestra and Leo Smit will be pianist in a program of Debussy, Copland and Berlioz.

Evening concerts are at 8:30 p. m. and the Sunday concert is at 2:30 p. m. In the event of rain the evening concerts will be held in the Music Shed. General admissions to the grounds, are placed on sale on the day of performance and Festival patrons are invited to attend a public rehearsal of the orchestra Saturday at 10 a. m. A fee of $1 will be charged for the benefit of the orchestra's Pension Fund.

First performances at Tanglewood will be given of the Bach Cantata No. 99, "Wer nur den lieben Gott," with soloists and students of the Choral and Opera departments of the Berkshire Music Center; of excerpts from "St. Sebastian" by Debussy and "Les Djinns," by Franck; of Aaron Copland's Piano Concerto. Pianists Franceschi and Smit will also make their Tanglewood debuts.

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ALBANY, N. Y.
TIMES-UNION

JUL 10 1954

Social Whirl:

Miss Traver Hostess to Latham BPW Leaders

By JEANNE ARNOLD
Times-Union Society Editor

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Mrs. Elizabeth Thornton will be club parliamentarian.

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N Y Times

SATURDAY, JULY 24, 1954. A

50 AT U. N. SAMPLE LIFE, MUSIC IN U. S.

World Employes to Be Guests of Massachusetts Residents, Attend Tanglewood Fete

Special to The New York Times.

UNITED NATIONS, N. Y., July 23—Abuzz with expectation, fifty United Nations employes kept a rendezvous late this afternoon in the lobby of the Secretariat Building. Within an hour they were on their way from Grand Central Station to Pittsfield, Massachusetts, to sample in a forty-eight-hour interlude American culture and hospitality.

The excursion was the fifth annual visit of United Nations personnel to the Massachusetts community, which offers open house for the week-end, to let staff members become acquainted with the Berkshire Music Festival at Tanglewood and home life in the United States. All it costs the participants is the train fare and two meals during the journey.

More than a bit enviously, veterans of previous years who had tried vainly to sneak into the expedition watched them depart. This experience is a one-time adventure — repeaters are not allowed.

Hosts and hostesses in Pittsfield volunteer the use of their guest rooms. Guests are assigned to each at the discretion of the United Nations Volunteer Services on the basis of similarity of ages, languages spoken and cultural or recreational interests.

Ex-Russian Originated Idea

The idea for the expeditions originated with the Workshop for World Understanding, founded by Konstantin Paluev, who left his Russian homeland after the overthrow of the last Czar and has been for many years an American citizen. He is an engineer for the General Electric Company and now lives in Pittsfield.

Each year Mr. Paluev arranges for a different organization to sponsor the Tanglewood visit. This time the Rotary Club of Pittsfield will give a luncheon for the guests on Sunday. Women of the Methodist Church congregation will prepare and serve the meal.

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Eagle - July 24

Public Events

Tonight

8:30—Concert by Boston Symphony Orchestra. Conductor, Jean Morel, soloist, Nicole Henriot. Tanglewood, Lenox.

8:45—Final performance of "The Ghost Train," starring Rex O'Malley. Berkshire Playhouse, Stockbridge.

9:00—Claude Thornhill's orchestra, feature attraction of Old Home Week celebration. Dance, Community House.

9:00—Dance Festival, starring Carmelita Maracci and Lester Horton Dance Theater. Jacobs Pillow, Lee.

Tomorrow

2:30 p.m.—Concert by Boston Symphony Orchestra. Charles Munch, conductor; William Primrose, soloist. Tanglewood, Lenox.

4:00 p.m.—Concert by Berkshire Quartet. Music Mountain, Falls Village, Conn.

Woodstock Townsman - July 21

Tanglewood Is Attraction For Woodstock Fans

Over in Tanglewood at Lenox, Mass., the numerous instrumental, choral and operatic performances of the 1954 Berkshire Festival are in full swing. The drive from Woodstock to Tanglewood is not so far and not so strenuous that some of you might not be interested in spending an evening or even a weekend there.

In the event you'd like to amble over (we certainly plan to do so), we offer you the program coming up for the next week. Look it over and take your pick. It's a nice music supplement to our own Sunday Maverick Concerts.

Tonight, Wednesday, July 21—The Zimbler Sinfonietta—Vivaldi "The Four Seasons" (String Orchestra), Rossini "Baroque Concerto."

Friday evening, July 23 — Handel Concerto Grosso for Strings, Op. 6, No. 4, Haydn Symphony No. 100, "Military," Haydn "Nelson" Mass (Hugh Ross conducting).

Saturday evening, July 24 — Prokofieff Symphony No. 6, Liszt Piano Concerto in E Flat (Soloist: Nicole Henriot), Strauss "Don Juan," Elgar "Enigman" Variations (Jean Morel conducting).

Sunday afternoon, July 25 — Berlioz Overture to "Beatrice and Benedict" and "Harold in Italy," Symphony with viola solo; soloist: William Primrose), Toch Symphony (Charles Munch conducting).

Wednesday evening, July 28—The Cooper String Quartet — Mozart Quartet in E Flat, K. 428, Bloch Quartet No. 4 (first performance), Beethoven Quartet in G Major Op. 18, No. 2.

Woodstockers can get tickets in advance by writing: Festival Ticket Office, Tanglewood, Lenox, Mass., or telephoning Lenox 600. Or, buy them at the gate if you decide on a last minute trip.

Organ Recital In Music Shed Tomorrow

E. Power Biggs To Give Afternoon Concert

TANGLEWOOD—Famed American concert organist, E. Power Biggs, will give the first of two recitals on the organ in the Tanglewood Music Shed tomorrow at 3 p.m. as an added attraction for Berkshire Festival patrons. The second recital is Saturday, Aug. 7, at the same time.

An American citizen since 1937, Mr. Biggs was born in England. After graduation from the Royal

E. Power Biggs

Academy of Music with highest honors, he played at London's Queens Hall and in many of the historic cathedrals of England. Soon his concert activities brought him to the United States where his Sunday morning broadcasts over CBS-Radio are now in their 12th consecutive year.

Mr. Biggs, who is coming to Tanglewood after a two-month tour which included concerts in Bermuda, Iceland, Scandinavia and England, will play Vivaldi and Handel organ concertos, the Cesar Franck "Prelude, Fugue and Variation," and works by Couperin, Byrd and Purcell on tomorrow's program. The Aug. 7 recital program is: Antonio Soler's Double Concerto No. 3; Bach's Fantasia and Fugue in G minor; Louis Claude Daquin; Three Noels with Variations; Anthony Dorato: two pastels, and Jehan Alain: [illegible].

Tickets will not be sold to the E. Power Biggs [illegible] the programs [illegible] members of the Friends of Music Center. Festival patrons may join the Friends by making a voluntary contribution toward the support of the Berkshire Music Center.

THIRD CHAMBER CONCERT GIVEN AT TANGLEWOOD

Charles Munch Conducts Most Rewarding Performance to Date

By WILLARD M. CLARK

Tanglewood, July 22—The third of the chamber orchestra concerts held tonight in the theater-shed drew an audience of 2250 people and proved the most rewarding of these concerts to date. It was an exciting musical evening with Charles Munch and the orchestra in top form.

Brilliant Performance

The concert opened with a delectable performance of Handel's "Concerto Grosso for String Orchestra Opus No. 6, No. 1." The marvellous strings of the Boston Symphony Orchestra sang their way through this delightful work with a beauty of tone that must be heard to be believed. Handel, writing these concerti 20 years after Bach had written his Brandenburg Concerti, did not follow the tight plan adopted by Bach, namely two fast movements enclosing a slow movement, but he let his thoughts go as they would and if it took four or six movements to say what he wanted, he used the four or six movements. He has invested these concerti with rare imagination and brilliant melodic material.

Haydn's "Symphony in G Major" is popularly known as the "Military" symphony, but a less martial symphony has seldom been written. Except in the Allegretto movement when cymbals, drums and triangle are used with considerable impact resulting, this symphony is one of high humor, that earthy humor which is almost a trade mark of this composer. This is the kind of music Mr. Munch seems most successful with. Its texture is not silken and a little roughing of it does not hurt. The result was an exciting perusal of the music.

Ross Conducts

Hugh Ross conducted Haydn's "Nelson Mass No. 10 in D Minor." This is sturdy music, often vehement and it revealed what a fine group the festival chorus is turning out to be. There was much finer singing than was heard in the Bach Cantata last week. Florid passages were sung cleanly and climaxes were intense.

The student soloists were uniformly excellent with a young basso named Thomas Stewart, one of the finest student soloists we have heard here in recent years. The voice is large, mature and expressive. Naomi Farr revealed a bright, flexible soprano voice, well projected and of exciting quality at the top. The lovely voice of Beatrice Krebs and her fine interpretive gifts were advantageously used. The tenor was Marvin Worden. He sang with a pleasant tone and awareness of text.

The mass is, as has been mentioned, a vigorous work. There are moments of great beauty and considerable power. The orchestration is solid.

Tomorrow night Jean Morel makes his initial bow as conductor of a major concert. He will conduct a program which will include Prokofieff's "Symphony No. 6 in E-Flat Minor." Strauss's "Don Juan" and Elgart's "Enigma" variations on an original theme.

Nicole Henriot will be the soloist in Liszt's "Concerto for piano in E-Flat Major, No. 1."

NEW YORK, N. Y.
JOURNAL-AMERICAN

JUL 17 1954

THESE DAYS:

To the Right of Caesar's Ghost

By GEORGE E. SOKOLSKY

I WAS sitting in the theatre at Tanglewood in the Berkshires listening to Bach's Brandenburg concertos, five of the six of them. When I listen to Bach, I cannot think of Right or Left, or Left of Center, or any of the silly distinctions which those who are unmoved by the eternities enjoy as an exercise in adolescent intellectualism. Surely it matters little how excited one becomes about the ephemera of personalities. Hitler, Roosevelt and Stalin are dead, but history knows no end.

From behind me, I heard a pleasant feminine voice say, "there is George Sokolsky." I felt that fame had at last come to me and that I was as great even as Adolphe Menjou with whom one cannot walk a sidewalk without becoming a neon sign. However, my pride was soon dissipated, for a strident, masculine voice spoke up to say:

"Now my evening is spoiled. He is to the Right of Caesar's ghost."

Spoiled His Own Evening

My mind went back to Bach and I never even looked at the woman with the pleasant voice nor at the man with the strident voice. Afterwards, when all the Brandenburgs were over, I thought that I might have asked him whether he wanted to take the Fifth Amendment but it was unnecessary. It was sufficiently tough for him to see one who was to the Right of Caesar's ghost. It so spoiled his evening that he forgot Bach and remembered only Sokolsky. How horrible!

Personally, I have had no acquaintance with Caesar's ghost and know nothing about his politics or sociology. Perhaps in Heaven or Hell, Caesar has learned more than his ghost is willing to talk about. In Shakespeare's version, the ghost is not very impressive and I had forgotten him.

Nevertheless, I could not help wondering how right one can be when he is to the Right of Caesar's ghost. What does such a person believe to be true? For after all, what was the truth about man in the days of Julius Caesar is true today. The Natural Law is timeless, unchanging, permanent, and holds for Greek as well as Hebrew as St. Paul so wisely said it, I should imagine, although I would not know, that the essential difference between Julius Caesar and mine adversary is that Caesar wore his head bald.

Julius Caesar was a Roman politician who was scheming to turn Rome from a Republic into an Empire with himself upon a regal seat. Thrice he refused the crown, but he undoubtedly was fixing to get it at the right time and in the right way. There was a skinny fellow by the name of Cassius who was conspiring to undo Caesar's conspiracy. He undoubtedly involved the innocent Brutus in this deal, so that Brutus assassinated Caesar who was his close friend. This kind of a double double-cross has not been unusual in history, although nobody ever can tell us why Brutus would not have done more for Rome as Caesar's Prime Minister.

Politician Took Chance

Shakespeare has Brutus say: "...Not that I loved Caesar less, but that I loved Rome more. Had you rather Caesar were living, and die all slaves, than that Caesar were dead, to live all free men? As Caesar loved me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him; but, as he was ambitious, I slew him..." It sounds like the United States Senate.

Anyhow, there was a politician called Mark Antony who saw his chance and took it. He delivered a speech which would have been a credit to William Jennings Bryan, which is not surprising as my version was ghost-written by William Shakespeare who knew the business. Mark Antony got into trouble because of a dame in Egypt, and he was not the first to do that.

What I am trying to discover is how all this puts me to the Right of Caesar's ghost. If the strident gentleman had said that I was a muddy thinker, as someone did in Denver, because I believe that Karl Marx's postulates on sociology, biology and history cannot be substantiated, I might have asked him to a pot of tea, to discuss the isms, but when he involves me with Caesar's ghost, I must decline to admit guilt by association. I never met the ghastly gentleman and cannot give testimony concerning him.

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The Courier-Journal SOCIETY and WOMEN'S NEWS SECTION 4
JULY 11, 1954

SOCIETY, pp. 2, 3, 12, 13 • FURNITURE NEWS, p. 4 • YOUR BABY AND MINE, p. 5 • MEET THE CLUBS, p. 6 • NEW SHOES FOR FALL, p. 8 • BRIDGE, p. 9 • BETTY BEALE, p. 11

The Harvard Glee Club and the Radcliffe Choral Society, a combination of 50 voices, gave its concert here Tuesday on the porch of Gardencourt, the U. of L. School of Music. Prof. G. Wallace Woodworth conducts the groups.

Before the concert, the first one the Harvard-Radcliffe singers have presented here, a party was given for the singers by Mr. and Mrs. Barry Bingham at their home in Glenview. There the students sang in appreciation to them. At right foreground is director, Professor Woodworth.

Harvard-Radcliffe Singers Pay A Call To Louisville

Fifty singers of the Harvard Glee Club and the Radcliffe Choral Society, who this summer have been singing their way across country, last week made Louisville one of their stops. Their outdoor concert at Gardencourt—a place that awed them with its beauty—was the group's first appearance here. It was sponsored by the Harvard Club of Kentucky. From here the students went to the Berkshire Music Festival to wind up their tour in a concert with the Boston Symphony. The group is led by [illegible]

the students swam, played tennis, croquet, badminton—and sang.

COURIER-JOURNAL PHOTOS BY JIM HARLAN

To the floor went Jonathan Sternberg, New York City library [illegible]

TIGHT BINDING

[211]

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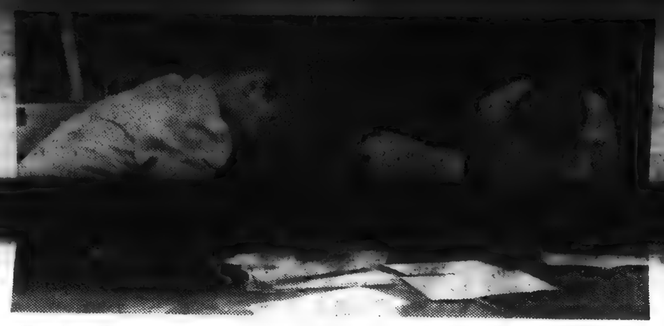

To the floor went Jonathan Steinberg, New York City, librarian; Betty Faus, center, Lynn, Mass.; Noelle Blackmer, Andover, Mass., to arrange their music before Gardencourt concert.

A Louisville student at Radcliffe, Lee Jeffries, left, wasn't on the tour, but joined the other Choral Society members for concert here. With her are Joe Scheirich, Louisville, who's in the Purdue Glee Club; Lura Hutchinson, Providence, R. I., and Betty Faus, right, Lynn, Mass.

Mail call was sounded just before supper at the Binghams'. Here is Jean Dunn, Cambridge, who will be a senior this fall. The singers came here from a Western tour that included Las Vegas.

Harry Kraut, right, Brooklyn, '54 graduate of Harvard and baritone in the Glee Club, is manager of the tour, which ends this weekend at the Berkshire Music Festival. In thanks to Harry, the students give him a wristwatch at the party. At left is Roger Gelde, Los Angeles, assistant musical conductor.

Tennis was part of the fun at the Binghams' for Lorna Sagendorph, Dublin, N. H., who will lead choral society next year. The students have had a round-robin tennis tournament on their tour; ended it in a tie here. The four winners—Lorna wasn't one of them—were too tired to untie tie so they drew for their prizes, champagne. The Harvard Club of Kentucky sponsored the group's concert here.

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TIGHT BINDING

Tanglewood Concerts in Lenox Supply Music-Filled Weekends

Since 1938 when the 6000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U.S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

The Music Shed concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. In addition to the opening Shed concert's Tanglewood premiere of "The Damnation of Faust", a masterpiece lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the "Fantastic Symphony" (July 18); the Overture to "Beatrice and Benedick" and the Symphony "Harold in Italy", with William Primrose as viola soloist (July 25); the dramatic symphony "Romeo and Juliet" in its complete form with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists (July 31); the Overture to "Benvenuto Cellini", "Royal Hunt and Storm" from "The Trojans", the song cycle "Summer Nights" with Eleanor Steber as soloist, and the "Te Deum" with the Festival Chorus and David Poleri, soloist (August 7); concluding the Festival with the "Requiem" in memory of Serge Koussevitzky, again with the Festival Chorus and David Poleri, soloist (August 15).

Dividends for Festival patrons are two Saturday afternoon organ recitals by E. Power Biggs in August; and six Saturday morning rehearsals — for the benefit of the orchestra's Pension Fund at $1.00 admission — by the full Symphony Orchestra.

Festival tickets are always available at the box-office since the capacity of the sprawling lawn, shown here, is practically infinite. Bus and train connections are easily available to Pittsfield and Lenox. By car, proceed to Wellesley, take route 9 to Springfield and follow the Pittsfield sings until you hit the turnoff at Lenox.

The Berkshire Music Center, established by the late Serge Koussevitzky in 1940, is in its twelfth season. Annually a student body of 400 is chosen from some 1,500 applicants. Last year the student enrollment was composed of 292 full-time students from 41 states and seven foreign countries, 86 of whom were former students returning.

Edmund Wilson described the workings of the Berkshire Music Center in The New Yorker magazine (September 4, 1948): "No student of evident ability is refused because he cannot pay; if necessary, lodging and food are provided free of charge. The music that is played and sung is derived from a great variety of nationalities and schools and periods: European and North and South American. The teaching of composition is conducted by the American Aaron Copland, with whom is associated every year some other distinguished composer. The visiting instructors have included Hindemith, Samuel Barber, Honegger, Milhaud, Dallapiccola, Carlos Chavez (this year noted Austro-American composer Ernst Toch will be present).

Tanglewood Program Raises Some Questions on Policy

By JAY C. ROSENFELD

THE THIRD of the small orchestral classical programs in the theater-concert hall at Tanglewood last night was devoted to Handel and Haydn. The major work of the evening came after intermission when Hugh Ross conducted the Haydn Mass No. 3 in D minor, sometimes called the "Nelson" Mass, for fairly flimsy reasons, although it has acquired other equally inapplicable appellations in other centers. It is amazingly operatic in spirit and the soprano, Naomi Farr, soloist, had coloratura arias and phrases of a most secular nature.

* * *

Mr. Ross kept the orchestra and the festival chorus under brisk control and his enthusiasm prompted him to ask for full-throated response a good share of the time. He did achieve a few quieter effects and, in the Sanctus, some very impressive and well-balanced, sustained repose.

* * *

MISS Farr had some startlingly florid passages after a very few bars of the "Kyrie eleison," which she sang with ease and flexibility. The entire quartet of soloists which also included Beatrice Krebs, contralto; Marvin Worden, tenor; and Thomas Stewart, bass — had effectual contrasts in the ensuing "Gloria" and the bass and contralto were vocally very satisfying and musically complementary.

Charles Munch was the conductor in the first half of the program, in which they played the Handel concerto grosso, Opus 6, No. 4, for string orchestra and, then adding the winds, the Haydn G "Military" symphony. Trumpeter Roger Voisin did a gentle fanfare in its unexpected entrance, but Conductor Munch was excessive in his demands in most other of the more violent areas, especially on the bass drum in the finale when he completely obliterated the brilliantly bouncing bows of his string sections. The whole symphony, however, is just lovely music and is pure pleasure every time.

* * *

The Handel concerto is a permanent delight also. Munch asked the principals of the first and second violins, leader of the cello section, Richard Burgin, Clarence Knudson and Alfred Zighera respectively, to stand after the performance for recognition of the fine playing they had done in the various portions that fall to their lot. There is one of the rare instances here where a second violin leader has such a conspicuous role. The duo and interplay between Burgin and Knudson as well as its later repetition by Zighera in the cello, highlighted an otherwise disorderly reading.

It might be a moot question whether the new schedule being tried this summer at Tanglewood is within the human limits of the members of the Boston Symphony. The number and variety of programs require preparation and rehearsals that some performances obviously show have been insufficient. A few flubbed notes are no disgrace, nor is a fleeting erring of a single bar or even a single beat reason for condemnation. After all, such a magnificent body of players can do very little wrong, but in an excess of zeal for "beat-last-year" figures more usually found in commercial counting houses, has the factor of artistic standards been lost sight of?

* * *

A DEFTLY or deftly prepared program by the Boston Symphony Orchestra can still give much pleasure to their hosts of admirers, but should we countenance the alloy of symphony and "pops"? What were the original ideals in establishing the Berkshire Festival and Tanglewood? Was it not a unique venture where, in all of the United States, an orchestra retained all its principal players and its main musical director for programs of as serious a nature in the summer as in the winter schedule in their home concert hall?

Copland Opera at Tanglewood Aug. 2, 3

On Monday and Tuesday evenings, August 2 and 3, the opera department of the Berkshire Music Center will give the New England premiere, and the first Tanglewood performances, of Aaron Copland's full-length opera [illegible] American theme, "The Tender Land," recently revised by the composer, who has been Assistant Director of the summer school of the Boston Symphony Orchestra since its founding under the direction of the late Serge Koussevitzky in 1940.

South Berkshire Weekly

A Dash of 'Darshan'

By A. G. Rud

LENOX — In these days of super-high fidelity phonographs and longer-playing records, it is a little surprising to find people still flocking to concerts. At first thought, at least, it seems remarkable that the owners of all those glossy Chryslers and Cadillacs in the Tanglewood parking lot do not see fit to buy themselves Hi Fi sets and settle down at home with exactly the music they want to hear.

Why do people come to the Berkshire Festival when they can listen to records in comfort, anyway? Force of habit? Fashion? Mob instinct? Or what?

* * *

PART OF THE answer was furnished by Lukas Foss, the brilliant young composer-pianist, when he spoke at a composers' forum here this week. Among other witty things, Mr. Foss said some concertgoers apparently were moved by an emotion for which he did not have an English word but which the modern Indians called "darshan."

According to Mr. Foss, "darshan" is a form of happiness people experience in the presence of some great manifestation—even though they don't understand it. As a case in point, he cited a recent speech by Pandit Nehru in India. The loud speaker system failed but some 400,000 Indians sat through a 1½-hour talk they could not hear, in complete silence and evident satisfaction. Mr. Foss believes more than a dash of "darshan" is demonstrated by listeners on the outer fringes of the Tanglewood lawn.

Besides "darshan," fashion undoubtedly plays a part. It is fashionable for a New Yorker to attend two or three concerts at Tanglewood, but not very chic to say she's spent the weekend with a phonograph.

* * *

RECOGNIZING, then, that other people go to the festival out of ignoble motives, what can we say about ourselves, the true music lovers? Since we don't care about being fashionable or building a reputation for high culture, why don't we just stay home and listen to records?

A nettling question. Happily, it can be answered by authorities. Probably no one within a radius of 100 miles is more enthusiastic about recorded music than the editors and staff engineers of *High Fidelity* magazine in Great Barrington. They not only make a living from it; they care for music for its own sake and have extensive record collections for their custom machines. Yet they go to Tanglewood every chance they get!

One of the reasons for their faithful attendance is that it helps them in their work. In their capacities as record critics they need a criterion, a norm for purposes of comparison. This, of course, is the live performance: "High Fidelity" means faithfulness to the sound as it was originally produced. Going regularly to concerts has the effect of impressing the live performance upon their minds so they have a standard by which to judge recordings.

* * *

THAT IS NOT the whole story, though, as *High Fidelity* staffers cheerfully admit. They go to Tanglewood because they enjoy concerts more than recordings and get more out of them.

This, despite certain obvious advantages of records. The recorded performance, for instance, is almost always better than the concert performance because movements or sections have been repeated again and again until they satisfied the conductor. Then too, records are far more convenient. You can play just what you want to hear, just when you want it and just as loudly as you want it. And not least of all for a music lover, records are much less expensive than concerts in the long run. An LP record will give perhaps 50 performances for the price of two concert tickets.

But all these undeniable advantages are outweighed, even in the minds of hi fi fanatics, by the advantages of live performances. For the dynamic range of a full orchestra cannot be captured and reproduced perfectly with even the best and most expensive instruments, available now. The sound is affected by the media through which it passes from the time it leaves the instruments to the time it reaches the listener's ear.

* * *

RECORDS COME in second in the matter of atmosphere and acoustics, too. While chamber music sounds natural enough in a living room—it was written to be played in a "chamber," after all—there is something a little unnatural, a little overpowering, about a symphony orchestra blaring away fortissimo through that screen under the book case. You can turn down the volume, of course, and in good sets you will still be able to hear all the instruments, but then it will no longer be a faithful reproduction of how the orchestra sounds to a listener sitting in front of it.

A concert has the additional advantage of enabling the listener to see the performers and identify the instruments with their sounds. Along this line, it also enables the listener to watch the conductor at work, an illuminating sight when he subordinates himself to the music and eschews the interpretive dance. High fidelity people, who don't like to be distracted from their listening, feel strongly on this last point.

* * *

DESPITE THE strides made by the recording industry in the last five years, then, records are not likely to crowd out live performances, in the opinion of some people who should know. From the standpoint of the music alone, concerts and records are complementary rather than mutually exclusive.

As for other standpoints, well, the live concert has advantages there, too. After all, who can summon up "darshan" by himself? Who can reproduce a panorama of Stockbridge Bowl and the mountains, green grass and trees, a cooling breeze and hundreds of beautiful women—all in his own living room?

ay, July 21, 1954 Syracuse Herald-Journal

The Griller String Quartet will play Bloch's Fourth Quartet, a premiere performance, in the fourth of a series of Berkshire Festival Chamber Music concerts in "Tanglewood," Wednesday night, July 28. The Quartet: Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; Colin Hampton, cello.

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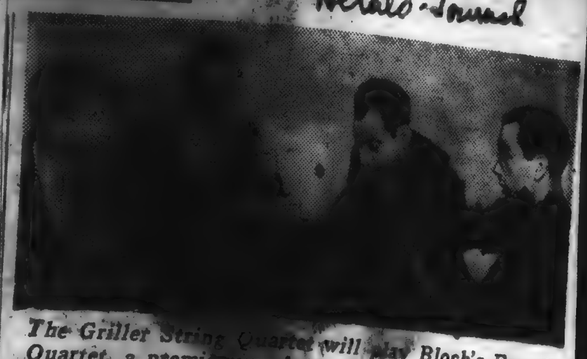
Syracuse Herald-Journal
...y, July 21, 1954



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MISS Far... some startlingly florid pas... after a very few bars of the "Kyrie eleison," which she ... with ease and flexibility. ... entire quartet of soloists ... also included Beatrice ... contralto; Marvin Worden, ... and Thomas Stewart, bass — had effectual contrasts in the ensuing "Gloria" and the bass and contralto were vocally ... satisfying and musically ... fragmentary.

Charles Munch was the conductor in the first half of the program, in which they played the Handel concerto grosso, Opus 6, No. 4, for string orchestra and, then adding the winds, the Haydn G "Military" symphony. Trumpeter Roger Voisin did a gentle fanfare in his ... entrance, but C... Munch was excessive in ... demands in most other of the ... violent areas, especially on the bass drum in the finale when he completely obliterated the brilliantly bouncing bows of his string sections. The whole symphony, however, is just lovely music and is pure pleasure every time.

The Handel concerto is a permanent delight when ... Munch asked the principal ... first and second violi... the cello section; Ro... in, Clarence Knudson ... ured Zighera respectively, to stand after the performance for recognition of the fine playing they had done in the various portions that fall to their lot. There is one of the rare instances here where a second violin leader has such a conspicuous role. The duo and interplay between Burgin and Knudson as well as its later repetition by Zighera in the cello, highlighted an otherwise disorderly reading.

It might be a moot question whether the new schedule being tried this summer at Tanglewood is within the human limits of the members of the Boston Symphony. The number and variety of programs require preparation and rehearsals that some performances obviously show have been insufficient. A few flubbed notes are no disgrace, nor is a fleeting erring of a single bar or even a single beat reason for condemnation. After all, such a magnificent body of players can do very little wrong, but in an excess of zeal for "beat-last-year" figures more usually found in commercial counting houses, has the factor of artistic standards been lost sight of?

A ... LY ... of Seattle ... parent ... from the Boston Sym... can still give ... sure to their hosts of ... but should we countenance ... alloy of symphony and ... What were the original ... in establishing the Berkshire Festival and Tanglewood? Was it not a unique venture where, in all of the United States, an orchestra retained all its principal players and its main musical director for programs of as serious a nature in the summer as in the winter schedule in their home concert hall?

South Berkshire Weekly

A Dash of 'Darshan'

By A. C. Rud

LENOX — In these days of super-high fidelity phonographs and longer-playing records, it is a little surprising to find people still flocking to concerts. At first thought, at least, it seems remarkable that the owners of all those glossy Chryslers and Cadillacs in the Tanglewood parking lot do not see fit to buy themselves Hi Fi sets and settle down at home with exactly the music they want to hear.

Why do people come to the Berkshire Festival when they can listen to records in comfort, anyway? Force of habit? Fashion? Mob instinct? Or what?

* * *

PART OF THE answer was furnished by Lukas Foss, the brilliant young composer-pianist, when he spoke at a composers' forum here this week. Among other witty things, Mr. Foss said some concertgoers apparently were moved by an emotion for which he did not have an English word but which the modern Indians called "darshan."

According to Mr. Foss, "darshan" is a form of happiness people experience in the presence of some great manifestation—even though they don't understand it. As a case in point, he cited a recent speech by Pandit Nehru in India. The loud speaker system failed but some 400,000 Indians sat through a 1½-hour talk they could not hear, in complete silence and evident satisfaction. Mr. Foss believes more than a dash of "darshan" is demonstrated by ... on the outer fringes of the ... wood lawn.

Besides "darshan," ... doubtedly plays a part. It is fashionable for a New Yorker to attend two or three concerts at Tanglewood, but not very chic to say she's spent the weekend with a phonograph.

* * *

RECOGNIZING, then, that other people go to the festival out of ignoble motives, what can we say about ourselves, the true music lovers? Since we don't care about being fashionable or building a reputation for high culture, why don't we just stay home and listen to records?

A ... question. ... it can be answered by ... ties. Probably no one ... a radius of 100 miles is more enthusiastic about recorded music than the editors and staff engineers of *High Fidelity* magazine in Great Barrington. They not only make a living from it, they care for music for its own sake and have extensive record collections for their custom machines. Yet they go to Tanglewood every chance they get!

One of the reasons for their faithful attendance is that it helps them in their work. In their capacities as record critics they need a criterion, a norm for purposes of comparison. This, of course, is the ... performances. "High Fidelity" means faithfulness to the sound ... originally produced. ... regularly to concerts has the ... of impressing the live ... performance upon their minds so ... they have a standard by which to judge recordings.

* * *

THAT IS NOT the whole story, though, as *Hi-Fi Fidelity* staffers cheerfully admit. They go to Tanglewood because they enjoy concerts more than recordings and get more out of them.

This, despite certain obvious advantages of records. The recorded performance, for instance, is almost always better than the concert performance because movements or sections have been repeated again and again until they satisfied the conductor. Then too, records are far more convenient. You can ... just what you want to hear, ... when you want it and just as loudly as you want it. And not least of all for a music lover, records are much less expensive than concerts in the long run. An L.P. record will give perhaps 50 performances for the price of two concert tickets.

But all these undeniable advantages are outweighed, even in the minds of hi fi fanatics, by the advantages of live performances. For the dynamic range of a full orchestra cannot be captured and reproduced perfectly with even the best and most expensive instruments available now. The sound is distorted by the media through which it passes from the time it leaves the instruments to the time it reaches the listener's ear.

* * *

RECORDS COME in second in the matter of atmosphere and acoustics, too. While chamber music sounds natural enough in a living room—it was written to be played in a "chamber," after all—there is something a little unnatural, a little overpowering, about a symphony orchestra blaring away fortissimo through that screen under the book case. You can turn down the volume, of course, and in good sets you will still be able to hear all the instruments, but then it will no longer be a faithful reproduction of how the orchestra sounds to a listener sitting in front of it.

A concert has the additional advantage of enabling the listener to see the performers and identify the instruments with their sounds. Along this line, it also enables the listener to watch the conductor at work, an illuminating sight when he subordinates himself to the music and eschews the interpretive dance. High fidelity people, who don't like to be distracted from their listening, feel strongly on this last point.

* * *

DESPITE THE strides made by the recording industry in the last five years, then, records are not likely to crowd out live performances, in the opinion of some people who should know. From the standpoint of the music alone, concerts and records are complementary rather than mutually exclusive.

As for other standpoints, well, the live concert has advantages there, too. After all, who can summon up "darshan" by himself? Who can reproduce a panorama of Stockbridge Bowl and the mountains, green grass and trees, a cooling breeze and hundreds of beautiful women—all in his own living room?

Copland Opera at Tanglewood Aug. 2, 3

On Monday and Tuesday evenings, August 2 and 3, the opera department of the Berkshire Music Center will give the New England premiere ... the first Tanglewood ... of Aaron Copland's ... opera ... "The T... ed by th... an Assis... of ... summer school ... of ... Boston Symphony Orchestra since its founding under the direction of the late Serge Koussevitzky in 1940.

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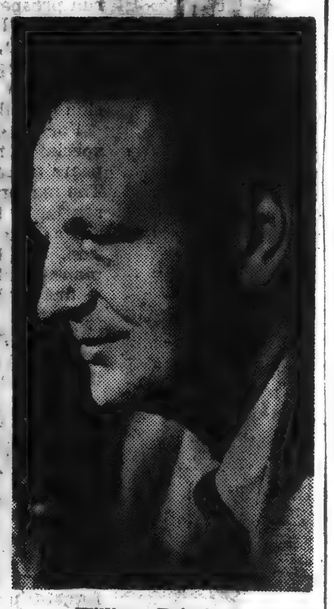
Jean Morel, French Conductor, Directs BSO in Shed Tonight

Nicole Henriot, French Pianist, Soloist This Evening—William Primrose, Violist, Returns to Tanglewood Tomorrow

Nicole Henriot
Pianist



William Primrose
Violist

TANGLEWOOD — Jean Morel, the distinguished French conductor, who is acting head of instrumental music and conductor of the student symphony orchestra at the Berkshire Music Center, will conduct the Boston Symphony Orchestra in the Music Shed at Tanglewood tonight at 8:30.

He will have as soloist, Nicole Henriot, who made her American debut as a pianist in 1948 with Charles Munch conducting the New York Philharmonic-Symphony Orchestra.

Tonight's program will include Prokofieff's Symphony No. 6, the Liszt Piano Concerto in E flat, Richard Strauss' tone poem "Don Juan" and the Edward Elgar "Enigma" variations.

Tomorrow's Program

Tomorrow afternoon at 2:30, Mr. Munch will conduct a program of Berlioz Overture to "Beatrice and Benedick," the same composer's "Harold in Italy," in which violist William Primrose will be the soloist, and the first Tanglewood performance of Symphony No. 2 by Ernest Toch, who is guest teacher of composition this year at the Berkshire Music Center.

As acting head of instrumental music and conductor of the student symphony orchestra, Jean Morel is the third person to head this department at the Berkshire Music Center since the school's establishment in 1940. Mr. Morel is head of the orchestra department and director of conducting classes at New York's Juilliard School of Music. Born in France, he began his musical studies with Isidor Philipp. His debut on the podium was made in a Diaghilev production of Stravinsky's ballet "Les Noces" in Paris. At 33 he succeeded Pierre Monteux as musical director and permanent conductor of the Orchestre Symphonique de Paris.

Coming to the United States by way of South America where he is a perennial favorite, Jean Morel joined the New York City Opera Company's conducting staff in 1944 and the Juilliard faculty in 1948.

'Little Miss Horowitz'

Christened the "Little Miss Horowitz" by the Boston Herald and "Frail Thunderer" by Time magazine, Miss Henriot has appeared many times with the Boston Symphony Orchestra in Boston, on tour and at Tanglewood since her American debut in 1948 with Mr. Munch. Born in Paris and studying at the Paris Conservatoire at the age of seven, Miss Henriot made her debut with the Pasdeloup Orchestra. Active in the resistance movement after the fall of France, Miss Henriot was able to continue her career and was the first French pianist heard in England after the Armistice.

William Primrose, tomorrow's soloist, was a member of the chamber music faculty of the Berkshire Music Center in 1947. Coming to Tanglewood directly from the Aspen Institute of Music in Aspen, Colo., where he is teaching this summer, Mr. Primrose has played with the Boston Symphony Orchestra on several occasions as well as having recorded with it. Born in Glasgow, Scotland, and educated at the Guildhall School of Music in London, his career began as a member of the London String Quartet.

In 1937 the new NBC Symphony Orchestra was being formed in New York for Toscanini and Mr. Primrose was asked to head the viola section which he did until 1942 when he left the orchestra to devote his time to solo engagements. Since that time he has toured most of the world, has been soloist with every major orchestra in this country, and was the only musician included on the honors list of the late King George VI when the Commander of the Order of the British Empire was bestowed upon him. Mr. Primrose's recording of the Berlioz' "Harold in Italy"—which he plays at Tanglewood Sunday—was the best-selling classical record of 1953.

HEMIDEMISEMIQUAVERS: The Berkshire Music Festival is transferring its Friday night chamber orchestra concerts to the Shed, if it rains. Thus listeners who buy admission to the lawns will have shelter in case of a downpour. . . . Ernst von Doh-

Berkshire Festival

Tanglewood, Lenox, Mass.
Today, 2:30 Boston Symphony Orchestra, conductor, Charles Munch; soloist, William Primrose, violist. Overture to "Beatrice and Benedick"; Symphony No. 2 ("Harold in Italy," Berlioz. Symphony No. 2, Op. 16, Bartok. Tuesday, 8 p.m., Op. 73, Toch. Theatre-Concert Hall, Music Center Opera Department. There are three one-act operas: "Amelia Goes to the Ball" (Vecchi); "The Princess and the Pea" (Hindemith), and "The Juggler of Our Lady" (Toch). Wednesday, 8:30 p.m., Theatre-Concert Hall, Tanglewood String Quartet. Quartet in B flat ("Hunt"), K. 458, Mozart. Quartet No. 4 (first performance in United States), Bloch. Quartet in G major, Op. 18, No. 2, Beethoven. Friday, 8:30 p.m., Music Shed, Boston Symphony Orchestra, Boston Symphony Chamber Players, Charles Munch, conductor, Doriot Anthony, flutist. "The Spider's Feast," Roussel; Flute Concerto, Ibert; Serenade for Eight Winds, K. 388, Mozart; "Paris" Symphony, K. 297, Mozart. Saturday, 8:30 p.m., Music Shed, Boston Symphony Orchestra, Charles Munch, conductor. "Romeo and Juliet," dramatic symphony, with Festival Chorus of Berkshire Music Center students and soloists, Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone. Sunday, Aug. 1, 2:30 Boston Symphony Orchestra, Richard Burgin conducting; soloist, Ruth Posselt, violinist. American Festival Overture, Schuman; Fantasia on a Theme by Thomas Tallis, Vaughan Williams; Violin Concerto, Khatchaturian; Symphony No. 2, Sibelius.

BERKSHIRE FESTIVAL
TANGLEWOOD
LENOX, MASS.

TODAY, 2:30 P. M., Music Shed, Boston Symphony Orchestra conducted by Charles Munch; William Primrose, violist.
Overture to Beatrice and Benedict: Berlioz
Harold in Italy ..... Berlioz
Symphony No. 2 ..... Toch
TUESDAY, 8:30 P. M., Theatre-Concert Hall, Students of the Berkshire Music Center.
Three one-act operas: Vecchi's L'Amfiparnaso; Hindemith's Hin und Zurueck; Toch's The Princess and the Pea.
WEDNESDAY, 8:30 P. M., Theatre-Concert Hall, The Gallet String Quartet.
Quartet in B flat (K. 458) ..... Mozart
Quartet No. 4 (U. S. premiere) .. Bloch
Quartet in G, Op. 18, No. 2 .. Beethoven
FRIDAY, 8:30 P. M., Theatre-Concert Hall, Chamber Orchestra conducted by Munch; Doriot Anthony, flutist.
The Spider's Feast ..... Roussel
Flute Concerto ..... Ibert
Serenade for Eight Winds (K. 388); Paris Symphony (K. 297) ..... Mozart
SATURDAY, 8:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Munch; Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone and Festival Chorus of Berkshire Music Center students.
Romeo and Juliet ..... Berlioz
NEXT SUNDAY, 2:30 P. M., Music Shed. Boston Symphony Orchestra conducted by Richard Burgin; Ruth Posselt, violinist.
American Festival Overture .... Schuman
Fantasia on a Theme by Thomas Tallis ..... Vaughan Williams
Violin Concerto ..... Khachaturian
Symphony No. 2 ..... Sibelius

U. S. Premiere Given During Fourth Week at Tanglewood

The fourth week of four Berkshire Festival concerts at Tanglewood, Lenox, compromises a program of chamber music by the Griller String Quartet, including the first U. S. performance of Ernest Bloch's Quartet No. 4, on the 28th in the Theatre-Concert Hall.

A program of Roussel, Ibert and Mozart will be performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, on the 30th in the Theatre-Concert Hall. Berlioz' dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, conducted by Charles Munch, will be on the 31st in the Music Shed.

The Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, will present a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, on Aug. 1 in the Music Shed.

The complete programs are:

Wednesday, July 28, 8.30 p. m.—Theatre-Concert Hall, Chamber Music: MOZART: Quartet in B flat ("Hunt"), K. 458; BLOCH: Quartet No. 4 (United States premiere); BEETHOVEN: Quartet in G major, Op. 18, No. 2—THE GRILLER STRING QUARTET (Sidney Griller, Jack O'Brien, violins; Phillip Burton, viola; Colin Hampton, 'cello).

Friday, July 30, 8.30 p. m.—Theatre-Concert Hall, Chamber Orchestra: ROUSSEL: "The Spider's Feast;" IBERT: Flute Concerto—with Doriot Anthony as soloist; MOZART: Serenade for Eight Winds, K. 388—with Ralph Gomberg, Louis Speyer, oboes; Gino Cioffi, Manuel Valerio, clarinets; James Stagliano, Harry Shapiro, French horns; Sherman Walt, Ernst Panenka, bassoons; MOZART: "Paris" Symphony, K. 297.

Charles Munch, conductor Saturday, July 31, 8.30 p. m.—Music Shed, Boston Symphony Orchestra: BERLIOZ: "Romeo and Juliet," dramatic symphony, with Festival Chorus of Berkshire Music Center students, and soloists Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone.

Charles Munch, conductor Sunday, Aug. 1, 2.30 p. m.—Music Shed, Boston Symphony Orchestra: SCHUMAN: American Festival Overture; VAUGHN WILLIAMS: Fantasia on a Theme by Thomas Tallis; KHATCHATURIAN: Violin Concerto—with Ruth Posselt as soloists; SIBELIUS: Symphony No. 2.

Richard Burgin, conductor

This week end's Music Shed concerts by the Boston Symphony Orchestra are: Saturday: Prokofieff: Symphony No. 6; Liszt: Piano Concerto in E flat—with Nicole Henriot as soloist; Strauss: "Don Juan;" Elgar: "Enigma" Variations—Jean Morel, guest conductor.

Sunday Berlioz: Overture to "Beatrice and Benedick;" Berlioz: "Harold in Italy" symphony—with William Primrose as viola soloist; Toch: Symphony No. 2—Charles Munch conductor.

Tickets are available at the Tanglewood box office for all Festival concerts and reservations may be made by telephoning Lenox 600.

50 From U. N. Arrive On 5th Annual Visit

Fifty United Nations representatives from 21 foreign lands were enjoying their second day in the country today as guests on the fifth annual weekend visit to Berkshire County, courtesy of Pittsfield's Workshop of World Understandng.

The group, bringing to more than 300 the number of U.N. people similarly entertained here since 1950, arrived in the city last night, and today and tomorrow they will be guests at Tanglewood for the Boston Symphony Orchestra concerts.

There are no repeaters—that is, all the guests are making the tour for the first time. They are staying in 24 private dwellings, and five cooperative houses. Their visit is strictly social, with no business meetings scheduled.

From 21 Nations

The visitors, mostly "white collar" U.N. employes, come from the following countries: India, Ecuador, Australia, Norway, England, France, Yugoslavia, China, Mexico, Denmark, Netherlands, Egypt, Indonesia, Ethiopia, Thailand, Scotland, Switzerland, Peru, Great Britain, Turkey and Czechoslavakia.

The entire group, guests and hosts, will attend a picnic at Tanglewood tomorrow. Arrangements for the program were made by Mrs. Frederick M. Myers, chairman of the hospitality committee, assisted by Mrs. Jack R. Meador, Mr. and Mrs. Donald Mack, and Mrs. Donald McKenzie. The Workshop organized the visit, and was helped by the WSCS of the First Methodist Church, and the Pittsfield Rotary Club.

The majority of the U.N. visitors are experts in social and international matters. Many lasting friendships have been formed on past trips, and it is hoped the same thing will hold true this time.

Hosts Listed

Berkshire persons who have provided housing space for the visitors are: P. W. Neurath, James E. Breslin, Harold H. Burkart, Nathan C. Horwitt, Richard B. Kaufman, David Keeney, Donald R. Mack, Jack Meador, William Ringlee, Fred M. Myers, Mrs. L. G. Robbins, David Sklar, John B. Skole, Modestino Criscitiello, George H. Halsey, Henry Whiting, Mrs. Brace W. Paddock, George M. Shipton and Mrs. Edward D. Renouf. People are also staying at the Castle, 66 Club, Variety House, Judy-Ann, and the 81 Club.

The visit will terminate tomorrow evening when the guests board a train at Stockbridge for the return trip to New York.

"THE PRINCESS AND THE PEA" AT TANGLEWOOD

The K[illegible] (Falk)

A scene from Ernst Toch's one-act opera, which will be part of a triple-bill on Tuesday night.

N.Y. Times July 25, 1954

A MASS BY HAYDN HEARD AT LENOX

Little Known 'Nelson' Work Is Sung at Berkshire Festival by Chorus, Solo Quartet

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., July 23—The tenth program of the Berkshire Festival given on Friday night in the concert theatre, Tanglewood, began with a Handel Concerto Grosso and the Haydn "Military" Symphony. Haydn, conducted very effectively by Charles Munch. It ended with a work little known and a performance little less than sensational of the Haydn "Nelson" Mass, performed by the Festival Chorus, with an admirable solo quartet magnificently conducted by the choral director of the Festival, Hugh Ross.

This work was, to many of us, a revelation of a side of Haydn's genius that is little known as his Masses are seldom performed at public concerts. Perhaps the 'Nelson" Mass has a special power because of the event that appears to have inspired it. This was Nelson's victory of the Battle of the Nile. The music bears strong witness to Haydn's feelings when he composed it.

His admiration of England and Nelson's prowess is well known. The Mass is a militant declaration of the faith. The music floods from the composer's pen, and is of unfailing strength and exuberance from beginning to end.

Rejoicing of Multitudes

It is the rejoicing of multitudes. It makes such a constant employment of the chorus that the voice parts, brilliant and significant as occasionally they are in themselves, have almost the character of an obligato to the great choral current of the music. They are interwoven with the chorus and seldom appear in contrast to its declaration.

It might well prove that in the passages of profound pathos, such as the Incarnatus, the depths of sorrow and lamentation are not touched; it sweeps forward, with hardly time for pathos. The whole picture is one of power and affirmation.

The orchestral part is extremely significant in its coloring and dramatic accentuation as well as in the sonorous support of the voice. The whole work has a unity that makes its progress irresistible. This is no gentle "Papa Haydn" that we hear in this music; it is a singer of battles.

Miss Farr Meets Tests

The performance was conspicuous equally for its finish and clarity, its tonal resonance and fine shading and its power. The soloists were Naomi Farr, soprano; Beatrice Krebs, contralto; Marvin Worden, tenor, and Thomas Stewart, bass.

The solo soprano has to sing brilliant and difficult coloratura passages, as well as those of more declamatory nature, covering a wide range and necessitating exceptional variety of style. Miss Farr met these tests with technical brilliancy and exciting emotion. In many solo passages she seemed to lead the chorus as one who advanced before the hosts.

The fine intelligence and feeling that Mr. Stewart manifested were companioned by Miss Krebs' highly competent performance and by the few solo passages of Mr. Worden.

But at the base of all this was Mr. Ross' superb authority, control, fire and imagination in his direction of singers and orchestra and the flaming enthusiasm with which he unified the entire interpretation into one of the most brilliant and authoritative choral performances that we have heard in a long time.

[a14]

The Eagle Saturday Features

Tanglewood: Struggling for Survival

By John G. W. Mahanna

This is the second of four articles on the early history of the Berkshire Symphonic Festival, taken from the official records of the organization that established the famed symphony concerts in the Berkshires 20 years ago.

* * *

THE PEOPLE of Berkshire County were made the judge and jury for the future success of the Berkshire Symphonic Festival after the introduction here of symphony concerts "under the moon" in 1934.

Miss Gertrude Robinson Smith of Stockbridge, who spearheaded the drive in the spring and early summer of 1934 to bring outdoor concerts to the county, made it clear that *only* "team work" among Berkshire residents would make the Festival idea, proposed by Dr. Henry Hadley, a success.

Encouraged with only a deficit of $413.30 after the first year's concerts, the board of trustees, leaning on the generosity of the Festival underwriters, were determined more than ever to make the Berkshires another Salzburg.

* * *

ALSO ENCOURAGING to the Festival workers planning the 1935 event was the report, late in 1934, that the government had granted tax exemptions on all concert tickets. It proved to be a good selling point. Although the word was late in arriving from government officials, the nearly 6,000 persons who attended the first year's concerts were promptly notified of the action. Only 31 persons asked for a return of the tax. It totaled $29.10.

* * *

REVIEWING the 1934 season at a round-up meeting of the Festival board, Dr. Hadley, the conductor of the 65 men of the New York Philharmonic Orchestra, informed the group that any criticism of the first year's program was not to be leveled at him.

Dr. Hadley made it clear that the first programs were "not altogether an index of my taste and whatever skill I possess in program building," but rather "a temporary yielding to the popular suggestions of the first patrons of the Berkshire Festival."

August nights, especially late in the month, Miss Robinson Smith approached Mrs. Charles Guggenheimer, the chairman of the Stadium concerts in New York, with a suggestion that perhaps the New York musicians would be able to come earlier to the Berkshires in 1935. It was a good try, but Mrs. Guggenheimer found it impossible to advance the Stadium concerts to suit the Berkshire audiences.

The estimated budget for the 1935 Festival was set at $14,637.50, an increase of about $3,000 over the first year. Officials hoped to obtain $7,500 from patrons, $5,000 from sustaining members, $1,000 from program advertising and $500 from the food concession.

The Festival went into high gear by Christmas of 1934. A total of 1,500 announcements were mailed from Stockbridge; oil companies offered to include the Festival site on road maps; the Berkshire Hills Conference continued plugging the concerts and tour books were prepared for visitors to the county.

* * *

FOR SOME of the Festival officials, the Berkshires were no longer just a place to spend the summer. There was work to be done. Regular meetings were held in the Berkshires throughout the fall and winter. A few were held in New York.

During the winter, the board employed a New York newspaperman, Elmore Leffingwell, who was engaged to handle national publicity. He agreed to write two releases a week for 250 metropolitan newspapers and contribute special articles to magazines.

* * *

ON TOP OF THIS, a Festival stamp, showing a pine tree at one side, with the Berkshire Hills in the background and the moon above, gave the concerts more publicity. The Festival ordered a half-million stamps at a cost of $230. They sold for 10 cents a sheet.

New faces started to appear on the Festival scene. William Miles took over as director of the Berkshire Playhouse, succeeding F. Cowles Strickland. Mr. Miles offered to assist in many ways, particularly in bringing to the Playhouse a name star for Festival week. He engaged Ethel Barrymore to appear in "Déclassée." Ted Shawn promised an attractive program at his Jacob's Pillow Dance Festival; the South Mountain Quartet in Pittsfield and the Gordon String Quartet in Falls Village, Conn., scheduled afternoon concerts before the evening Festival programs.

came with the announcement that a huge tent had been rented instead of taking out rain insurance. The tent was capable of seating 3,000 people. It was to be used only in case of rain, because the officials wanted to keep to the original plan—to hold concerts out-of-doors "under the moon."

* * *

PLANS WERE progressing pretty smoothly until mid-July when the Festival felt its first serious blow. Miss Robinson Smith had been called suddenly to Europe to be with her mother after the death in France of her uncle, Count Vincent de Wierzbicki, a French Army officer, who had lectured frequently in the United States.

* * *

UNDAUNTED by the sudden turn of events, the Festival president methodically put her house in order for the period covering her absence from the Berkshires. She appointed the vice-president, Mrs. Carlos M. deHeredia, to assume the duties of acting president, and named George W. Edman to be chairman of a co-ordinating committee to continue the Festival plans. Before sailing from New York, she left detailed instructions for the officers and committees to follow.

The show went on. Invitations were extended to the six New England governors to attend the opening concert but only two accepted—Governor James Michael Curley of Massachusetts and Governor Theodore Green of Rhode Island.

ETHEL BARRYMORE, who starred in "Déclassée" at the Berkshire Playhouse in Stockbridge during Festival week in 1935, attended an afternoon concert at the Hanna farm with the Playhouse director, William Miles, who was spending his first summer in the Berkshires, after succeeding F. Cowles Strickland.

MOVING INDOORS after listening to concerts in the center of a horse show ring at the Hanna farm at Interlaken for two years, this audience enjoyed the first concert by the BSO, with Dr. Serge Koussevitzky conducting, in a huge tent erected on the grounds of Mrs. Margaret Emerson's Lenox estate, Holmwood, in 1936.

Smith sent letters to all of them stating:

"Within a few days you will receive either a telegram or telephone call, asking you to come to a meeting of great importance."

The letter also explained Dr. Hadley's resignation and prepared the "local chairmen" for the "hurry call" to attend a meeting in Stockbridge.

* * *

THEN THE announcement came, telling the world that the Boston Symphony Orchestra, with Dr. Koussevitzky conducting, would be at the 1936 Festival on Aug. 13, 15, and 16. Lenox immediately strung a banner with the dates across its Main Street.

Festival could be held at her estate, Holmwood, located between Lenox and Stockbridge. Mrs. Emerson offered the entire property to the Festival and plans went forward.

In a few days, Joseph Franz started moving equipment from the Hanna farm to Holmwood. A huge tent, measuring 120 by 230 feet, arrived on the grounds to shelter the audience and orchestra for the 1936 series. The tent accommodated 3,500 people and cost $750 to rent.

Dr. Koussevitzky registered complete satisfaction with the new Festival site upon his arrival in the Berkshires. He was the guest during the concert series of Miss Robinson Smith, along

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JUNE 15 was the deadline set to enroll 1,500 sustaining members. The pressure was on once again. After the winter months there were only 440 sustaining members on the books of the Festival and only 26 patrons.

When the deadline date rolled around, the membership drive fell short of its goal. Only $5,000

and Ted Shawn and his men dancers were booked to appear at the Festival grounds on the morning of Aug. 10. ("Artistically, the two performances were successful," the Festival records revealed, "but financially, they were not so good.")

Hanna farm in 1935. The portable structure was moved the following year to Holmwood for the third annual concerts of the Berkshire Symphonic Festival Inc. At left is the late John C. Lynch of Stockbridge, first treasurer of the Festival, and in the center, talking with an unidentified man, is Henry W. Dwight, president of Housatonic National Bank, Stockbridge, a member of board of trustees.

for renewals of memberships. The immediate response was gratifying. On Feb. 13, 1936, the Berkshire Symphonic Festival Inc., and the Boston Symphony Orchestra's trustees entered into their first agreement.

sessions.

The parking areas at Holmwood were a great improvement over the facilities at the Hanna farm. Sheriff J. Bruce McIntyre succeeded Captain Fred Todd in handling the [illegible]

Dr. Hadley made it clear that the first programs were "not altogether an index of my taste and whatever skill I possess in program building," but rather "a temporary yielding to the popular suggestions of the first patrons of the Berkshire Festival."

He likewise explained that the

pear in "Déclassée." Ted Shawn promised an attractive program, at his Jacob's Pillow Dance Festival; the South Mountain Quartet in Pittsfield and the Gordon String Quartet in Falls Village, Conn., scheduled afternoon concerts before the evening Festival programs.

Owen Johnson was unable to

instructions to the ushers and committees to follow.

The show went on. Invitations were extended to the six New England governors to attend the opening concert but only two accepted—Governor James Michael Curley of Massachusetts and Governor Theodore Green of Rhode Island.

Added to

THEN THE announcement came, telling the world that the Boston Symphony Orchestra, with Dr. Koussevitzky conducting, would be at the 1936 Festival on Aug. 13, 15, and 16. Lenox immediately strung a banner with the dates across its Main Street.

In order to give the Festival

Conductor for the July series. The tent accommodated 3,500 people and cost $750 to rent.

Dr. Koussevitzky registered complete satisfaction with the new Festival site upon his arrival in the Berkshires. He was the guest during the concert series of Miss Robinson Smith, along with Ernest Dane, BSO pianist

gram, he added, "completely vindicated my judgment and convinced me that only the greatest works of the masters should be presented on these programs."

* * *

IN CONCLUSION, the conductor informed the Festival board that while he welcomed suggestions for the 1935 concert programs, he wanted a free hand in selecting the works to be given by the "bigger and better orchestra."

After hearing from the man who dreamed up the Festival idea, the board members went ahead with plans to place the Festival on a business basis. Their first move was to set up an office in the Stockbridge Associates' building in Stockbridge, and to hire a full-time executive secretary, Miss Elizabeth Downing. Her first function was to increase the mailing lists.

* * *

HAVING IN mind the cool

JUNE 15 was the deadline set to enroll 1,500 sustaining members. The pressure was on once again. After the winter months there were only 440 sustaining members on the books of the Festival and only 26 patrons.

When the deadline date rolled around, the membership drive fell short of its goal. Only $6,000 of the $14,657 budget had been raised. In the meantime, the Junior League of Pittsfield came into the picture, offering to take over the food concessions with the agreement that 50 per cent of the net proceeds would go to the Festival. The proposition was accepted.

Renewing her efforts to reach the goal of 1,500 sustaining members, Miss Robinson Smith ordered "full steam ahead" in a letter to her co-workers. Within a few days, the drive chairmen were notified that the concerts would be held "rain or shine" on Aug. 8, 10 and 11, a decision that

an violinist at South Mountain; and Ted Shawn and his men dancers were booked to appear at the Festival grounds on the morning of Aug. 10. ("Artistically, the two performances were successful," the Festival records revealed, "but financially, they were not so good.")

* * *

NEWSPAPERS and radio stations made much of the fact that two New England governors were to attend the opening concerts. The two chief executives, accompanied by staff members and friends, occupied adjoining boxes.

At intermission, Dr. Hadley invited the two governors to the stage where he introduced them to the audience. Governor Green expressed his appreciation for the arts and congratulated the Festival on the concert plan being developed in the Berkshires.

* * *

GOVERNOR CURLEY was in his glory. He was so taken with the plan, he told the audience, that upon his return to the State House he would "direct the proper authorities to allocate $5,000 to help aid the Berkshire Festival." (The $5,000 was never forthcoming, but the governor's message was given widespread publicity.)

The Massachusetts governor, in formal evening attire, was thoroughly enjoying the spotlight. After drawing thunderous applause from the audience after his offer of monetary assistance, Governor Curley read to the crowd greetings from "Salzburg in the Old World" to "Salzburg in the New," sent by Max Reinhardt in Austria.

* * *

THE BERKSHIRE Musical Assn. chorus of 200 voices appeared in the opening concert, singing Beethoven's "Eroica," under the direction of Horace Hunt of Dalton.

At the next concert, Richard Hale, popular actor at the Berkshire Playhouse, sang the baritone solo in the coronation scene from "Boris Goudonoff." As soon as he finished, Mr. Hale was whisked away to the Playhouse in time for his entrance in Ethel Barrymore's starring vehicle, "Déclassée."

Headlining the final concert was pianist Rudolph Ganz, who played Tchaikovsky's Concerto in B Flat Minor.

* * *

ATTENDANCE at the opening concert broke all records, but the coordinating committee felt that Dr. Hadley's program was not up to his usual standard. Because of this, the committee

A FAR CRY from the box office at Tanglewood today is this box office on the grounds of the Hanna farm in 1935. The portable structure was moved the following year to Holmwood for the third annual concerts of the Berkshire Symphonic Festival Inc. At left is the late John C. Lynch of Stockbridge, first treasurer of the Festival, and in the center, talking with an unidentified man, is Henry W. Dwight, president of Housatonic National Bank, Stockbridge, a member of board of trustees.

claimed the gate receipts suffered materially at the two remaining concerts.

The Festival officials also began to hear other complaints. The plumbing fixtures didn't function too well at the Hanna farm the second year; someone made off with two cases of beer from the Junior League concession and rain on the final night caused many motorists some anxious moments in trying to drive out of the muddy parking lot.

When the curtain was drawn on the second Festival season, the publicity agent was among the first to utter "constructive criticisms" for the board to consider before going ahead with plans for a third season.

* * *

MR. LEFFINGWELL, who handled all of the press relations, gathered from the music critics who came here for the concerts, that the programs "might have been better selected" and that "the leadership could have been improved upon."

He observed that the music-loving public had reached a point in America where it likes "leavened programs" or "balanced selections." The public, he reported, demands various interspersed numbers representing the best in "modern American music."

Supporting Mr. Leffingwell's criticism of the 1935 series, Mr. Edman, reporting for the co-ordinating committee, said that if the Festival is to maintain its position and standards, it must another year secure, if possible, an outstanding orchestral unit like the Detroit, Boston or Cleveland Symphony.

A few days later on Sept. 23, 1935, Dr. Hadley in a letter to Mr. Edman, clerk of the board, submitted his resignation to the Festival board. "I have made other plans which will preclude my being with you in 1936," he wrote.

* * *

THREE DAYS before his resignation was received, the board of trustees had voted to engage "either an established orchestra, or part thereof."

* * *

OVERTURES were made to the Cleveland Symphony Orchestra by Mrs. Elisabeth C. T. Miller, who owned the Hanna farm. Mrs. Miller, who lived in Ohio for many years, made an attempt to engage the 80 musicians of the Cleveland orchestra with Artur Rodzinski conducting.

However, she was unable to come to an understanding about the price for a series of concerts here until sometime later when the Cleveland board was scheduled to meet.

In the meantime, the clerk of the Festival board, Mr. Edman, contacted George E. Judd, manager of the Boston Symphony Orchestra, and a meeting was arranged between them, John C. Lynch, treasurer of the Festival and Miss Robinson Smith at the Dugway in Stockbridge.

Following a long discussion, Mr. Judd made arrangements in Boston for Miss Robinson Smith to confer with the musical director of the BSO, Dr. Serge Koussevitzky, about the Festival plans.

* * *

IN A FEW DAYS the Festival was off for Boston to talk with the maestro. Her appointment was for 15 minutes, but they conferred for nearly two hours.

Beaming with enthusiasm over the success of her initial visit with Dr. Koussevitzky, Miss Robinson Smith returned to Stockbridge, called a meeting of the board and reported that Dr. Koussevitzky was interested in conducting in the Berkshires and that the BSO trustees were interested in considering the proposal to have their musicians play at the Festival.

Many details had to be worked out. The fee for the conductor and orchestra to appear at three concerts over a four-day period would be $9,000. The Festival had to meet the expenses for board and lodging for the musicians, and the cost of transportation from the hotel to the Hanna farm and return. Dr. Koussevitzky had expressed the wish to the Festival president that the concerts would be held in an auditorium, but he was willing to conduct temporarily in a tent. The Festival officials were faced with a big task, but their enthusiasm never faltered.

THE WHOLE PLAN was scheduled to be presented to the Boston Symphony Orchestra trustees on Oct. 9. A tentative budget of $16,037.50 was drawn up. On Oct. 10, Mr. Judd informed the Festival that the BSO trustees had approved the proposal. Public announcement was delayed until the musicians were told of the plan.

Careful not to reveal the BSO contract to even the advisory board members, who were scattered within a 50-mile radius of Stockbridge, Miss Robinson

for another concentrated drive for renewals of membarships. The immediate response was gratifying. On Feb. 13, 1936, the Berkshire Symphonic Festival Inc., and the Boston Symphony Orchestra's trustees entered into their first agreement.

By May 4, 1936, 50 per cent of the budget was raised through the sale of tickets.

* * *

A CHANGE in the ownership of the Hanna farm, scene of the first two series, precipitated a change in the location of the 1936 Festival. Mr. Edman contacted Mrs. Margaret Emerson, the former Mrs. Alfred Gwynne Vanderbilt, with the hope that the

Church for individual practice sessions.

The parking areas at Holmwood were a great improvement over the facilities at the Hanna farm. Sheriff J. Bruce McIntyre succeeded Captain Fred Todd in handling the heavy traffic and policing of the grounds. He was assisted by members of the American Legion posts in the area.

A record-breaking crowd of 4,500 music lovers gave a thunderous welcome to Dr. Koussevitzky and the Boston Symphony Orchestra that first weekend. It began to look as though the Festival would soon get out of the red and into the black.

RUTH POSSELT, celebrated Boston violinist, who will play in the Khachaturian Violin Concerto with the Boston Symphony Orchestra in the Music Shed in Tanglewood, Lenox, on Sunday afternoon, Aug. 1.

Berkshire Festival:

Haydn Music Special Treat

By MILES KASTENDIECK.

TANGLEWOOD, Lenox, Mass., July 24.—Rediscovering Haydn turned out to be the special treat of the opening concert of the third weekend of the Berkshire festival in the theatre-concert hall last night.

Hearing his "military" symphony (No. 1000) and his "Nelson" Mass on this occasion was nothing short of a revelation, especially since neither is too well known.

The symphony is a gay, almost exotic work. The music suggests that war could hardly be taken seriously when cheerfulness is always breaking in.

Since Charles Munch conducted the score with a lustiness equaled only by the music, the effect on the audience was electrifying. Trumpets and drums may have contributed, to say nothing of cymbals and the triangle, but the vitality lay within the score itself.

Spirited Living

The Mass gave the impression of burning faith last night. Part of this arose from the crisp performance it received under the direction of Hugh Ross. Part came from the spirited singing of the soloists and chorus.

The festival chorus thoroughly distinguished itself in point of attack and freshness of voice.

As the chief soloist the soprano Naomi Farr caught attention for agility of voice in negotiating difficult passages and for attention to style.

She was most ably supported by Beatrice Krebs, contralto, Marvin Worden, tenor and Thomas Stewart, bass. All concerned had been admirably prepared.

The concert began with Handel's Concerto Grosso for strings, opus 6, No. 4, conducted by Munch. The performance could have had less virtuosity and more precision. If the full sweep of the music did not come through, its solid grandeur did.

'Nelson' Mass of Haydn Is Featured at Tanglewood

By Jay S. Harrison

LENOX, Mass., July 24.—The mutual fervor that washes over the emcies and Agnus Dei, the first concert of the Berkshire mass as a whole tends to labor Music Festival's third week end the more aggressive elements of of music-making activities, held expressivity to the point where last night in Tanglewood's the law of diminishing returns theater-concert hall, emerged as begins to take its toll.

something of a salute to Franz For the occasion, Mr. Ross Josef Haydn. Featured were the had selected from the student Austrian composer's "Nelson" ranks of Tanglewood the solo-mass in D Minor and his ists, Naomi Farr, soprano; "military" symphony, No. 100, Beatrice Krebs, contralto; Marin G Major, the former con- vin Worden, tenor, and Thomas ducted by Hugh Ross, the latter Stewart, bass. He had also with Charles Munch in charge brought together his Festival of the Boston Symphony forces. Chorus, which in common with Georg Frideric Handel's Con- most student units, worked with certo Grosso Op. 6, No. 4, in A out the ultimate in refinement Minor, played before an audi- or sophistication. Indeed, the ence of some 2,250, was the entire performance was no program's opening number. model of perfection, though it

Haydn's "Nelson" mass, partly did provide some ringing and inspired by the English sea- lustrous choral singing, and hero's victory at the Nile, is a the featured male solo- stirring, broad-scaled and prob- ists, at least, a host of lovely lematic work. Its canvas is a and colored phrases.

large one, its sentiments grand Boston Symphony and sweeping. Nowhere is it Previously, Mr. Munch and the petty or coyly religious; nowhere orchestra had offered a snappy does it bleat or make weak reading of the "Military" sym- sounds. Not a note of it, in fact, phony and a rather sodden one is less than vital. And not a mo- of the Handel Concerto Grosso. ment of its score could have been The conductor has obviously set down by a citizen less rugged come to the realization that the than Haydn himself. former work's so-called Turkish

Too Supercharged effects—consisting of thumped

Despite these several and sig- bass drum, cymbals and triangle nificant virtues, however, I found —are pleasantly hilarious to the piece (and its performance) modern ears, and he is thus somewhat short of engrossing. lavish in their proclamation. Ad- In all, the "Nelson" mass is too ditionally, he hears the sym- consistently supercharged, too phony as a bouncy one, as a re- blatantly militant to effect a sult of which some of the work's really touching rendering of the themes fairly jiggle off the Latin text. It is undone by its own stage. It was, in sum, a brand unyielding power, which makes of hearty fun and a contrast each new episode distressingly ideal to the calm and balmy similar to its preceding com- concerto.

panion. And while there is no denying the poignancy and

N.Y. Herald-Tribune

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The Eagle *Saturday Features*

SUNDAY MORNING spectators at the chamber-music concerts given by Berkshire Music Center students are just as informal as other Tanglewood audiences. Here photographer Clemens Kalischer shows intent pair.

SUNDAY AFTERNOON chamber music concerts long have been a [illegible]

PITTSFIELD STUDENTS at the Community Music School played for Kalischer the shepherd's pipes they made under the direction of their teacher, Miss Martha Poncy of Lenox. At left is Kay Smith, daughter of Mr. and Mrs. Herbert F. Smith, 90 Westchester Ave., Pontoosuc Lake. Her fellow piper is Priscilla Fleeman, daughter of Dr. and Mrs. J. H. Fleeman of 64 Commonwealth Ave.

Kalischer by Tanna

SUNDAY AFTERNOON chamber music concerts long have been a Pittsfield feature at South Mountain. Part of a typical audience is framed here in arches of Music Temple. At left, Mrs. William Willeke, director.

MUSICAL VIGOR is shown by Emanuel Balaban, head of coaching and repertoire in the Berkshire Music Center's opera department, as he reads a score written by Julia Perry. Miss Perry, at the piano, studied composing three consecutive years at Tanglewood.

Photos by Kalischer

SEVEN YEARS ago a young Bavarian who had fled Hitler got a job in the New York City offices of the French Press Agency. He was an all-round helper, reporter and translator of French into export cablese.

Clemens Kalischer, then in his mid-twenties, had learned English and gone to night school after arriving in the United States at the end of 1942 with his parents. He also studied art at Cooper Union.

* * *

ONE DAY, the news agency needed a newsman to do a full-fledged photo report. In the emergency, the boss remembered hearing that Kalischer had been fiddling with a box camera and had shown a few samples of photos to co-workers. He got the rush assignment, did it well and was so excited he quit his job and on the spot became a free-lance photographer.

* * *

LIVING IN Stockbridge the past three years, fulfilling a long desire to leave cities behind, Kalischer has snapped out a national reputation. Newspapers and magazines print his photographs from coast to coast. He maintains studio and darkroom space in New York, but shuns it in the summer.

The four large photographs here are part of Kalischer's July-August exhibition at the Berkshire Museum on the theme "Music in the Berkshires." There are 70 prints in all. No fussy technician or gadgeteer, Kalischer uses a Rolleiflex, keeps his only other camera (a Leica) on the shelf most of the time.—R.B.K.

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TIGHT BINDING

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 7) and Lenox (via Routes 7 and 20 center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls village; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 43 between Hudson and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20, the village of Lee

Berkshire Music Calendar

Summer Theaters and the Dance

Plus Festival of Contemporary Arts

—The Berkshire Eagle, Pittsfield, Mass., July 24, 1954

Tomorrow	Sunday, August 1	Sunday, August 8
Tanglewood Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program. Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, William Primrose. *Overture to "Beatrice and Benedick"* *Berlioz* *"Harold in Italy", Symphony (with Viola Solo)* *Berlioz* *Symphony No. 2* *Toch* Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.	**Tanglewood** Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program. Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Richard Burgin; soloist, Ruth Posselt. *American Festival Overture* *William Schuman* *Fantasia on a theme by Tallis* *Vaughan Williams* *Concerto for Violin* *Khachaturian* *Symphony No. 2* *Sibelius* Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.	**Tanglewood** Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program. Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti. *Overture to "Alceste"* *Gluck* *Violin Concerto* *Beethoven* *Symphony No. 4* *Brahms* Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.
Music Mountain Berkshire Quartet, 4 p.m. Guest artist, Ward Davenny. *Quartet in C Minor, Opus 51* *Brahms* *No. 1* *Piano Quartet in E Flat* *Mozart* *Quartet in F Major, Opus 135* *Beethoven*	**Music Mountain** Berkshire Quartet 4:00 p.m. *(Program to be announced)*	**Music Mountain** Berkshire Quartet, 4:00 p.m. *(Program to be announced)*
Monday, July 26 **Berkshire Playhouse** Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Gaye Jordan and William Roerick in *"Madam, Will You Walk"*	**Monday, August 2** **Berkshire Playhouse** *"Traveler's Joy"* **Tanglewood** Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special ticket required. *"The Tender Land"* *Copland*	**Monday, August 9** **Berkshire Playhouse** Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in *"The Iron Gate"*
Tuesday, July 27 **Malden Bridge Playhouse** Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m. *"The Country Girl"* **Tanglewood** Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program. *There and Back* *Hindemith* *"L'Amfiparnasso"* *Vecchi* *"The Princess and the Pea"* *Toch* **Folk-Music Workshop** Festival concert, Lenox Library, 8:30 p.m. Suzy Mann, continental singer, and Irmgard Carle, guitar-recorder. *"From the Plains of the Pusta to the Highlands of the Seine"*	**Tuesday, August 3** **Malden Bridge Playhouse** Opening night, performances every evening through Sunday. Curtain time 8:45 except Sunday at 7 p.m. *"The Silver Whistle"* **Tanglewood** Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required. *"The Tender Land"* *Copland* **Folk-Music Workshop** Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist. *"20th Century Troubadour"*	**Tuesday, August 10** **Malden Bridge Playhouse** Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m. *"The Love of Four Colonels"* **Tanglewood** Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program. **Folk-Music Workshop** Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist. *"From the Pastures of Ireland to the Appalachian Mountains."*
		Tuesday, August 31 **Malden Bridge Playhouse** *"Ladies in Retirement"*

Pleasant Valley Sanctuary
Off Route 7 between Lenox and Pittsfield. Watch for signs. Trailside Museum open 1-5 p.m. every day; Red Barn Tea Room, noon to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center
At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble
Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. picnic facilities.

NORWALK, CONN.
HOUR
JUL 10 1954

Violist Primrose Thrills 7200 at Tanglewood

By WILLARD M. CLARK

Tanglewood, July 25 — Outside this press room I can hear the applause of a great ovation from an audience estimated at 7200 people. It is a sincere gesture of appreciation for the magnificent playing of violist William Primrose and the Boston Symphony Orchestra, but primarily we think it is a tribute to the remarkable symphony with viola solo which Hector Berlioz wrote and entitled "Harold in Italy."

Charles Munch, conductor of the Boston Symphony Orchestra, continued the cycle of Berlioz performances, commemorating the 150th anniversary of the composer's birth, with two works, the overture to "Beatrice Et Benedict" and "Harold in Italy." Attracting almost as much attention as the music was Fritz Kreisler, the eminent violinist who was seated in a box. His hearty applause revealed how much he had enjoyed the symphony.

"Harold in Italy," a symphony in four movements with viola solo, is an intensely dramatic and lyric work. In Berlioz' own words his purpose was to write, "for the orchestra a series of scenes in which the solo viola should fit as a more or less active personage of constantly preserved individuality." Each movement bears a descriptive title as follows: "Harold In the Mountains," "March Of the Pilgrims Singing their Evening Hymn," "Serenade of a Mountainer of the Abruzzi to his Mistress" and "Orgy of the Brigands."

Rich In Contrasts

Today Mr. Munch was conducting performances of music for which he has a real affection. "Harold in Italy" was given a spacious reading, rich in contrasts and poetry. Mr. Primrose's viola sang soulfully, passionately, its voice many-faced. Rapport between soloist and conductor was complete. It was a memorable listening experience.

The overture to "Beatrice Et Benedict" gives as much of the charming score with which Berlioz invested his idea of a comedy based on Shakespeare's comedy "Much Ado About Nothing." It is music of interesting melodic content, sprightly, yet solid.

The concluding work on the program was Ernst Toch's "Symphony No. 2, OP. 73." Written in 1951, the composer tells us that it had a two-fold inspiration for its writing. The first was the eminent Bach authority, organist and missionary, Albert Schweitzer; the second a biblical text, "I Will Not Let Thee Go Except Thou Bless Me."

Ernst Toch was born in Vienna in 1885. He came to this country to teach composition in 1935. He is currently professor of composition at the University of California and has become an American citizen.

Work of Solid Worth

Whatever motivated the composer to write this symphony, whatever its inspiration, the fact remains that it is a work of solid worth; a deeply felt, skilfully wrought piece of music. The opening movement, titled "Like An Oath," opens with a brilliant fanfare and contains strong climaxes. There is considerable lyrical melody in the second movement, more so than in the surrounding movements. The adagio is relatively brief, working up to a tense climax and then subduing and closing with the voice of the solo violin. The final is strong, solid and the full orchestra and organ join in a mighty pean.

Mr. Munch and the orchestra provided a brilliant performance meaningful and quite revelatory. Mr. Toch, who is on the faculty of the Berkshire Music School this summer, was on hand to hear the performance and to acknowledge the applause. It does not seem that this is a symphony of wide appeal, but it is a solid contribution to the orchestral repertory.

Soloist

Eleanor Steber is soprano soloist in Saturday's performance of Berlioz's "The Damnation of Faust" which the Boston Symphony Orchestra, Charles Munch, conducting, will perform at 8:30 P. M. with the Harvard Glee Club and Radcliffe Choral Society; Martial Singher, baritone; David Poleri, tenor; and Donald Gramm, bass-baritone, in the Music Shed at Tanglewood, Lenox, Mass. This is the first shed concert of the 1954 Berkshire Festival.

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Festival concert. ... Library, 8:30 p.m. Sup... ann, continental singer, ... Irmgard Carle, guitar-recorder.

"From the Plains of the Pusta to the Meadows of the Seine"

"From the Pastures of Ireland to the Appalachian Mountains."

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

Quartet in E flat, K. 428 Mozart
Quartet No. 4 (first performance) Bloch
Quartet in G major, Op. 18, No. 2 Beethoven

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

"The Lark" Haydn
Quartet No. 3, Op. 22 Hindemith
Quartet in F Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

pianist.
Sonata in A major Brahms
Suite in C (Violin unaccompanied) Bach
Violin Sonata in D Minor Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Ram Gopal, Hindu dancer.

dance and Baroque.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through July, paintings by Lawrence R. McCoy; through August, paintings by Ellen Emmet Rand; through both months, photographs by Clemens Kalischer, miniature rooms by Andrew Zenzirini, sculpture by Franc Epping, Wilsson collection of etchings, engravings and lithographs of famous composers (in cooperation with the Boston Symphony Orchestra); Aug. 3-31, Civil War photographs by Mathew Brady.

Little Cinema (Evenings at 8:15; Saturdays, continuous from 7): Through July 27, "Genevieve," with Dinah Sheridan, John Gregson; July 28-31, Jack Hawkins in "Crash of Silence"; Aug. 4-10, Ann Magnani in "The Golden Coach" (in English); Aug. 11-14, "Spice of Life" and "The White Tower"; Aug. 18-24, "Fan Fan the Tulip," with Gina Lollobrigida; Aug. 25-28, to be announced.

Mission House

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

Thursday, July 29

Tanglewood

Dept. I Orchestra, Shed, 3:30 p.m. Friends program.
Adagio for Strings (conducted by Henry Janiec) Barber
Excerpts from Act 3 of "Die Meistersinger" (conducted by Samuel Krachmalnick) Wagner
Suite from "Pelleas and Melisande" (conducted by Charles Munch) Faure
Symphony No. 3 "Eroica" (conducted by Paul Vermel) Beethoven

Thursday, August 5

Tanglewood

Dept. I Orchestra, Shed, 3:30 p.m. Friends program.

Thursday, August 12

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Jean Morel.
Overture to "Scala di Seta" Rossini
Symphony in B flat K.319 Mozart
"Mother Goose" Suite Ravel
"Der Burger als Edelmann" Strauss

Thursday, September 3

Friday, July 30

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Charles Munch; soloist, Doriot Anthony.
"The Spider's Feast" Roussel
Flute Concerto Ibert
Serenades for Eight Winds K.388 Mozart
"Paris" Symphony K.297 Mozart

Friday, August 6

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Lukas Foss; soloist, Seymour Lipkin.
"Pulcinella" (complete) Stravinsky
Piano Concerto in B flat, K.450 Mozart
"Idomeneo" (excerpts) with chorus and soloists Mozart

Friday, August 13

Tanglewood

Tanglewood on Parade.

(Program to be announced)

Friday, August 20

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m.
Negro Dance Theater.
Grace and Kurt Graff.
Ram Gopal, Hindu dancer.

Friday, August 27

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
Yurek Lazowski, character ballet.
Pearl Lang and Co.
Lotte Goslar.

Friday, September 3

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evening at 9 p.m.
Andre Eglovsky and partner, ballet.
Harriet Ann Gray and company.
The American Mime Theater.

Saturday, July 31

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Romeo and Juliet" dramatic symphony with Festival Chorus and soloists Berlioz

South Mountain

Trio—horn, violin, piano. 4:00 p.m.
Alexander Schneider, Artur Balsam, John Barrows.
Trio for Horn, Violin and Piano Hugo Kauder
Sonata di Camera Ben Weber
(Commissioned by Fromm Music Foundation)

Saturday, August 7

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ recital, Shed, 3 p.m. E. Power Biggs, organist. Friends
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch; soloist, Eleanor Steber. Berlioz program:
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights," for soprano and orchestra
"Te Deum" with Festival Chorus and soloist

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven. Sonatas for violin and piano Nos. 5, 2, 9

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" Brahms
Symphony No. 4 Piston
"Le Tombeau de Couperin" Ravel
Symphony No. 3 (with organ) Saint-Saens

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 2 William Denny
Quartet in G, Op. 54, No. 2 Haydn
String Quartet No. 1 Benjamin Lees
Quartet in F major Ravel

Saturday, August 21

South Mountain

Chamber Music Festival, Coolidge Series, 11 a.m. and 4 p.m. Kroll Quartet, Chamber Orchestra from the Boston Symphony Orchestra.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Court and chapel music of Henry V-Henry VIII.

Saturday, August 28

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Music of the German Renaissance and Baroque.

Saturday, September 4

MUNCH CONDUCTS BERLIOZ PROGRAM

Gives Masterly Readings at Berkshire Festival—Morel Leads Prokofieff Opus

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 25—Two years, again of exceptional ... ended the third week ... the six-week Berkshire Festival this afternoon and last night in the Music Shed. Shall we be guilty of the majesté when we say that even in a program mainly devoted to Berlioz, the great distinction of this Sunday afternoon was not so much the mastery of Charles Munch? these places as they stand. They become, under his baton, so integral a part of the whole that they are inseparable from it. The architecture is perfect.

The overture has the comedy spirit and at least two fine themes derived from the opera it introduced, the subject of which is lightfully, with the warmest color, vibrant tone and handsome sentiment; that Berlioz orchestrates most ingeniously and considerately for the solo viola. Primrose played this melody delightfully, with the warmest tone, and what Mr. Munch realized from this romantic overture-fantasy and spirited, and does not squ... pose or attempt the portentous.

On the other hand, there is ... better Shakespeare music and ... there are better Shakespeare ... overtures than this, and ... becomes repetitious for lack of ... resourceful development.

Munch's Intent Communicated

The "Harold" symphony is of course far more important. It is ... autobiographical in essence and ... it is highly imaginative tone-painting. In fact, there are elements of the commonplace, if certain measures are taken at face value. But Mr. Munch knows better than merely to sound these places as they stand. They become, under his baton, so integral a part of the whole that they are inseparable from it. The architecture is perfect.

There is a fat part for solo viola. Need it be said that Mr. Primrose played this melody delightfully, with the warmest tone and handsome sentiment; that Berlioz orchestrates most ingeniously and considerately for the solo viola, and that Mr. Munch realized to the full all that is romantic and spirited in the overture-fantasy and does not squ... the portentous.

Symphony, which ... later half of the program, could hardly have been more eloquently presented. It is no trifling symphony. The composer's ideality of purpose are on a ... The architecture is perfect. The music and the relations ... movements also are impressive. There is drama ... which prowess, ... abundantly evident. ... It is to be ... fleffs that we know. ... The conductor caught ... nuance, every accent, every mood of the work, and coordinated its ... every element. The clarity of ... was in itself an ... This was crowned by the eloquent communication of the symphony's spirit.

Prokofieff Work Played

Morel conducted the ... cert of Saturday evening, ... proved to be one of the outsta... ing events thus far of the ... tival. ... program comprised ... the Sixth ... Symphony of Prokofieff, ... little-known ... heretofore ... understood ... Concerto ... Piano Concerto ... Juan" ... Liszt's concerto was not as successfully delivered, either by such as those of the second love episode, and the fine "comma" for the harmonic suspension that immediately follows, the declamation of the mighty theme for the unison horns and the subtlety of understatement in the final measures — ... blazing climax, the grey aftermath, the lacrimae ... Strauss echoes the Swinburnian refrain, "this ... man's desire." ... The ... Variations were given the ... and orchestral effects and, what is even more important and exceptional ... poetry and romanticism ... are there for him who has ... perception to find them.

Mr. Morel had conducted a program that demanded exceptional versatility of style, delivery and comprehension, with qualities of musicianship, kindling temperament and artistic integrity that won the allegiance of orchestra and audience alike.

The performance of "Don Juan" brought back gloriously the pristine color and flame of the thrice familiar score. And Mr. Morel did more than ride triumphantly the storm and stress of the Don's ... music. His profound sense ... ful nuances and accentuations,

Where Culture Is Cooler

It is the time of the festival, and across the United States and Canada music, the drama and the dance are on show in places where the scenery complements and competes with art. A good many of these festivals are distinguished by the highest standards. They venture into exciting new [illegible] forms of entertainment. And they play to an audience drawn not only from the large cities but also from the small communities where living performances are not always available. On these pages are pictures of some of the summer's major festivals. —HOWARD TAUBMAN

THE SEASON AT TANGLEWOOD—The Boston Symphony Orchestra draws thousands to the graceful curve of the Music Shed in the Berkshires for weekends of orchestral music from July 9 to Aug. 15. Tanglewood also has chamber ensemble concerts, operatic performances and the Berkshire Music Center, where a post-graduate course in practical music-making is concentrated into six arduous weeks for about 400 young men and women from all over the United States and abroad. The center was started in 1940 by Sergei Koussevitsky, late conductor of the Boston Symphony, as part of his efforts to encourage young musicians.

DANCE IN CONNECTICUT—At New London's Connecticut College for Women, an annual summer dance school features outstanding figures in the modern dance. José Limon (above with Pauline Koner) will create a new work for this year's festival—the seventh—which will run from Aug. 19 to 22.

DANCE IN MASSACHUSETTS—At the Ted Shawn Theatre at Jacob's Pillow near Lee, Mass., nearly every aspect of the dance is represented. Above is an exponent of the modern style. This year the season runs from July 2 to Sept. 4 with performances on Fridays and Saturdays, matinees and evenings

CHARLOTTE, N. C.
OBSERVER
JUL 11 1954

BETTY ALLEN

Betty Allen Is To Sing On Wednesday

Betty Allen, mezzo-soprano, will be heard in a recital Wednesday at noon in Johnson C. Smith University. The public is invited.

In only two years, Miss Allen has appeared in Europe and has sung on several occasions with the Boston Symphony Orchestra under Charles Munch's direction. At New York's Lewisohn Stadium she will sing this summer in Virgil Thomson's "Four Saints in Three Acts." She will do the role of St. Teresa II. Mr. Thomson selected Miss Allen from 200 competitors for the production which originally ran both in New York and at the Theatre des Champs Elysees in Paris. Her repertory includes such divergent works as Honegger's "King David" and "La Danse des Morts" which she performed in Carnegie Hall with the Boston Symphony.

During the 1951 and 1952 seasons at Tanglewood, Miss Allen was soloist in Leonard Bernstein's "Jeremiah Symphony" and in the two Honegger choral works, with the Yale Glee Club. In 1952, she won the Marian Anderson Scholarship Fund award and in April 1953, she was soloist in Monteverdi's "Vespers" and "Magnificat" with the famed Dessoff Choirs in Carnegie Hall.

Next year, Miss Allen is scheduled to tour France and North Africa.

THE NEW YORK TIMES MAGAZINE

ONE-ACT OPERAS ARE PRESENTED AT TANGLEWOOD

Provide Much Humor for Audience That Fills Theater Shed

By WILLARD M. CLARK

Tanglewood, July 27 — Three rarely heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Tock were performed by the opera department tonight and provided high humor for the audience which filled the theater-shed. This performance was open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center.

First in U. S.

Orazio Vecchi's "L'Amfiparnaso" is a Madrigal opera written in 1549. As a five-part unaccompanied choral setting it was performed in concert form by the Dessoff Choir in New York in 1933. The performance tonight was the first stage performance in the United States.

The setting of the Cecchio work is the lower slopes of Parnassus, the mountain of the immortal poets. This area is inhabited by figures of the Comedia Dell'Arte, the ephemeral art of theatrical improvisation. The chorus, embracing all members of the opera department was conducted by Hugh Ross, suitably costumed. The players mimed the stories sung by the chorus. So broad and contagious was the humor of the miming that much of the truly fine singing of beautiful music was completely lost. Costuming and staging was colorful, imaginative and functional.

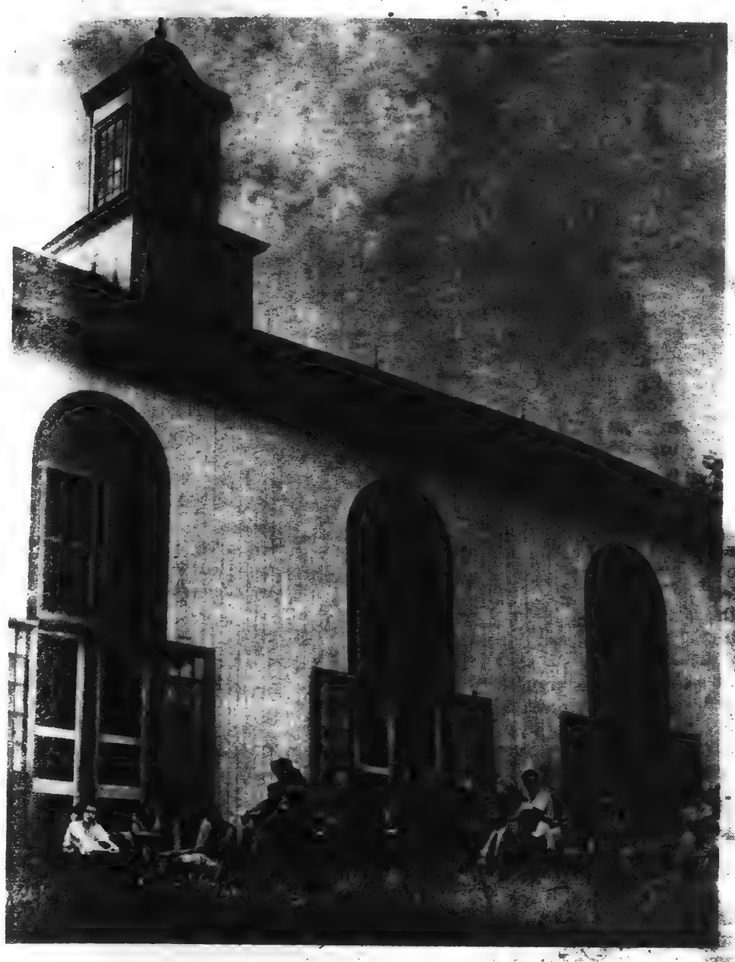
Hindemith's "There and Back" was sung here while Hindemith was composer in residence. That was in 1940. This is a humorous sketch to music. It is first given in straightforward manner and then completely reversed. The time is 1927 and the costumes are of that period. The music is brittle, rhythmic and most of the time so loud the English translation couldn't be heard. The singers were: Bernard Barr, Ann Tierney, Helen Zimbler, Antonion Giardino, Thomas Stewart, Emelina Devita and Marvin Worden. Samuel Krachmalnick conducted and Lowell Farr, Eve Queler and Leonard Sarason were at the pianos.

Final Presentation

The final work was "The Princess and the Pea" by Ernest Toch, now on the music school faculty. His symphony was played last Sunday. This work has to do with the old tale of the princess who could feel the pea placed under five mattresses on which she was lying.

Mr. Toch's music had the virtue of permitting the singers to be heard. It was music buoyant in spirit and tantalizing in its complexities. There were some good stalwart voices. Members of the cast were John Horner, Emelina Devita, Robert Simpson, Nicholas Maxymuk and Regina Sarfaty. Evelyn Lear was the lovely princess, both visually and vocally. Paul Vermel conducted.

It is probable that the members of the opera department get a deal of experience learning such operas as were sung tonight. It also provides opportunity for those interested in contemporary music, if 1927 can still be called contemporary, to learn what has been and is being done by present-day composers. There were those tonight who did not remain through the three operas.



MUSIC IN THE EAST—On South Mountain near Pittsfield, Mass., the late Elizabeth Sprague Coolidge, a devotee of chamber music, built this modest temple to the art. In it every Saturday afternoon through July and August the classics and moderns are played to audiences which overflow the building.

MUSIC IN THE WEST—In the old mining town of Aspen, Col., revived by the music festival, there are symphonic, chamber music and operatic performances from June 30 to Sept. 5. This is Aspen's sixth year, and, as in the past, concerts take place under an open tent. In the photo above, an orchestra and chorus combine to perform a major work.

SHAKESPEARE IN CANADA—Stratford, Ontario, holds its second theatre festival from June 28 to Aug. 21. Shakespearean comedy is alternating with Greek tragedy this year: "Measure for Measure" (seen above with James Mason), "The Taming of the Shrew" and Sophocles' classic "Oedipus Rex."

SHAKESPEARE IN OHIO—Antioch College, Yellow Springs, sponsors a festival of plays from June 30 to Sept. 12. Nancy Marchand is seen as Kate in "The Taming of the Shrew." Other plays include "Romeo and Juliet," "Merchant of Venice," "Othello," "The Tempest," "Two Gentlemen of Verona" and "A Midsummer Night's Dream."

BLOCH'S WORK GIVEN FIRST U. S. PERFORMANCE

'Quartet No. 4' Featured in Concert by Griller Group At Tanglewood

By WILLARD M. CLARK

Tanglewood, July 28—The first American performance of Ernest Bloch's "Quartet No. 4" featured the concert by the Griller String Quartet in the theater-shed tonight. There were 1300 people on hand to hear it. Bloch wrote this quartet in 1953 and 10 days ago in London, the Griller Quartet gave it its first public performance.

Opens With Mozart

The program opened with Mozart's delectable "Quartet in B Flat Major" familiarly known as the "Hunt." The opening movement did not go too well. There were rhythmic uncertainties and some trouble with intonation, the latter due no doubt to the distressing atmospheric conditions. Once warmed up, the quartet played brilliantly and if the ensemble tone was a bit rough in texture it was more than made up for by the beatuy of the lyrical passages.

It is manifestly both impertinent and unfair to appraise such a work as this quartet by Bloch on first hearing. This eminent composer has given the world some truly great music even though it has taken a deal of time for general understanding. We believe the same amount of time must be taken for full understanding of the fourth quartet.

There are moments, fragments of charming melody, particularly for the darker strings; there are other vehement moments which are argumentative and shrilly unpleasant to the ear. With the exception of the andante, each movement is divided into three phases of tempi and mood. The Grillers are most rewarding to the ear when they play lyrically. In moments demanding intensity there is apt to be a roughness discernible in the ensemble.

Friday Soloist

The program concluded with a charming performance of Beethoven's "Quartet in G Major, Op. 19, No. 2." In these early quartets the composer revelled in melody and there is a freshness and beauty in each which always delights the ear.

Doriot Anthony Dwyer, first flutist of the Boston Symphony Orchestra, will be the soloist Friday night when the Chamber-Orchestra concert is given. She will be heard in a "concerto for flute and orchestra" by Ibert. Other works to be played will be Roussel's "The Spider's Feast," Mozart's "Serenade in C Major" and his "Symphony in D Major," "Aris." Charles Munch will conduct.

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Philadelphia Tribune
July 23

...ion.

Eva Jessye, conductor, and her husband, mortician Alexander Sheperd and baritone Fred Thomas were Tangelwood visitors over the weekend. Some 400 enrolled in the Center.

Wednesday evening, the opening of Berkshire Festival at Tanglewood, Lenox, Mass., which will continue through Aug. 15, drew thousands of music lovers to this picturesque spot in the Berkshire Mountains. This 20th festival will include six chamber music concerts on Wednesday evenings, six chamber orchestra concerts by the Boston Symphony musicians on Friday nights (except for the last on Thursday, Aug. 12) and 12 concerts by the complete Boston Symphony under Charles Munch, Pierre Monteaux, Jean Morrel and Richard Burgin on Saturday nights and Sunday afternoons. The symphony concerts will take place in the Shed. The first of these will be this coming Sunday with Charles Munch conducting.

Rensselaer County Review
(Rensselaer, N.Y.)
Friday, July 9, 1954

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Philadelphia Tribune
July 23

Mrs. Noel Gosselin

Mrs. Lisa (Ostiguy) Gosselin of 110 Hood St. died Wednesday at Mercy Hospital. Born in Canada, she had lived in Salem, Mass., before coming to Pittsfield 40 years ago. She was a member of the Ladies of St. Anne's Society and the Ladies of St. Joseph's Society. Survivors include her husband, Noel Gosselin; a daughter, Mrs. Jeanne Wakefield; a son, Joseph Gosselin, and a brother, Joseph Ostiguy, both of Pittsfield. Funeral family [illegible]

Concert by Griller Quartet At Tanglewood

By WILLARD M. CLARK

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Rensslaer County Review
Rensslaer, N.Y.
Friday, July 9, 1954

N.Y. Herald Tribune - July 26

Munch, Boston Symphony At Tanglewood Music Shed

By Jay S. Harrison

LENOX, Mass., July 25.—Charles Munch conducting the Boston Symphony Orchestra in a program of Berlioz and Ernst Toch brought to an end the third week end of musical festivities in the Berkshires this afternoon in Tanglewood's vast Music Shed. Berlioz' "Harold in Italy," with William Primrose as viola soloist, and Ernst Toch's second symphony were the plums of the occasion, and for good measure, the conductor began his concert with the renowned Frenchman's overture to the opera "Beatrice and Benedict."

As is his way with Berlioz, Mr. Munch conducted like a demon. Sonorities raged, themes flew, the shed shook. It is Mr. Munch's contention—to judge by his performance of the day—that much of Berlioz is meant to rouse the listener from his seat, to lift him high with the full vigor of a composer who knew neither timidity nor fear. To accomplish this end, when the propitious moment hoves into hearing, Mr. Munch and his orchestra let loose with orchestral sounds and textures that are duplicated rarely, if ever.

Modern Harold

He is not, however, compulsive about storming the arena with tonal barrages, and neither, for that matter, is William Primrose. Indeed, a good part of their performance — notably "Harold's" second movement — would not have been inappropriate played in church. And that is as it should be. In its central sections, the work builds its sonorous steeples with a sustained calm that, in expressivity, is diametrically opposed to the more orgiastic Berlioz methods.

For his part, Mr. Primrose played the obbligato viola passages with overwhelming assurance and elan. His conception of the piece changes slightly with every performance, a feat which accounts for the vibrancy he instills in phrase after phrase. Because of it, he has become a kind of modern Harold telling his tale freshly to all with a desire to hear.

Toch's Second

Mr. Toch's second symphony, which was played last season in New York, is a brave and heroic number that fails to jell for any of several reasons. Its formal outlines are unclear, and its harmonies are unoriginal and not distinctive. These facts alone explain the symphony's tendency to wander, to lose its course and idle in filigree and figuration. In addition, despite the work's abundant craft and inventiveness, the symphony as a whole frequently compromises with the obvious and makes its points through orchestral devices that have by now given up their pungency.

Last night's concert, an event of major significance, was led by Jean Morel, director of the Juilliard School of Music's Orchestral Department, and present chief of Tanglewood's tribe of budding conductors. For his program, presented before an audience of 7,750, Mr. Morel had chosen Prokofiev's Symphony No. 6 in E flat minor, Liszt's Piano Concerto No. 1, with Nicole Henriot as soloist, Strauss' "Don Juan" and Elgar's "Enigma" variations.

Morel Lauded

At the end of the performance there was no doubt, I imagine, that Mr. Morel's place as a conductor is firmly fixed. He is, his work of the evening trumpeted, both a masterful musician and a wielder of the baton to whom wizardry is second nature. Beginning with the Prokofiev symphony, the French-born maestro immediately proclaimed his high seriousness of purpose, his fidelity to a composer's stated intentions and his ability to draw from an orchestra not his own the very best it has to offer.

The symphony itself is a great one—a dark and massive panorama of despair. Save for its final movement, a stinging vivace, the work is slow, and feeds on veiled and tortured sentiments. It is ever brooding and somber and sardonic, with the lower strings and brasses hacking away violently while its main themes whistle chillingly through the air.

Boundless Power

All of these features Mr. Morel drew forth with boundless power. It is no light chore to keep constantly in motion two long movements which unfold leisurely without short cuts of any kind. But the conductor did just that, as did he also probe to the symphony's core, revealing its spirit, finally, for all to grasp and feel.

At last night's concert, an event no less dashing and inspired was his reading of the Elgar "Enigma" and Strauss' "Don Juan." The variations lean heavily on the element of contrast, thereby insuring that each new episode will do more than merely mirror and repeat what has gone before. In Mr. Morel's performance these contrasts were luminously sketched. Thematic contours were kept skin-tight, and inner details were throughout made to lock snugly into the work's over-all design.

"Don Juan" Soared

And "Don Juan" also soared. From first to last it was properly turbulent and amorous, though the usual procedure of allowing its wrenching love ties to linger endlessly was not followed. Clean-cut describes the score's rendition—clean-cut and surging. That, I take it, is what the work is meant to be.

Less satisfactory in every way was Miss Henriot's performance of the Liszt concerto. The young and delicate pianist was simply not able to swashbuckle as the work demands, and while she produced a ringing and resonant tone, she did not, in essence, bring to the piece the verve and virtuosity necessary to its success. It was, in fact, a lukewarm Liszt we heard. And, truly, a luke-warm Liszt is no Liszt at all.

Hartford Times - 1954

Zimbler Sinfonietta Performs Chamber Music at Tanglewood

By GEORGE W. STOWE

Special to The Hartford Times

Lenox, Mass.—The third in a series of Wednesday night chamber music concerts at Tanglewood featured the Zimbler Sinfonietta, an ensemble of string players from the Boston Symphony, in a varied and unusual program at the Theater-Concert Hall.

Those who imagine that program music originated with Beethoven's "Pastoral" Symphony were probably taken aback by the explicit depiction of nature in Vivaldi's "The Four Seasons," which was performed last night. For the four concerti grossi of the composer's Opus 8 which bear this subtitle contain literal representations of such things as the twitterings of birds, thunder and lightning storms, and even the chatter of teeth in the winter cold.

Quite aside from such effects, this music has an antique charm that continues to beguile the ear.

* * *

VIVALDI was a celebrated string virtuoso in his day and throughout the concerti grossi his practical mastery of this medium is always apparent. The Zimbler Sinfonietta and its soloists, George Zazofsky, violinist, and Fernando Valenti, harpsichordist, admirably preserved the spirit of this typically 18th century music.

As a modern counterpart to the Vivaldi, there was Stravinsky's ballet suite, "Apollon Musagete," which has been called "pallid" by at least one critic. Compared to the tonal flamboyance of Petrouchka or Le Sacre it may indeed be tame, but one must remember the intent of the composer, which was a neo-classical evocation of the style of Lully.

* * *

ALEXANDER TANSMAN has spoken of the "serene tenderness" of this work and it does have a lyric warmth unusual for Stravinsky. The emphasis, however, is on the linear and melodic content and not on tonal coloration or driving rhythms, which have become the musical signature of this composer.

The concluding work was the little known Sonata for Violins, Cellos, and Double Bass by Rossini, which afforded the Sinfonietta's first desk men an opportunity to display their dexterity in numerous solo passages, if nothing else.

[223]

TOLEDO, OHIO
BLADE

JUL 4 - 1954

All-Beethoven Program First

Special to The Blade

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* * *

SINCE 1938, when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over the eastern United States and Canada. Last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

The 1954 Berkshire Festival has been increased in scope within its 6-week framework: 12 shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts, concentrated last summer in the festival's first three weekends, this year are to be held each Friday evening; and a new series has been inaugurated, six Wednesday evening chamber-music programs, a total of 24 concerts in all.

On Saturday morning (July 10) at 10 a.m. the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's Pension Fund, to which the public is invited for a nominal admission.

THE MUSIC SHED concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. In addition to the opening Shed concert's Tanglewood premiere of "The Damnation of Faust," a masterpiece lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the "Fantastic Symphony" (July 18); the overture to "Beatrice and Benedick" and the symphony for viola, "Harold in Italy," with William Primrose as viola soloist (July 25); the dramatic symphony "Romeo and Juliet," in its complete form, with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscona as soloists (July 31); the overture to "Benvenuto Cellini;" "Royal Hunt and Storm" from "The Trojans;" the song cycle, "Summer Nights," with Eleanor Steber as soloist, and the "Te Deum" with the Festival Chorus and David Poleri, soloist (Aug. 7); concluding the Festival with the "Requiem" in memory of Serge Koussevitzky, again with the Festival Chorus and David Poleri, soloist (Aug. 15).

INTERMISSION SCENE AT BERKSHIRE MUSIC FESTIVAL

Crowds from afar bring picnic blankets, even a wheel chair or two

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 7 - 1954

Berkshire Festival Changes Announced

Charles Munch, music director of the Boston Symphony Orchesta, announces changes in the concert of the Berkshire Festival at Tanglewood, Lenox, Mass., to be played by the orchestra in the music shed at 2:30 p. m. on Sunday afternoon, August 1.

Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon, with his wife, Ruth Posselt, as violin soloist, has scheduled the program to commence with William Schuman's "An American Festival Overture", to be followed by Vaughan Williams' "Fantasia on a Theme by Thomas Tallis", then by the Khatchaturian Violin Concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout" ballet suite of Prokofieff and the Dvorak Violin Concerto.

Changes in the Berkshire Festival programs previously announced involve the advancement to July 24 of Nicole Henriot, French pianist, as soloist, playing the Liszt E flat Piano Concerto on that program, replacing Weber's Overture to "Der Freischutz." On the concert of August 14, in place of Miss Henriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin", and Brahms' "Tragic Overture" in place of the Prelude to "Lohengrin" by Wagner. Pierre Monteux's originally planned all-Franck concert of July 17 has had Debussy's Excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 6 - 1954

Berkshire Festival At Tanglewood Opens 12th Season

The Berkshire Festival opened its 12th season at Tanglewood in Lenox on Sunday with a special ceremony in the theater-concert hall, Dr. Lewis D. Perry, a trustee of the Boston Symphony Orchestra introduced many celebrities in the musical world and paid tribute to Mrs. Gertrude Robinson Smith, famous patroness of music and especially of the Festival.

Dr. Perry announced gifts of $30,000 from Mrs. John D. Rockefeller Jr., to be received over a Berkshire Music Center, the school connected with the Festival. The Center also opened Sunday, with more than 400 students registered They were gretted by Dr. Charles Munch, director of the Center and conductor of the Boston Symphony.

A chorus of students directed by Hugh Ross presented Randall Thompson's Allelujah, following which there was a reception and tea for everyone in the gardens of Tanglewood.

It has been announced that William J. Cox, secretary of the Phillips Academy at Exeter, is chairman of the Society of Friends of the Berkshire Music Center, thru which funds are contributed for the support of the summer school. Last year membership in the organization rose to 5,472, with donations totalling $27,637. Membership entitles contributions to admittance to all students concerts at the Center.

The first concert of the season will be given in the theatre-concert hall Wednesday, July 7, at 8.30. Claudio Arrau, pianist, will appear with the Bel Arte Trio in a Beethoven program. The first student concert is Thursday evening, when the symphony orchestra of 100 students will play in the Music Shed. Sunday morning there will be a student chamber music concert, and that evening there will be a composer's forum.

Other Festival Concerts this week will be the chamber music concert conducted by Charles Munch in the Theatre-Concert Hall Friday night, with Lukas Foss as piano soloist in an all-Bach program, and the presentation of Berlioz' "Damnation of Faust" in the Music Shed Saturday night under the baton of Dr. Munch with the Harvard Glee Club and the Radcliffe Choral Society joining with the Boston Symphony Orchestra. Sunday afternoon Pierre Monteux will lead the orchestra in a Beethoven program in the Music Shed with Claudio Arrau as soloist.

N.Y. Herald Tribune - July 3

Munch, Boston Symphony At Tanglewood Music Shed

By Jay S. Harrison

LENOX, Mass., July 25.—Charles Munch conducting the Boston Symphony Orchestra in a program of Berlioz and Ernst Toch brought to an end the third week end of musical festivities in the Berkshires this afternoon in Tanglewood's vast Music Shed. Berlioz' "Harold in Italy," with William Primrose as viola soloist, and Ernst Toch's second symphony were the plums of the occasion, and for good measure, the conductor began his concert with the renowned Frenchman's overture to the opera "Beatrice and Benedict."

As is his way with Berlioz, Mr. Munch conducted like a demon. Sonorities raged, themes flew, the shed shook. It is Mr. Munch's contention—to judge by his performance of the day—that much of Berlioz is meant to rouse the listener from his seat, to lift him high with the full vigor of a composer who knew neither timidity nor fear. To accomplish this end, when the propitious moment moves into hearing, Mr. Munch and his orchestra let loose with orchestral sounds and textures that are duplicated rarely, if ever.

Modern Harold

He is not, however, compulsive about storming the arena with tonal barrages, and neither, for that matter, is William Primrose. Indeed, a good part of their performance — notably "Harold's" second movement — would not have been inappropriate played in church. And that is as it should be. In its central sections, the work builds its sonorous steeples with a sustained calm that, in expressivity, is diametrically opposed to the more orgiastic Berlioz methods.

For his part, Mr. Primrose played the obbligato viola passages with overwhelming assurance and elan. His conception of the piece changes slightly with every performance, a feat which accounts for the vibrancy he instills in phrase after phrase. Because of it, he has become a kind of modern Harold telling his tale freshly to all with a desire to hear.

Toch's Second

Mr. Toch's second symphony, which was played last season in New York, is a brave and heroic number that fails to jell for any of several reasons. Its formal outlines are unclear, and its harmonies are unoriginal and not distinctive. These facts alone explain the symphony's tendency to wander, to lose its course and idle in filigree and figuration. In addition, despite the work's abundant craft and inventiveness, the symphony as a whole frequently compromises with the obvious and makes its points through orchestral devices that have by now given up their pungency.

Last night's concert, an event of major significance, was led by Jean Morel, director of the Juilliard School of Music's Orchestral Department, and present chief of Tanglewood's tribe of budding conductors. For his program, presented before an audience of 7,[illegible], Mr. Morel had chosen Prokofiev's Symphony No. 6 in E flat minor, Liszt's Piano Concerto No. 1, with Nicole Henriot as soloist, Strauss' "Don Juan" and Elgar's "Enigma" variations.

Morel Lauded

At the end of the performance there was no doubt, I imagine, that Mr. Morel's place as a conductor is firmly fixed. He is, his work of the evening competed, both a masterful musician and a wielder of the baton to whom wizardry is second nature. Beginning with the Prokofiev symphony, the French-born maestro immediately proclaimed his high seriousness of purpose, his fidelity to a composer's stated intentions and his ability to draw from an orchestra not his own the very best it has to offer.

The symphony itself is a great one—a dark and massive panorama of despair. Save for its final movement, a stinging vivace, the work is slow, and feeds on veiled and tortured sentiments. It is ever brooding and somber and sardonic, with the lower strings and brasses hacking away violently while its main themes whistle chillingly through the air.

Boundless Power

All of these features Mr. Morel drew forth with boundless power. It is no light chore to keep constantly in motion two long movements which unfold leisurely without short cuts of any kind. But the conductor did just that, as did he also probe to the symphony's core, revealing its spirit, finally, for all to grasp and feel.

At last night's concert, an event no less dashing and inspired was his reading of the Elgar "Enigma" and Strauss' "Don Juan." The variations lean heavily on the element of contrast, thereby insuring that each new episode will do more than merely mirror and repeat what has gone before. In Mr. Morel's performance, these contraste were luminously sketched. Thematic contours were kept skin-tight, and inner details were throughout made to lock snugly into the work's over-all design.

"Don Juan" Soared

And "Don Juan" also soared. From first to last it was properly turbulent and amorous, though the usual procedure of allowing its wrenching love ties to linger endlessly was not followed. Clean-cut describes the score's rendition—clean-cut and surging. That, I take it, is what the work is meant to be.

Less satisfactory in every way was Miss Henriot's performance of the Liszt concerto. The young and delicate pianist was simply not able to swashbuckle as the work demands, and while she produced a ringing and resonant tone, she did not, in essence, bring to the piece the verve and virtuosity necessary to its success. It was, in fact, a lukewarm Liszt we heard. And truly, a luke-warm Liszt is no Liszt at all.

TOLEDO, OHIO
BLADE
JUL 4 - 1954

All-Beethoven Program First

Special to The Blade

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TRANSCRIPT-TELEGRAM
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Zimbler Sinfonietta Performs Chamber Music at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass.—The third in a series of Wednesday night chamber music concerts at Tanglewood featured the Zimbler Sinfonietta, an ensemble of string players from the Boston Symphony, in a varied and unusual program at the Theater-Concert Hall.

Those who imagine that program music originated with Beethoven's "Pastoral" Symphony were promptly taken aback by the explicit depiction of nature in Vivaldi's "Four Seasons," which [illegible] last night. For [illegible] certi grossi of [illegible] Opus 8 which bear this subtitle contain literal representations of such things as the twitterings of birds, thunder and lightning storms, and even the chatter of teeth in the winter cold.

[illegible] from such ef- [illegible] as an antique [illegible] ues to beguile [illegible]

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PITTSFIELD, MASS.
BERKSHIRE EAGLE
JUL 6 - 1954

PRESIDING at Sunday's formal opening of the Berkshire Music Center, Dr. Lewis Perry, member of the board of trustees of the Boston Symphony Orchestra and honorary chairman of the Friends of the Center, introduced Aaron Copland, assistant director, who in turn introduced members of the faculty to the students. Manos

Hawthorne's Birthday Noted At Opening of Tanglewood

By JAY C. ROSENFELD

TANGLEWOOD — Dr. Lewis D. Perry, presiding at the 12th annual opening exercises of the Berkshire Music Center in the theater-concert hall at Tanglewood Sunday afternoon noted the day commemorated the anniversary of the birth 150 years ago of Nathaniel Hawthorne, from one of whose famous books the estate takes its name.

Dr. Perry, a trustee of the Boston Symphony Orchestra and honorary chairman of the Berkshire Music Center's Friends Society, greeted the students of the Center, who were seated in the front of the auditorium, the members of the faculty, who were seated on the stage with him, and a large number of interested spectators who filled the rest of the theater.

$30,000 Gift

Dr. Perry has presided at these annual events with his own easy grace and dignity for many years. He reminded his audience, however, that his main function as chairman of the Friends is to raise money and in that connection he announced the gift to the school by Mrs. John D. Rockefeller Jr., of $15,000 for this year, $10,000 for next, and $5,000 for the third year.

Dr. Perry further greeted in the audience Miss Gertrude Robinson Smith, who was the main force in organizing the Berkshire Festival in 1934 and Mrs. Olga Koussevitzky, whose late husband came to Tanglewood at the head of the Boston orchestra in 1936 and who in 1940 established the school in connection with the orchestral concerts which was to make Tanglewood in its inclusive aspects the most important summer musical center of the whole world.

Munch Addresses Students

Charles Munch, music director of the Boston Symphony Orchestra and director of the Berkshire Music Center, gave a short address to the students in which he stressed the wonderful conditions granted them for their work and the individual opportunities for personal development and elevation in this short concentrated session.

Aaron Copland, the assistant director of the school, in introducing the faculty of the school to the students, stated with a proper self-consciousness, in presenting the members of the opera department, that he had a "tender" interest in their work, an obvious reference to his new opera "The Tender Land" which that part of the school is to prepare and present during the term.

The exercises closed with the now traditional singing by the day-old student body of the "Alleluiah," which Randall Thompson composed specifically for the occasion of the inauguration of the school.

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The fourth week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises a program of chamber music by the Griller String Quartet, including the first U.S. performance of Ernest Bloch's Quartet No. 4, on Wednesday evening (July 28) in the Theatre-Concert Hall; a program a Rousel, Ibert and Mozart, performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, on Friday evening (July 30) in the Theater-Concert Hall; Berlioz' dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, conducted by Charles Munch, on Saturday evening (July 31), in the Music Shed; and the Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, in a program of William Schuman, Vaughn Williams, Khatchaturian and Sibelius, on Sunday afternoon.

Hanover (Pa.)
SUN
July 24, 1954

'Tanglewood On Parade' Planned

Special to the Herald Tribune

LENOX, Mass., July 26.—The annual "Tanglewood on Parade" benefit for the Berkshire Music Center will be held here from 5:45 until after 11 p. m. on Friday, Aug. 13. As before, the principal feature will be a concert in Tanglewood's Music Shed at 8:15 p. m., with Thomas Schippers conducting the Boston Symphony Orchestra in Bizet's Symphony in C and the final scene of Richard Strauss' "Salome," in which Brenda Lewis will sing the title role. Arthur Fiedler will then conduct the Boston Pops Orchestra, composed of Boston Symphony musicians, in a program of the type which it gives in its Boston spring series.

The festivities open with a fanfare and address of welcome; the Berkshire Music Center will then demonstrate its activities with simultaneous programs of orchestral works, one-act operas and chamber music in the Music Shed, Theater-Concert Hall and Chamber Music Hall. A student chorus will sing during the lawn party and picnic supper before the evening concert. The day's program will close with drawing for door prizes at 11 p. m. and waltzing on the lawn at 11:15.

Purchasers of box seats at $5 and reserve seats at $3 and $4 in the Shed will be entitled to attend an opera performance in Tanglewood's formal gardens at 4 p. m. Unreserved seats will cost $2.50. Reservations may be made by telephone (Lenox 600). All ticket holders are entitled to attend the demonstrations and the day's later events. Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee, with Mrs. Bruce Sanborn and Mrs. John H. Rice as vice-chairmen and Miss Margo Miller as secretary.

BOSTON, MASS.
AMERICAN
JUL 8 - 1954

New Festival Schedule For Berkshire Concerts

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given, commencing this opening weekend on Saturday at 8:30 p. m. and on Sunday at 2:30 p. m. in the Music Shed.

Tomorrow night at 8:30 p. m. in the Theater-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday night in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth, participating, and soloists Eleanor Stever (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six-week framework: 12 Shed concerts instead of last year's nine, on Saturday evenings and Sunday afternoons; the popular Bach-Mozart concerts which last summer were concentrated in the Festival's first three weekends this year are to be held each Friday evening; and a new series has been inaugurated of six Wednesday evening chamber music programs, a total of 24 concerts in all. On Saturday morning at 10 a. m. the Boston Symphony will hold the first of six weekly open rehearsals, for the benefit of the orchestra's Pension Fund, to which the public is invited for the nominal admission of $1.

NEW YORK, N. Y.
POST
JUL 19 1954

Munch in Top Form In Berlioz Program

By HARRIETT JOHNSON

Lenox, Mass., July 19—The debatable sky here yesterday, with low-hanging clouds hovering over the Massachusetts hills, was no augury of the thrilling event which took place in the 6,000-seat music shed of Tanglewood, home of the Berkshire Festival.

Charles Munch, in top form, conducted the Boston Symphony in a concert which obviously inspired him to give of his best, a state which can be very exciting indeed.

Munch closed the concert with a performance of the Berlioz "Fantastic Symphony;" and there is no doubt that the mercurial Frenchman makes this piece sound more significant than it really is. The audience was rampant with enthusiasm at its conclusion, and it was right.

The "Fantastic Symphony," aptly wedded to its title, has everything in it from an engaging waltz entitled "A Ball," to the final, "Dream of a Witches' Sabbath," dramatizing the song of death, the "Dies Irae." Munch gifted with both imagination and dynamism, was like a stage director of genius making the Greeks or Shakespeare live with all the vividness which is inherently theirs.

Copland's Piano Concerto

Aaron Copland's piano concerto, with the solo portion brilliantly played by Leo Smit, was performed prior to the intermission along with a remarkably sensitive performance of Debussy's suite, "Iberia." The Copland work, in one movement divided into two sections, slow and fast, was written in 1926. Beginning with a romantically inclined adagio, the concerto moves into a jolly, rollicking ragtime that jazzes away for several moments and ends up with a proper bang after having been preceded by plenty of noise.

This is far from being the Copland of "Appalachian Spring" but it provides a satisfactory outdoor piece for a Sunday afternoon, especially when played by a trio like Munch, Smit and the Bostonians.

DORIOT ANTONY, flautist, the first woman ever to hold a major desk with the Boston Symphony Orchestra, is the soloist in Ibert's Flute Concerto, which will be performed by the Orchestra with Charles Munch conducting, in the Friday evening concert, July 30 (8:30 p. m.), the fourth in the series of chamber orchestra concerts in the Theatre-Concert Hall at Tanglewood.

TUESDAY: to-night July 27
8:30 p. m. in the Theatre
Three One-Act Operas
(Free to Friends)
WEDNESDAY, July 28:
8:30 p. m. in the Theatre
Festival Concert
Griller String Quartet
THURSDAY, JULY 29:
8:30 p. m. in the Shed
Dept. I Orchestra
(Free to Friends)
FRIDAY, JULY 30:
8:30 p. m. in the Theatre
Festival Concert
Chamber Orchestra
Charles Munch, conducting
SATURDAY, JULY 31:
10:00 a. m. in the Shed
Boston Symphony Rehearsal
8:30 p. m. in the Shed
Festival Concert
Berlioz - "Romeo and Juliet"
Boston Symphony Orchestra
Charles Munch, conducting
SUNDAY, AUG. 1:
10:00 a. m. in Chamber Music Hall
Chamber Music, Dept. 1
(Free to Friends)
2:30 p. m. in the Shed
Festival Concert
by the Boston Symphony
Richard Burgin, conducting
8:30 p. m. Chamber Music Hall
Composer's Forum
(Free to Friends)
MONDAY, AUG. 2:
8:30 p. m. in the Theatre
Opera in 3 acts
"The Tender Land" - Copland

Lebanon
"Echo"
July 27, 1954

WORDS and MUSIC

By Harriett Johnson

Morel to Conduct at Tanglewood

The Berkshire Festival, featuring the Boston Symphony at Tanglewood, Lenox, Mass., moves into its third week-end tomorrow night with a program which features Handel and Haydn. Charles Munch and Hugh Ross will divide the concert podium-wise as follows: Handel Concerto Grosso for String Orchestra, Op. 6, No. 4; Haydn Symphony in G Major, "Military," No. 100, to be conducted by Munch. The Mass No. 2 in D Minor, the "Nelson" Mass by Haydn, will be led by Ross.

Jean Morel, French conductor of the Juilliard Orchestra, and formerly with the N. Y. City Opera, will be guest maestro Saturday night, with Nicole Henriot, pianist, as soloist in the Lizts Piano Concerto in E Flat. Elgar's "Enigma" Variations, Prokofieff's Sixth Symphony and Strauss' tone poem, "Don Juan," complete the program.

Munch returns Sunday at 2:30 to conduct a concert which features the Berlioz' "Harold in Italy", with William Primsore, violist, as soloist. Toch's Second Symphony will also be heard.

Tomorrow's concert will be in the Theater-Concert Hall; Saturday's and Sunday's events in the 6,000-seat Music Shed. Seats are always available on the grass outside and Tanglewood is only four hours by train or car from New York.

OSSINING, N. Y.
CITIZEN-REGISTER
JUL 9 - 1954

That attractive brunet with the lovely voice, Mary Judd, heard to good advantage this week on the Arthur Godfrey Talent Scouts TV program, is a Peekskill resident, the mother of two young daughters. Mrs. Judd commutes daily to sing with the pop-Opera Company which started giving cut versions of opera in English at Long Beach three weeks ago. She has sung with other small opera companies and recently won auditions for the Tanglewood Berkshire Festival in the opera group.

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Second Thoughts on Music

Messrs. Munch, Monteux Share Conducting Honors

French Music Predominates in Shed Concerts at Tanglewood; Festival Chorus and Soloists Heard In Bach Cantata; Albeneri Trio Excels

By WILLARD M. CLARK

Tanglewood and the Berkshire Music Festival really got under way during the second week. The second chamber music concert served to introduce the admirable Albeneri Trio and the second concert of those devoted to Bach-Mozart, primarily, introduced the Festival chorus and some excellent student soloists. The concerts in the Shed by the full Boston Symphony Orchestra were, with one exception, devoted to French music with Pierre Monteux and Charles Munch sharing conducting honors.

Audiences have been smaller than expected. Perhaps this was due to the cool weather; perhaps to the fact that too much French music was offered and perhaps to the fact that the six-week season is either too long or too exepensive.

Albeneri Trio

However, those who have attended these concerts have heard some brilliant performances. The Albeneri Trio, consists of Erich Itor Kahn, pianist; Georgio Ciompi, violin, and Benas Heifitz, cellist. They played the Brahms Trio in B major; Martinu's Trio in D minor and the "Archduke" Trio by Beethoven. Long association and superb musicianship have moulded these players into a splendid unity. There was a fine tonal blend and mutual appreciation and insight into all the music performed.

The Festival Chorus, a picked group, made its first appearance in the second of the Bach-Mozart concerts. Under the inspired direction of Hugh Ross, surely one of the greatest choral conductors in this country, the chorus gave admirable account of itself in the Bach Cantata No. 93, titled "Wer nur den lieben Gott Lasst walten." We noted in the tenor section of the chorus, Prof. Vikkers of Springfield College, head of its music department.

There were excellent soloists. The Negro bass-baritone McHenry Boatwright has a voice worth further notice and the Negro soprano Theresa Green, who appeared in Palmer last season on the Community Concerts program, is in her second season at Tanglewood, singing beautifully. Then there was Beatrice Krebs, contral, to, who has sung with the Springfield Symphony orchestra. Her fine voice and musicianship did honor to Bach. The tenor was David Lloyd. His singing was that of a fine artist well versed in the music of Bach. He towered over his colleagues particularly in enunciation and knowledge of the correct recitative style.

On the same program the Boston Symphony players, directed by Charles Munch, offered two of the Bach Suites, Suite No. 1 in C major and Suite No. 4 in D major. Both were performed in the style with which we have become accustomed

DR. ERNST TOCH GUEST TEACHER OF COMPOSITION

His Symphony and Opera to Be Given This Week At Tanglewood

Lenox, July 24—Guest teacher of composition at the Berkshire Music Center at Tanglewood this summer is the celebrated Austrian-American composer, Dr. Ernst Toch. Dr. Toch is associated with American

ERNST TOCH

composers Aaron Copland, assistant director of the Boston Symphony Orchestra's summer school of music operated in connection with the Berkshire Festival and with Lukas Foss.

The presence of Dr. Toch, who makes his home in California and who has recently been professor of music at the University of Oregon, continues the tradition of having an outstanding contemporary composer in residence each season; his predecessors include Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Paul Hindemith and Olivier Messiaen.

Dr. Toch will be honored tomorrow by a performance by the Boston Symphony Orchestra, Charles Munch, music director, conducting, of his Symphony No. 2, which Mr. Munch performed with the Boston Symphony in Boston on Dec. 12, 1952. It will have its Tanglewood premiere in the Berk-

[see]

Among This Week's Headliners at Tanglewood

BEATRICE KREBS

DORIOT ANTHONY

WILLIAM PRIMROSE

CHAMBER MUSIC AT NORFOLK, CONN.

Norfolk, Conn., July 24 — The Norfolk Music School of Yale University will present the fifth concert in its 1954 summer series at Battell House here Wednesday afternoon at 3.30. It will be a program of chamber music featuring Howard Boatwright, violin; Arthur Hague, piano; Bruce Simonds, piano, and Keith Wilson, clarinet.

Boatwright is concertmaster of the New Haven Symphony and conductor of the Yale University Orchestra; he is currently recording with Overtone Records. Hague is assistant professor of piano playing at Yale University and has made many concert appearances, especially in New England.

Simonds, director of the Norfolk Music School and head of the piano department at Yale School of Music, has performed in many concerts in this country and abroad. Wilson, who is head of the wind instrument department at Yale and director of the Yale University Band, has been recording recently for Contemporary Records.

The program will include Schubert's Sonata in A major for violin and piano, Opus 162; Brahms' Sonata for clarinet and piano; Ives' Largo; and a trio by Milhaud for violin, clarinet and piano.

RECORD ROUNDUP

Classical

"Sinfonia Antarctica." The seventh, and last, of large orchestral works by Ralph Vaughan Williams, issued in connection with a complete edition directed by Sir Adrian Boult. It is an enlargement of a movie score dealing with the Polar explorations of Scott. Sir John Gielgud is the commentator. (London.)

"Songbirds of America." An entertaining resume of text and recordings dealing with two dozen common song birds. Both are comprehensive. (Cornell University.)

"La Boîte a Joujoux." One of the lesser works of Debussy, directed with understanding and affection by Jonel Perles. Each of the material scenes [illegible]

Tanglewood Tales

Lenox, July 24—Aaron Copland is one of Tanglewood's busiest personalities this summer. Between his composition classes, his supervision of Sunday night student composers' forums and the public forums he moderates Monday nights in Sedgwick Hall, Lenox, the composer, who is assistant director of the Berkshire Music Center, has found time to make revisions of his first full-length opera, "The Tender Land," which is now in preparation by Frederic Cohen and his students of the opera department for its New England premiere at Tanglewood on Monday and Tuesday nights, Aug. 2 and 3. Mr. Copland's revisions are "an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." The Tanglewood production is in three acts, with three added scenes; its period has been set back from the 1930's to the spring of 1910.

* * *

"The Tender Land" will be the first contemporary full-length opera offered by the Berkshire Music Center since Benjamin Britten's "Peter Grimes" had its U. S. premiere by the opera department of the Boston Symphony's summer music school in 1946 and the same composer's "Albert Herring" was given for the first time in this country at Tanglewood in 1949.

* * *

Eva Rubin, a nine-year-old Buffalo girl, daughter of Dr. and Mrs. Mitchell I. Rubin, who summer at Stockbridge Bowl, will make her stage debut in both performances of "The Tender Land." Young Miss Rubin, who attends Campus School of New York State Teachers' College, was "drafted" for the role of Beth, the younger of the two daughters of a Kansas farm woman, by neighbor Ralph Berger, [illegible] piano [illegible] in last Sunday's Berkshire Festival concert. Mr. Smit composed the madrigals in February, 1953.

* * *

An important honor has gone to Beatrice Krebs, spending her second summer at the Berkshire Music Center as a student in opera dramatics. Charles Munch has selected her to sing the contralto role that Jennie Tourel sang last year when the Berlioz dramatic symphony "Romeo and Juliet" is performed in the Berkshire Festival's Shed concert with the Boston Symphony Orchestra on Saturday, July 31. Miss Krebs has sung with the New York City Opera Company, the Little Orchestra, the New York Oratorio Society, and on tour with Robert Shaw's Chorale. Last summer she sang under Hugh Ross's direction in Haydn's "Theresa" Mass on a Festival chamber orchestra program, and in the Gluck opera "L'Yvrogne Corrige" for the opera department. This summer she has sung Bach's Cantata No. 93 and Haydn's Nelson Mass on Festival chamber orchestra programs, and sings the contralto roie of the mother in Aaron Copland's opera, "The Tender Land" on Tuesday, August 3.

* * *

The Tanglewood concert of Sunday afternoon, Aug. 1, will mark the first appearance on a Berkshire Festival program, as a team, of Richard Burgin, concertmaster of the Boston Symphony Orchestra, and his wife, violinist Ruth Posselt. It is Mr. Burgin's first Festival concert, although he has led student orchestra programs here and conducted a portion of a "Tanglewood on Parade" concert. Miss Posselt's performance of the Hindemith violin concerto several summers ago under Leonard Bein-

ONE-ACT OPERAS BOOKED TUESDAY

Lenox, July 24 — Three rarely-heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, at Tanglewood, Tuesday at 8:30 p. m. in the Theater-Concert Hall.

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1594, a five-part unaccompanied choral setting, will have its first staged performance in the United States. It was given in concert form, by the Dessoff Choir, Paul Boepple conducting, in New York in February, 1933.

"There and Back" (Hin and Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden Baden, Germany, in 1927, in Philadelphia in 1928 at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center. The text is by Marcellus Schiffer; it will be sung in the English translation of Marion Farquhar.

"The Princess and the Pea" (Die Prinzessin auf der Erbse), a musical fairy tale by Ernst Toch, guest teacher of composition this summer at the Berkshire Music Center, is based on a Hans Christian Andersen tale, book by Benno Elkan, English version by Marion Farquhar. It was first performed in Baden-Baden in 1927; by the WPA-Federal Theater, New York, in 1936; it will have its first Tanglewood performance at Tanglewood next Tuesday.

The three one-act operas are produced by Frederic Cohen, acting head of the opera department.

APPLAUSE TAKES NUMEROUS FORMS

Audience applause must be as old as performance itself. An article in the August issue of Good Housekeeping magazine states that clapping is not the only means of approval.

During the 18th century gentlemen struck their walking sticks

Two Berlioz Compositions On Program This Afternoon

'Harold in Italy' With William Primrose as Soloist And Overture to 'Beatrice and Benedick' Listed; Symphony No. 2 by Ernst Toch to Be Heard

Lenox, July 24—Two compositions by Hector Berlioz will be heard on tomorrow afternoon's Music Shed program at Tanglewood, the overture to "Beatrice and Benedick" and "Harold in Italy," the latter a symphony with viola solo. The solo part will be played by William Primrose, one of the foremost artists on that instrument, and an instructor in the chamber music department of the Berkshire Music Center here in 1947.

Also to be heard in tomorrow's concert, which starts at 2.30, is Symphony No. 2, Op. 73 by Ernst Toch. Dr. Toch is guest teacher of composition at Tanglewood this summer. The symphony, which Charles Munch introduced in this country two seasons ago, will have its Tanglewood premiere tomorrow, when Mr. Munch will again conduct. The work is dedicated to Albert Schweitzer.

Coming Features

There will be a program of chamber music by the Griller String Quartet, including the first United States performance of Ernest Bloch's Quartet No. 4, on Wednesday evening at 8.30 in the Theater-Concert Hall; a program of Boussel, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Mr. Munch on the podium, and Doriot Anthony as flute soloist, on Friday evening in the Theater-Concert Hall.

Berlioz' dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, also conducted by Mr. Munch, on Saturday evening, in the Music Shed. The Boston Symphony, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, will present a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, next Sunday afternoon in the Music Shed.

The Griller String Quartet (Sidney Griller, Jack O'Brien, violins; Philip Burton, viola; Colin Hampton, 'cello) will perform for the first time at Tanglewood in the new and popular Wednesday evening chamber music series. The chamber orchestra program on Friday evening will offer three selections new on Festival programs: Albert Roussel's "The Spider's Feast"; the Flute Concerto of Jacques Ibert, featuring Miss Anthony, first flutist of the Boston Symphony; and Mozart's Serenade for Eight Winds (K. 388).

Miss Krebs in Debut

"Romeo and Juliet," performed in its complete form by Mr. Munch and the Boston Symphony Orchestra in Boston (1952-53), Tanglewood (1953), New York and Washington, D. C. (1953-54), and recorded, is being repeated this summer as one of several of Berlioz' rarely-performed full-length

Spider's Feast"; Ibert: Flute Concerto —with Doriot Anthony as soloist; Mozart: Serenade for Eight Winds, K. 388—with Ralph Gomberg, Louis Speyer, oboes; Gino Cioffi, Manuel Valerio, clarinets; James Stagliano, Harry Shapiro, French horns; Sherman Walt, Ernst Panenka, bassoons; Mozart: "Paris" Symphony, K. 297. Charles Munch, conductor.

Saturday, 8.30 p. m.—Music Shed, Boston Symphony Orchestra: Berlioz: "Romeo and Juliet," dramatic symphony, with Festival Chorus of Berkshire Music Center students, and soloists Beatrice Krebs, contralto; John McCollum, tenor; Nichola Moscona, bass-baritone. Charles Munch, conductor.

STUDENT GROUPS TO DEMONSTRATE

'Tanglewood On Parade' On Program Aug. 13

Lenox, July 24—"Tanglewood on Parade," the annual benefit performance by the Boston Symphony Orchestra for the Berkshire Music Center, the orchestra's summer school at Tanglewood, will be held this year on Friday, Aug. 13. Mrs. Serge Koussevitsky of Lenox and Miss Gertrude Robinson Smith of Stockbridge have announced their committees.

Student Groups

Mrs. John H. Rice of Pittsfield and Mrs. Bruce Sanborn of Minneapolis, Minn., and Lenox, are vice-chairmen with Miss Margo Miller of Pittsfield as secretary. Mrs. Sanborn heads the door prize committee, and Miss Robinson Smith and Mrs. Thomas D. Perry, Jr., of Hingham and Stockbridge, are in charge of the committee for the sale of books.

Holders of box and reserved seats are invited to a special performance of an opera in the formal gardens at Tanglewood at 4 p. m. Frederic Cohen, head of the opera department, will announce his program and cast soon. At 6 p. m. all five departments of the Berkshire Music Center—student symphony orchestra, chamber music, opera, choral and study group—will give simultaneous demonstrations. During dinner a choir concert will be given on the steps of the Berkshire Music Center's administration building.

The program for the evening concert at 8:30 p. m. in the Music Shed by the Boston Symphony Orchestra and guest artists will be announced shortly. At the close of the concert door prizes will be drawn. Dancing on the lawn will end the festivities.

STUDENT CONCERTS BOOKED AT LENOX

Lenox, July 24 Four concerts will be given during the coming week by students of the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra now in its 15th eleventh season and [illegible]

TIGHT BINDING

TIGHT BINDING

Residents of Western Mass. Students at Music Center

Springfield, Holyoke, Lenox, Pittsfield, North Adams And Ashfield Represented in Classes Studying This Summer at Tanglewood

Lenox, July 24—The Berkshire Music Center, now in its 12th season at Tanglewood, has numbered among its [illegible] students 10 Western Massachusetts residents. The Connecticut Valley and Berkshire County [illegible] well represented, along with [illegible] and 12 foreign countries. [illegible] students of music gain invaluable knowledge and experience while studying under some of the greatest musicians in the world.

Two From Holyoke

Only school of its kind, conducted by the internationally famous Boston Symphony Orchestra, with the Charles Munch as director, the Berkshire Music Center has graduated musicians who now comprise over 10 per cent of the membership of all major symphony orchestras in the United States.

Furthermore the Metropolitan Opera Co. includes former student Rosalind Elias, a pupil at the Center here in 1953 who was withdrawn from further competition in the Opera auditions and made a member of the company after one hearing.

Perhaps most widely known of the illustrious graduates of the Berkshire Music Center is the North Adams miss, Christina Cardillo, who starred in operas at the Theater-Concert Hall in recent seasons and who last spring won the coveted Metropolitan Auditions of the Air. She is now at Central City, Col., and listed for some 24 solos this summer.

This year, Holyoke is represented by two students. Catherine Dower, daughter of Mr. and Mrs. Lawrence F. Dower of 215 Essex St., Holyoke, and a supervisor of music in the Holyoke public schools, is studying under Hugh Ross in the choral group. Holder of a B. A. degree from Hamline University in Minnesota, a diploma from the Pius X Liturgical Music School in New York, and the University of Insbuck in Austria, Miss Dower is enjoying her first term of instruction from the masters of the Tanglewood faculty.

Jonelle Stickel, of 64 Waldo St., Holyoke, a graduate of the public schools, Mt. Holyoke College and the New England Conservatory of Music is a teacher of vocal music in the John J. Lynch Junior High School in her native city. Here at the Berkshire Music Center for the first time she is studying choral conducting and is a soprano in the small Tanglewood choir. She also is working with the opera group.

Three From Springfield

Here from Springfield is Gilbert Vickers of 27 Surrey Rd., son of Mr. and Mrs. Charles D. Vickers of 60 Palmyra St. Holder of a masters degree from the University of Music he has been director of music at Springfield College since 1950. He also directs the choir of Faith Congregational Church in Springfield. At Tanglewood, he is studying under Hugh Ross in the choral dept.

Also from this City of Homes is Jane O'Keefe, daughter of Mr. and Mrs. Gerald E. O'Keefe of 100 Roosevelt Ave. A graduate of Classical High School, she is a student at the New England Conservatory of Music. At the Music Center, she is taking up choral conducting. She is also an alto in the opera group. In the past she has been with the Young People's Symphony of Springfield and is studying now for student music education.

Another Springfield student is Faith Ginsburg, daughter of Dr. and Mrs. David Ginsburg of 5 Eton St. A graduate of Classical High School, she is studying voice under Vincent Spolzino, and will graduate from Leslie College in Cambridge in 1957. A soprano, she is in the chorus at Tanglewood and participating in the study group.

From Central Berkshire are Monica and Keith MacGaffey, the brother-sister enrollees from Lenox, and Marjorie Kember of Pittsfield.

From North Adams

Down from North Adams is Louis Garenani. He's the third Tunnel City student. Previously Pasquale Cardillo came down to Tanglewood, and after a successful tryout joined the Boston Symphony Orchestra. Later it was his sister, Christina, who started her rise to stardom at Tanglewood's Music Center.

Garenani is a graduate of Drury High School and the New England Conservatory of Music, as were his predecessors. Supervisor of instrumental music at Brewster Academy in Wolfboro, N. H., he is attending classes at Tanglewood for the second summer. He is in the choral department under Hugh Ross. A bass, he also sings in the Festival chorus and is working towards further degrees in conducting.

From the hills of Ashfield has come Connie Field. A graduate of Sanderson Academy, she is now a senior at Oberlin Conservatory in Ohio. A violinist, she is here for the first time and is a member of the student orchestra at Tanglewood and is heard every Thursday night. Previously she was with the Young People's Symphony in Springfield and is featured with the orchestra at Oberlin.

Western Mass. Students at Music Center

Students from Western Massachusetts communities who [illegible] at the Berkshire Music Center located on the grounds of the internationally famous Tanglewood. Front row, left to right: Gilbert Vickers of Springfield College; Louis Garenani of North Adams. Back row, same order: Faith Ginsburg of Springfield; Connie Field of Ashfield; Jane O'Keefe of Springfield; Catherine Dower of Holyoke, and Jonelle Stickel of Holyoke.

MOREL BRILLIANT AT TANGLEWOOD

By WILLARD M. CLARK

Tanglewood, July 24 — A powerful performance of Prokofieff's sixth symphony and a brilliant performance of Liszt's "Concerto for Piano and Orchestra, No. 1" thrilled an audience of 7760 persons tonight.

Under the direction of Jean Morel, the young French conductor who is a member of the faculty of the Berkshire Music School this year, the Boston Symphony players offered as arresting a concert as has been heard this season.

Came to U. S. in 1939

Morel came to this country first in 1939 to conduct the New York City Symphony. Since then he has conducted the New York City Center opera and two NBC orchestra concerts. In 1948 he became head of the orchestra department of the Juilliard School of Music.

Prokofieff wrote his "Symphony No. 6 in E-flat Minor in 1947. Like the majority of his works, this symphony is melodically fulsome and skilfully contrived. The opening movement has several contrasting characteristics. It is agitated, lyrical and austere. The second movement an andante, is complex, though lighter in vein than the first movement. Of the three movements, it is the most melodic. The final movement has great charm and Prokofieff carries into it fragments from the earlier "classical" symphony.

Mr. Morel provided a powerful reading. It was concise, clear in outline and finely integrated. There were grand sonorities and enchanting lyricism.

Provides Thrilling Performance

The last time Nicole Henriot played at Tanglewood she offered the Ravel Concerto. Tonight she proved a bravura performance of Liszt's first piano concerto. It was a performance of great power, breadth and insight. Miss Henriot, slight in stature, has strong and nimble fingers and a pianistic thrust that cut through the strongest orchestral passages. It was the finest performance of this concerto we have heard from a woman pianist.

When Strauss decided to do a tone poem on Don Juan he chose the Don Juan of Nikolaus Lenau, thus abandoning the sensualist of the Byronic epic and substituting instead a man filled with longing to find a woman who is to him incarnate of all womanhood. Because he does not find her, although he reels from one to another, disgust siezes him and he allows himself to be killed. The finale is catastrophic.

There are a few finer descriptive pieces than this. It was evident that Mr. Morel had delved deeply into both the text and the score. The performance was rich in detail, compelling in its force and powerful without becoming [illegible] was the epic [illegible] love

The [illegible] who are still seach[illegible] for a solution for the "enig[illegible] in the "variations on an original theme" which Elgar titled "Enigma." One wonders if they would be happier if they found it. Elgar has titled each variation with the initials of his friends, musical and otherwise.

If one does not search for the solution to the "Enigma" one can listen with pleasure to a deft and imaginative set of variations. One loses the original theme before the work is over, but it is handled in a [illegible] manner.

Mr. Morel and the orchestra provided a stunning performance, clean cut, precise and technically impeccable.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 2 - 1954

BERKSHIRE FESTIVAL MAKES PROGRAM CHANGES

Changes involving two Saturday evening programs by the Boston Symphony orchestra during the Berkshire Festival, at Tanglewood, are announced by Charles Munch, director of the Boston Symphony. Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, on Saturday evening, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert of Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin".

At Tanglewood there has been added to the [illegible] sculptures by [illegible] on display in the form[illegible] carving in Carrara [illegible] Abate entitled "[illegible] work was begun [illegible] Abate was studying [illegible] as [illegible] winner of a Prix [illegible] Fulbright Grant and [illegible] at Boston where he is an instructor at the Boston Museum School.

This work is a new version of the mother-child theme with the artist treating the mother figure as a crescent surrounding the nestling child. The texture of the surface of the work is [illegible] to give emphasis to the [illegible] burlesque treatment of the [illegible] face and arms and of the [illegible]

Abate is a native of Salem and the son of a monument carver, and as a result of scholarships has studied at the Boston Museum School, in Mexico and in Europe. He has exhibited three times in Rome and since [illegible] this country his work has been shown at the Metropolitan Museum in New York, the exhibition of ecclesiastical [illegible] in New York, and at the [illegible] Gallery. Last year Abate designed and executed the memorial [illegible] Serge Koussevitsky in Lenox.

The weekly exhibitions in the reception hall at Tanglewood opened with the group of sculptures by Franc Epping of Lenox which are being exhibited at the Berkshire Museum this month and which have already been reviewed. This past week the exhibition was comprised of a group of prints by Bengtz, many of which are also included at the Tryingham Galleries. Next week additional sculpture by Gunn as well as paintings by him are to be shown.

Dr. Toch will be honored tomorrow by a performance by the Boston Symphony Orchestra, Charles Munch, music director, conducting, of his Symphony No. 2, which Mr. Munch performed with the Boston Symphony in Boston on Dec. 12, 1952. It will have its birth. Mr. Munch provided a stimulating, deeply probing reading of the "Fantastic Symphony." This is a work which lends itself to more than one interpretation. Mr. Munch emphasized its lyrical aspects without lessening the impact of the more bombastic moments. This was a strong, sane reading of the great works in the orchestra repertoire.

Copland Concerto

Aaron Copland is teaching at the Berkshire Center this summer and, as usual, one of his works was played, as a compliment to him, we presume. The work was his Concerto for Piano and Orchestra. Leo Smit was the pianist. This work leans heavily on the jazz rhythms and it is probable that a Basin Street habitue would find it rewarding. Most of it was very loud, quite drowning out the piano, but in those rare passages where the pianist could be heard Mr. Smit played with a keen rhythmic sense and vital sensitivity.

Debussy [illegible] is tailor-made for the Boston Symphony orchestra. It has everything the work demands, brilliance, a myriad tonal colorations and provocative rhythms. This was one of the brightest, clearest and most knowingly spontaneous performances the orchestra has given to date.

Those who intend to hear concerts of chamber music or orchestra during the next four weeks can be assured to getting their money's worth. The high standard set by Mr. Munch in the performance of "The Damnation of Faust" continues, and some of the finest ensembles in the world will be heard during the chamber music series.

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HARTFORD, CONN.
TIMES
JUL 10 1954

NBC Symphony Seeks a Future

By IRVING KOLODIN

NEW YORK is moving into its dog days of summer at a somewhat accelerated pace, with most musical activity in a state of suspension. You'd never suspect it, however, from the activity going on out of public sight for preservation, as an ensemble, of the many-manned membership of the NBC Symphony. Don Gillis, composer-producer, is one active propagandist, Alan Schulman, of the cello section, another.

This being an age of slogans, it is a happy circumstance that the players have termed themselves "the orchestra that refuses to die." In a kind of not-too-subtle way this implies that somebody or something is concerned with trying to put it out of the way, if not to commit outright homicide. Thus the public sympathy for the underdog has become powerfully involved in this active struggle for survival.

Right now meetings and conferences abound, with legal problems being aired and questions of jurisdiction being debated. At issue is the fundamental consideration whether NBC can, or will, reserve to itself title to the words NBC Symphony, even when qualified by such a formula as "Former Members of . . ." There is some quid pro quo involved, in the way of employment possibilities for the future engagements of the orchestra in collaboration with Toscanini for recordings, or with others.

However, the attitude of the players is that they have a more-than-sentimental interest in the name under which they were so long combined, and are not inclined to barter that right away for a promise of an occasional job.

* * *

THE LARGER FACT (whether that issue is resolved or not) is that New York has long been in want of the kind of activity this group can provide. The boarding-house formulae on which the New York Philharmonic-Symphony services its several subscription audiences, or the Philadelphia and Boston orchestras do their less numerous ones, has long sacrificed the interests of the volitional music lovers who do not want to commit themselves months in advance to programs unpublished. Thus the way is open for an organization providing provocative programs under vigorous leadership in a nonformularized pattern.

This would merely provide for New York what the Vienna Philharmonic has long offered in that city or the London Philharmonic or the several free-lance organizations in Paris.

Already, we hear, offers of management have been tendered from several sources, and the City Center direction is pondering a concrete proposition. Anyone inclined to proffer material

DON GILLIS

encouragement will certainly b given a hero's welcome. Loca 802, New York, is as good mail address as any.

* * *

BIGGEST CONCERT "date in an American artist's life the invitation to appear at musicale in the White Hous Among those to enjoy th honor this year were Gladj Swarthout, Patrice Munsel (at dinner for Emperor Hai Selassie) and Morton Downe (at a dinner for the Speaker the House). Eleanor Steber w scheduled to appear on the o casion of the dinner for t president of Turkey in Januar but she became ill on the d of the dinner, and Fra Guarrera, Metropolitan ten tone, appeared in her place.

* * *

BUSY STATISTICIANS engaged in tabulating the enrollees at the Berkshire School of Music conducted concurrently with the Boston Symphony season at Tanglewood, Mass., report that students this Summer include a mother and son, three husband-wife duos, and as many heads of college music departments.

The mother is Mrs. Keith Rogers, president of the Island Radio Broadcasting Company of Charlottestown, Prince Edward Island, Canada. Her son, William Keith Rogers, is a musical director of Station CFCY, operated by the Island Radio B. C.

* * *

SIXTH RECORDING session of the Louisville, Ky., orchestra took place late in June under the direction of Robert Whitney. Among scores recorded for release in subsequent months were Castelnuovo-Tedesco's "Much Ado About Nothing" Overture, Paul Creston"s "Invocation and Dance," the Third Symphony of Henry Cowell, and Darius Milhaud's "Overture Mediterranene."

Subscriptions at the rate of $65 for the year's series of 12 discs are invited, with orders to be sent to the Louisville Philharmonic Society at 830 Fourth St., Louisville 3, Ky.

(Copyright 5R)

Eagle - July 26, 1954

Manos

RARE OLD VIOLA played by William Primrose at yesterday afternoon's concert in the Music Shed at Tanglewood is examined by Charles Munch, right, as Mr. Primrose relates its history to the musical director of the Boston Symphony Orchestra.

TANGLEWOOD THRIVES AS MONUMENT TO FAMED BOSTON MAESTRO.

One of New Graves at Lenox, Mass., Is That of Serge Koussevitzky, Who Developed Celebrated Music Festival.

By JOSEPH KAYE.

LENOX MASS., July 17.—I am staying in the Birchwood inn, an old house which is opposite the old Church on the Hill. In the churchyard is a new grave. It is that of Serge Koussevitzky, the famed conductor of the Boston Symphony orchestra and developer of the most celebrated music festival in the United States, the one at Tanglewood, a mile and a half from here, which is held every summer.

When Koussevitzky died three years ago it was thought that Tanglewood would suffer, for Koussevitzky was not only a conductor, but the mainspring of the Berkshire music festival, as this gathering of the Orpheus clans is officially known. Koussevitzky was a man of broad musical vision, and he wanted the festival to be also a means for improving the art he served. Therefore he established a school in conjunction with the concerts at Tanglewood, which is named the Berkshire music center. Here advanced students from all over America, and from many parts of the world, come for the 6-week term—the duration of the festival—to be inspired by noted artist teachers and given training in actual performance and composition.

When such a man passed out of this little musical empire it is understandable that fears should be expressed for its future. Yet today, Tanglewood draws great crowds and the festival and school function on the highest levels.

An Attractive Setting.

The Berkshire festival and music center is located on a beautiful estate of 210 acres that was deeded to the Boston Symphony, which directs this institution, now in its seventeenth season. On these grounds Nathaniel Hawthorne lived, and here he planned his "Tanglewood Tales," assembled the material for "The House of Seven Gables," and wrote "The Wonder Book." The cottage he stayed in burned down, and a replica of it was erected on the same site by the National Federation of Music clubs. It is used as a studio.

The festival was started by the late Henry Hadley, composer and conductor, with members of the New York Philharmonic. First only several concerts were given, in the open air, and on a different location. Two years later it was reorganized and Koussevitzky and the Boston Symphony took over. The following year the Tanglewood estate was offered for the concerts.

The festival opened some days ago with a performance by the student orchestra and a chamber music concert. But the official opening took place last Saturday night and on the following Sunday afternoon, when the Boston Symphony, under Charles Munch on Saturday, and Pierre Monteux on Sunday, gave two concerts in the Shed. This is a great auditorium designed by the Finnish architect, Eliel Saarinen, and engineered for acoustics by Prof. Richard D. Fay, of the Massachusetts Institute of Technology. The sound-carrying qualities of this hall are superb. The building is open on three sides, and thousands of listeners spread out on the lawns to listen (at "lying room" prices).

Music Comes Through.

Even though parts of these locations are a considerable distance from the stage, the music is heard perfectly. Much of this excellence in acoustics is due to the wooden roof, which is shaped roughly like the back of a violin and acts in the manner of a huge sounding board.

This season the festival is observing the 150th birth of Hector Berlioz, and his principal works are being performed. The inaugural concert in the Shed was of his dramatic cantata, "The Damnation of Faust." The orchestra was joined by two large choruses, the Harvard Glee club and the Radcliffe Choral society. The singers were Eleanor Steber (Marguerite), David Poleri (Faust)—he sang in Kansas City's "Butterfly" last season—Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"Le Damnation" was given in its entirety, and was a magnificent performance. The climaxes that Munch achieved were galvanic. The singing of Miss Steber and Mr. Poleri were of a purity and thoughtfulness and poignancy that held the hearts of the big audience quite as much as their minds.

Superb on the Devil.

Singher, as the devil, was a superb actor as well as a finished vocalist. Even though this was a concert, with the performers in summer dress clothes, there was no mistaking the Mephistopheles on the stage. When Mrs. Singher's cue came up he jumped from his chair and the listeners suddenly saw him there, on his feet, as though he had materialized from nowhere. All through his performances his body and his hands were engaged in a subtle gesturing that seemed to bring out all the sardonic qualities in the character he was portraying. Equally sincere and effective was Mr. Gramm in the limited share of music allotted to him.

Sunday's concert in the Shed was all Beethoven. Monteux conducted the Lenore Overture No. 3, the Fifth Symphony and the Fifth piano concerto, with Claudio Arrau as the soloist. The orchestra produced magnificences, especially in the symphony, which roused the audience to excited enthusiasm. Arrau made himself somewhat less favored. The softer passages were beautiful; at other times he was less effective. Perhaps his hunched position over the piano, the playing seemingly from the shoulder, caused an artificial handicap to full appreciation.

More Berlioz Music.

The Berkshire Festival will continue until August 15 (Sunday afternoon), when the Berlioz "Requiem" will be given. In between, many of the French composer's works will be heard, among them the Fantastic Symphony, the Romeo and Juliet Symphony and "Harold in Italy."

Studying at the school are 375 eager young artists from thirty-five states and nine foreign countries. Eight are from Missouri and Kansas. From Missouri are Emma Lou Diemer, Warrensburg (composition), Mara Hall, Westminster college, Fulton (violin); Richard Benfro, Bethany (voice); Betty Lee Bowen, St. Louis (voice); Mary Dodge, University City (viola). From Kansas are Robert and Rodney Pierce, Wichita (Robert: French horn, Rodney: oboe); Eugene Orcutt, Topeka (trombone).

Miss Diemer participated in a "composers forum" on Sunday night in which six students in the composition department, headed by Aaron Coplan, Ernst Toch and Lukas Foss, had their works performed— and later criticized by an audience mainly of students. Miss Diemer's composition was a suite for violin and piano. She is a gifted writer of music. Like the work of all the student composers heard, it was totally in the contemporary spirit and fled from melody even of an unconventional character.

LEISURELY LISTENING TO GREAT MUSIC is the treat for thousands at the Berkshire music festival now in session and will continue through August 15 at the 210-acre site near Lenox, Mass. The Shed is an acoustically perfect setting for the festival programs. Listeners spread out on the lawns and fill the auditorium which is open on three sides to welcome the summer zephyrs.

LOCKPORT, N. Y.
UNION-SUN & JOURNAL
JUN 17 195

Summer Is Music Festival Time All Over World

BY W. G. ROGERS

NEW YORK (AP)— In the spring a young man's fancy lightly turns to thoughts of—travel.

So do the thoughts of the middle-aged and old men, indeed, of both men and women. That's particularly true of people interested in books and the arts.

A trip to Europe used to be something to figure out months in advance, and getting there was such a hardship you maybe made one trip that lasted half a year and never afterward stirred out of your back yard.

Now thousands go over for two weeks more easily than you used to jog along by horse and wagon to the cottage on the lake.

It's worth it. It doesn't much matter where you land, it's apt to be in the neighborhood of a music festival, art exhibition or dance program. They are dotted all over the map of England, France, Austria, Germany, Italy.

To be sure, you run into them right at home. At Tanglewood in the Berkshires there's music, courtesy of the Boston Symphony, from July 7 to Aug. 15. Newport offers special music in August. New Yorkers can get to music by bus and subway—in Central Park, the Guggenheim Memorial Concerts start June 18 and at Lewisohn Stadium the Stadium Concerts open June 21. There are special summer programs at Aspen, Colo., in Ogden, Utah, and in many city parks across the country with the local orchestra and visiting soloists officiating. There's dance at Jacob's Pillow, also in the Berkshires, from July 25 on.

Major events in Europe are, as usual, Salzburg, July 25-Aug. 30; Bayreuth, July 22-Aug. 22; Glyndbourne, June 10-July 27; May Music Festival in Florence, beginning in May and running through most of June.

Other European centers where special music activities are scheduled are Aix-en-Provence and Prades, in France; several cities in Holland, which also draws the Sadler's Wells Ballet; Aldeburgh in England and Llangollen in Wales; Venice, Vienna, Berlin, Stockholm. There are architectural displays in France's chateau country.

Many musicians who figure in the festivals are Americans, or well known to American music-lovers. Among them are Conductors Mitropoulos, Ormandy, Szell, Sargent; stage manager Graf; pianists Arrau, Rubinstein, Curzon; Bernstein, Erede, Ansermet and violinist Stern; tenor Vinay.

Other music-makers who will join music lovers abroad are Marian Anderson, in South America Jennie Tourel, in Europe and South Africa; Roland Hayes, in Europe.

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Kansas City Times - July 22, 1954 THE KA

MUSIC IN THE WOODS

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Talented Emma Lou Diemer of Warrensburg Is One of Group Whose Future Is Promising, a Writer Says.

By Joseph Kaye.

Lenox, Mass., July 21. — The midday sun made the beautiful lawns of Tanglewood glow. The music of an orchestral rehearsal came out of the big shed at the end, the voices from a practicing choral group was heard from a small concert barn, and the sounds of a violin and oboe floated down from the windows of studios on the borders of the lawns.

On the stump of a big tree sat this correspondent, and around him were gathered several students at Tanglewood who came from Missouri and Kansas.

A Little World of Music.

No better place for the introduction of highly talented beginning artists could be chosen, for Tanglewood is all music, a little world where nothing else matters much except the service of music.

One of the Missourians was a slight blond girl with wistful features. She is Emma Lou Diemer, a student in composition. She is from Warrensburg, Mo. Her father, Dr. George W. Diemer, is president of the Central Missouri State college here. Miss Diemer, in her early 20s, was graduated from Yale and has been to Belgium on a Fulbright scholarship. Yet she looks like a little girl, shy and hesitant, and in no way gives the impression that she is a brilliant person who already has written a symphony, among other works of large scope, and has had a movement from it performed last year by the Seattle Symphony orchestra. A week ago Miss Diemer's suite for violin and piano was played at a student concert in Tanglewood, and proved a substantial work. Little Miss Diemer is to be watched.

Father a College Head.

Another Missourian is Mara Hall, from Fulton. She is blond and pretty and her father, too, is a college president, Dr. William W. Hall of Westminster college. Miss Hall is a violinist, a pupil of Ruth Posselt, concert violinist, and is still a student at Wellesley college. She comes by her music perhaps through her mother, who is a pianist, organist and coach. After she is graduated Miss Hall will determine whether she will make fiddling her career, although her being in Tanglewood would justify that choice.

The stocky young man in rough sports clothes is Sam Krachmalnick. He is from St. Louis. Krachmalnick is one of the most favored of Tanglewood students. He is in the conducting class, and one of only two active student conductors of the student orchestra.

An active student conductor means one who actually leads the orchestra in rehearsals, sharing the work with the faculty conductors, led by Jean Morel.

Some Professional Experience.

The other conducting students are auditors, who listen and watch. Sam has had some professional experience, notably assisting Morel in directing last season's N.B.C. television performance of Debussy's "Pelleas and Melisande." He also plays the French horn and piano. This young man has some refreshing ideas. Asked his opinion on the never-ending Tanglewood discussions of melody in modern compositions (or lack of melody), he said tartly:

"Those that can write melody do; those that can't try tricks." He believes only in music that is good — any kind of music that is good, and adds, "The good music isn't likely to be written in twelve tones." Although of course, he realizes that is getting out on a limb that may snap. You would enjoy talking to Sam.

Richard Renfro, a serious young man who is in the choral section, is from Bethany, Mo. Others in his position would be content to have done with school study, since he already is teaching piano and theory at Western Carolina State college in Cullowhee, N. C. But Renfro is seeking more musical knowledge and uses up his vacation time to get it.

Identical Twins From Wichita.

Two handsome twins with the intellectual features are Robert and Rodney Pierce of Wichita. They are identical twins, and both chose music for a career, but the similarity of choice stopped with their mediums: Robert plays the French horn and his brother the oboe. They picked these instruments simply because they liked them. They are the sons of O. J. Pierce, mathematics teacher in a Wichita public school. Both are students at the New England Conservatory of Music in Boston in the winter, and have two more years to go. Then they intend to become professionals. A third brother, James, teaches piano at the Conservatory of Music of Kansas City.

A charming blonde, Betsy Lee Bowen, soprano, is from St. Louis. She is rather unusual in that she says she wants to settle down in marriage instead of making voice her career. She was music librarian of station WEW in St. Louis, with side chores as program arranger. She also helped to form the St. Louis Madrigal society, now broken up because its leader, Hewitt Pantaleone, left the city.

Goals as Fine Amateurs.

Her term in Tanglewood is to give her futrher knowledge of and experience in choral singing. She loves being a fine amateur—which is certainly a rare distinction.

And finally, there is Mary Dodge of University City, Mo., a most attractive brunette. She is a violist, and says she wouldn't trade that instrument for any other, although she started with the violin. Miss Dodge is still a student at Washington university. She will be graduated next year, and this event will be followed by marriage. She, too, may elect to accept fine amateurism as a career.

Another student from Kansas was unable to join the coming-out party. He is Eugene Orcutt of Topeka, trombonist, who had to do some special rehearsing at the time.

Four Missouri Students at the Tanglewood Camp Near Lenox, Mass., Who Represent as Many Types of Music, Are, Left to Right, Emma Lou Diemer of Warrensburg, Composition; Sam Krachmalnick of St. Louis, Conducting; Mara Hall of Fulton, Violin, and Betsy Lee Bowen of St. Louis, Choral.

One-Act Operas July 29 in Tanglewood Concert Hall; 'Wizard of Oz' in Lyric

July 25 1954

This date in music: 1788, Mozart finished his Symphony No. 40 in G Minor K 550 composed in a month; 1937, Aaron Copland's "Music for Radio" is broadcast, a first performance over Columbia Network.

Syracuse Herald-Am

By E. V. W.

THREE RARELY-HEARD one-act operas will be presented Tuesday night at 8:30 o'clock in the Theater-Concert Hall in "Tanglewood," Lenox, Mass., summer home of the Boston Symphony Orchestra and the Berkshire Festival. Opera students of the Berkshire Music Center will participate.

"L'Amfiparnaso," a madrigal opera composed in 1594 by Orazio Becchi, will have its first staged performance in the United States. In New York City in the winter of 1933 it was given a first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting. Hugh Ross will conduct this five-part unaccompanied choral setting.

"THERE AND BACK," a musical sketch by Paul Hindemith, first was performed in Baden-Baden, Germany, in 1927 and was given in Philadelphia a year later. When the composer was guest teacher on composition in the Berkshire Music Center in 1940, the composition was given in "Tanglewood." The text is by Marcellus Schiffer. It will be sung in the English translation by Marion Farquhar. Samuel Krachmalnik will conduct an orchestra of the Music Center's Department I students.

THE THIRD in the trio of offerings is "The Princess and the Pea," a musical fairy tale by Ernst Toch, guest teacher this summer in the Berkshire Center. It is based on a Hans Christian Andersen tale, book by Benno Elkan, English version by Marion Farquhar. Paul Vermel will lead the student orchestra. The three operas are produced by Fredric Cohen, acting head of the opera department.

THIS AFTERNOON'S concert in The Shed by the Boston Symphony will be conducted by Charles Munch. Guest soloist will be William Primrose, violinist. Jean Morel conducted last night's concert in The Shed. Next Wednesday night, the Griller String Quartet will present a chamber music concert of Mozart, Bloch and Beethoven works in the Theater-Concert Hall.

Violinist Ruth Posselt, above, will be soloist in the Khachaturian Concerto with the Boston Symphony Orchestra in the Music Shed in "Tanglewood" next Sunday afternoon. Richard Burgin, husband of the soloist and Symphony concertmaster, will conduct the program.

JOURNAL AND GUIDE
NORFOLK, VA.

JUN 26 1954

Betty Allen Eyes Europe

NEW YORK — It has been announced here that the gifted young American mezzo - soprano Betty Allen, will be exchange artist abroad next season in the fourth annual interchange project between our country and France. She will sail next January for Paris concerts and a tour of North Africa.

Betty Allen has been heard in Paris before. Two seasons ago she starred there at the Theatre des Champs Elysees in the A. N. T. A. production of the Gertrude Stein - Virgil Thomson opera "Four Saints in Three Acts," presented by the Committee for Cultural Freedom as part of the International Exposition of the Arts.

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PREVIOUSLY Miss Allen has been appearing in the Broadway run of this opera, and she sings at Lewisohn Stadium this summer during July.

As Carnegie Hall soloist with the Boston Symphony Orchestra under Charles Munch, as leading mezzo at the Tanglewood Music Festival, as a Marian Anderson Award winner and a John Hay Whitney fellow, and as an outstanding recitalist throughout the South and East this young mezzo has repeatedly been acknowledged as one of our great new musical talents.

Now a New York resident Miss Allen was born in Ohio and attended Wilberforce college there.

Hartford Times - July 24 1954

Handel, Haydn Give Tanglewood Brilliant Evening

By CARL E. LINDSTROM

Lenox, Mass. — The balancing off of intimate classics against the big shed symphonic glamor is working out to everyone's satisfaction at Tanglewood. More people are hearing more music; the festival is making more money — which it needs — incontestable virtues both.

So Friday nights you hear Bach and Mozart or, as last evening, Handel and Haydn.

You can talk about the string tone of an orchestra and look for homogeniety, richness, surface sheen or a fine edge. Any one or all of these attributes are discoverable in the Boston Orchestra's violin choir at one time or another and then you say it's the best there is. But last night I felt that it was subtlety of speech that distinguished this great orchestra.

• • •

IN HANDEL's Fourth Concerto Grosso the quiet beginning was irresistably transporting. There were utterances of such grace and persuasion as you will not hear this side of kingdom come. Of course Handel has to write them in the first place, but it takes interpretive artists to rediscover and to give them voice. The two chords which closed the last movement but one were like a benediction.

Haydn's G Major Symphony—the one called the "Military"—and his D Minor Mass, the "Nelson" so-called, were as brilliant music as the ear is willing to accept. This represented virtuosity of a high order and a certain artistic tension. The trouble is Haydn didn't write brilliant music, and I hold Charles Munch, in the first half of the program, and Hugh Ross, who conducted the mass, accountable, mainly for overtrying.

The composer did, of course, enlist a bass drum, cymbals and triangle in this smart and high-stepping symphony, but I don't think he intended to make a don of it. Possibly Mr. Munch's dedication to Berlioz for this festival made him overzealous. As a matter of fact he covered some of the niceties with which he has worked out his blithe interpretation.

• • •

THERE IS SO MUCH bad choir and chorus singing in the world that it is a truly edifying experience to hear a crowd of schooled musicians lift up their voices in tune, in ensemble and in understanding of what they are doing. These eager disciples of Hugh Ross at Tanglewood give you just that kind of thrilling experience.

It gets into Mr. Ross' blood too, because he drives them at full speed, full tens on and full power at the time. Everything is loud, loud and fast, fast. Once in the ex-resurrexit he called for a pianissimo and it was like shutting off the sound switch on your TV set. You saw the lips move and heard just about nothing.

This is not good for Haydn and it wasn't good for the soloists either and that was too bad because the four, Soprano Naomi Farr, Contralto Beatrice Krebs, Tenor Marvin Worden and Bass Thomas Stewart, all new to Tanglwood, were about the best so far heard there. Stewart delivered up a wonderful Tui Tollis; Miss Farr etched out the curlicues of Haydn's Fioriture beautifully; and Miss Krebs authored the most relaxed singing of the evening.

Ross has a slashing beat and almost no nuance—but how he can make people sing!

It was a brilliant evening. For my Handel, though, and especially Haydn, I like a little more elegance and natural breathing.

PROVIDENCE, R. I.
JOURNAL

JUL 11 1954

On The Records

By RUTH TRIPP

ENTHUSIASM for music of Berlioz has blazed intermittently for years in this country.

Any student of orchestration will remember his introduction to the imposing "Traite d'Instrumentation" by Berlioz. (Mine came from the lively teaching of the late Stuart Mason.)

One's introduction to his music can also be an exciting event, In the days when the supervision of WPA Symphony programs was a part of my work with the Federal Music Project, we had guest conductors at intervals. A budding young conductor, eager to try out his knowledge of Berlioz, came to Providence for a guest appearance. He found the orchestra well prepared and our Sunday evening concert of music by Berlioz with Robert Lawrence of New York on the podium, was a high spot of the season.

The revival of Berlioz has received special impetus recently from the organization of the Berlioz Society. Charles Munch is its president. It's secretary-treasurer is W. Ernest Gillespie, 10 Wheelwright Ave., Exeter, N.H. Many imposing names have been enrolled on the list of members. Dues of $2 yearly, ($1 for students) may be sent to Mr. Gillespie.

Columbia Records has seen fit to honor the society by issuing a beautiful recording of Berlioz' "L'Enfance du Christ." The performance of this triptych on the sacred theme "The Infant Christ" is conducted by Thomas Scherman. Mary Davenport, contralto; Martial Singher, baritone; Leopold Simoneau, tenor, and Donald Grimm, bass, join forces with Mr. Scherman's Little Orchestra Society and the Choral Art Society, of which William Johnson is director.

The ensemble is fine and special mention goes to Mr. Singher's aria, as Herod, "Toujours ce reve." The choral ensemble is effective in the shepherd's farewell to the Holy Family. The orchestral writing is a rare example of the modernism of Berlioz which, in this instance, is exactly 101 years old.

WESTMINSTER Records have added their fine tribute to the Berlioz revival. (Henry L. Gage, vice president of Westminster, is a member of the advisory board of the Berlioz Society.)

Hermann Scherchen conducts the Londn Symphony Orchestra in a delicately sensitive interpretation of Berlioz' Symphonie Fantastique, Op. 14. Its five movements, titled Reveries and Passions, Valse Allegra, Scene in the Country, March to the Scaffold, and Dream of a Witch's Sabbath, are elegantly expressive program music, depicting the composer's love for the Irish actress Henrietta Smithson.

Other Westminster recordings which deserve mention are interesting orchestral performances of the Philharmonic Promenade Orchestra, conducted by Sir Adrian Boult. The first, "The Planets" by Gustav Holst, brings back pleasant recollections of Boult's appearance here years ago, as a guest conductor with the Boston Symphony. If recollection serves, there was no choral complement for the last section of the work, "Neptune." However, Westminster, true to its tradition of thoroughness, has included the choral section, sung by the London Philharmonic Choir.

The second Westminster selection, again by an English composer, is "The Wasps" by R. Vaughan Williams. A ballet suite, really incidental music for the play by Aristophanes, it is coupled with another ballet, "Old King Cole," and the two sides make pleasant listening.

Dennis Noble, baritone, sings the solo portions of William Walton's composition "Belshazzar's Feast." This work uses the London Philharmonic Choir also. The words of the text, by Sir Osbert Sitwell, are dramatically set forth.

RCA VICTOR takes notice of Arthur Fiedler's 25th anniversary by combining a nice selection of the music which, year after year, has been most requested at the famous Boston "Pops."

Such things as "Pomp and Circumstance," "None but the Lonely Heart," and "Fledermaus Polka" make this a pleasant diversion, both because it is good music to listen to and because it is a vivid reminder of the many good evenings one has had at the "Pops."

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An active student conductor means one who actually leads the orchestra in rehearsals, sharing the work with the faculty conductors, led by Jean Morel.

Some Professional Experience.

The other conducting students are auditors, who listen and watch. Sam has had some professional experience, notably assisting Morel in directing last season's N.B.C. television performance of Debussy's "Pelleas and Melisande." He also plays the French horn and piano. This young man has some refreshing ideas. Asked his opinion on the never-ending Tanglewood discussions of melody in modern compositions (or lack of melody), he said tartly:

"Those that can write melody do; those that can't try tricks." He believes only in music that is good — any kind of music that is good, and adds, "The good music isn't likely to be written in twelve tones." Although of course, he realizes that is getting out on a limb that may snap. You would enjoy talking to Sam.

Richard Renfro, a serious young man who is in the choral section, is from Bethany, Mo. Others in his position would be content to have done with school study, since he already is teaching piano and theory at Western Carolina State college in Cullowhee, N. C. But Renfro is seeking more musical knowledge and uses up his vacation time to get it.

Musical Twins From Wichita.

Two handsome twins with the intellectual features are Robert and Rodney Pierce of Wichita. They are identical twins, and both chose music for a career, but the similarity of choice stopped with their mediums: Robert plays the French horn and his brother the oboe. They picked these instruments simply because they liked them. They are the sons of O. J. Pierce, mathematics teacher in a Wichita public school. Both are students at the New England Conservatory of Music in Boston in the winter, and have two more years to go. Then they intend to become professionals. A third brother, James, teaches piano at the Conservatory of Music of Kansas City.

A charming blonde, Betsy Lee Bowen, soprano, is from St. Louis. She is rather unusual in that she says she wants to settle down in marriage instead of making voice her career. She was music librarian of station WEW in St. Louis, with side chores as program arranger. She also helped to form the St. Louis Madrigal society, now broken up because its leader, Hewitt Pantaleone, left the city.

Goals as Fine Amateurs.

Her term in Tanglewood is to give her further knowledge of and experience in choral singing. She loves being a fine amateur—which is certainly a rare distinction.

And finally, there is Mary Dodge of University City, Mo., a most attractive brunette. She is a violist, and says she wouldn't trade that instrument for any other, although she started with the violin. Miss Dodge is still a student at Washington university. She will be graduated next year, and this event will be followed by marriage. She, too, may elect to accept fine amateurism as a career.

Another student from Kansas was unable to join the coming-out party. He is Eugene Orcutt of Topeka, trombonist, who had to do some special rehearsing at the time.

One-Act Operas July 29 in Tanglewood Concert Hall; 'Wizard of Oz' in Lyric

July 25, 1954

This date in music: 1788, Mozart finished his Symphony No. 40 in G Minor K 550 composed in a month; 1937, Aaron Copland's "Music for Radio" is broadcast, a first performance over Columbia Network.

Syracuse Herald-Am

By E. V. W.

THREE RARELY-HEARD one-act operas will be presented Tuesday night at 8:30 o'clock in the Theater-Concert Hall in "Tanglewood," Lenox, Mass., summer home of the Boston Symphony Orchestra and the Berkshire Festival. Opera students of the Berkshire Music Center will participate.

"L'Amfiparnaso," a madrigal opera composed in 1594 by Orazio Vecchi, will have its first staged performance in the United States in New York City in the winter of 1933-it was given a first performance on this continent, in concert form, by the Dessoff Choir, Paul Boepple conducting. Hugh Ross will conduct this five-part unaccompanied choral setting.

"THERE AND BACK," a musical sketch by Paul Hindemith, first was performed in Baden-Baden, Germany, in 1927 and was given in Philadelphia a year later. When the composer was guest teacher on composition in the Berkshire Music Center in 1940, the composition was given in "Tanglewood." The text is by Marcellus Schiffer. It will be sung in the English translation by Marion Farquhar. Samuel Krachmalnik will conduct an orchestra of the Music Center's Department I students.

THE THIRD in the trio of offerings is "The Princess and the Pea," a musical fairy tale by Ernst Toch, guest teacher this summer in the Berkshire Center. It is based on a Hans Christian Andersen tale, book by Benno Elkan, English version by Marion Farquhar. Paul Vermel will lead the student orchestra. The three operas are produced by Fredric Cohen, acting head of the opera department.

THIS AFTERNOON'S concert in The Shed by the Boston Symphony will be conducted by Charles Munch. Guest soloist will be William Primrose, violinist. Jean Morel conducted last night's concert in The Shed. Next Wednesday night, the Griller String Quartet will present a chamber music concert of Mozart, Bloch and Beethoven works in the Theater-Concert Hall.

Violinist Ruth Posselt, above, will be soloist in the Khachaturian Concerto with the Boston Symphony Orchestra in the Music Shed in "Tanglewood" next Sunday afternoon. Richard Burgin, husband of the soloist and Symphony concertmaster, will conduct the program.

JOURNAL AND GUIDE
NORFOLK, VA.
JUN 26 1954

Betty Allen Eyes Europe

NEW YORK — It has been announced here that the gifted young American mezzo - soprano Betty Allen, will be exchange artist abroad next season in the fourth annual interchange project between our country and France. She will sail next January for Paris concerts and a tour of North Africa.

Betty Allen has been heard in Paris before. Two seasons ago she starred there at the Theatre des Champs Elysees in the A. N. T. A. production of the Gertrude Stein - Virgil Thomson opera "Four Saints in Three Acts," presented by the Committee for Cultural Freedom as part of the International Exposition of the Arts.

• • •

PREVIOUSLY Miss Allen had been appearing in the Broadway run of this opera, and she sings at Lewisohn Stadium this summer during July.

As Carnegie Hall soloist with the Boston Symphony Orchestra under Charles Munch, as leading mezzo at the Tanglewood Music Festival, as a Marian Anderson Award winner and a John Hay Whitney fellow, and as an outstanding recitalist throughout the South and East this young mezzo has repeatedly been acknowledged as one of our great new musical talents.

Now a New York resident Miss Allen was born in Ohio and attended Wilberforce college there.

PROVIDENCE, R. I.
JOURNAL
JUL 11 1954

On The Records

By RUTH TRIPP

ENTHUSIASM for music of Berlioz has blazed intermittently for years in this country.

Any student of orchestration will remember his introduction to the imposing "Traite d'Instrumentation" by Berlioz. (Mine came from the lively teaching of the late Stuart Mason.)

One's introduction to his music can also be an exciting event. In the days when the supervision of WPA Symphony programs was a part of my work with the Federal Music Project, we had guest conductors at intervals. A budding young conductor, eager to try out his knowledge of Berlioz, came to Providence for a guest appearance. He found the orchestra well prepared and our Sunday evening concert of music by Berlioz with Robert Lawrence of New York on the podium, was a high spot of the season.

The revival of Berlioz has received special impetus recently from the organization of the Berlioz Society. Charles Munch is its president. It's secretary-treasurer is W. Ernest Gillespie, 10 Wheelwright Ave., Exeter, N.H. Many imposing names have been enrolled on the list of members. Dues of $2 yearly, ($1 for students) may be sent to Mr. Gillespie.

Columbia Records has seen fit to honor the society by issuing a beautiful recording of Berlioz' "L'Enfance du Christ." The performance of this triptych on the sacred theme "The Infant Christ" is conducted by Thomas Scherman. Mary Davenport, contralto; Martial Singher, baritone; Leopold Simoneau, tenor, and Donald Grimm, bass, join forces with Mr. Scherman's Little Orchestra Society and the Choral Art Society, of which William Johnson is director.

The ensemble is fine and special mention goes to Mr. Singher's aria, as Herod, "Toujours ce reve." The choral ensemble is effective in the shepherd's farewell to the Holy Family. The orchestral writing is a rare example of the modernism of Berlioz which, in this instance, is exactly 101 years old.

WESTMINSTER Records have added their fine tribute to the Berlioz revival. (Henry L. Gage, vice president of Westminster, is a member of the advisory board of the Berlioz Society.)

Hermann Scherchen conducts the London Symphony Orchestra in a delicately sensitive interpretation of Berlioz' Symphonie Fantastique, Op. 14. Its five movements, titled Reveries and Passions, Valse Allegra; Scene in the Country, March to the Scaffold, and Dream of a Witch's Sabbath, are elegantly expressive program music, depicting the composer's love for the Irish actress Henrietta Smithson.

Other Westminster recordings which deserve mention are interesting orchestral performances of the Philharmonic Promenade Orchestra, conducted by Sir Adrian Boult. The first, "The Planets" by Gustav Holst, brings back pleasant recollections of Boult's appearance here years ago, as a guest conductor with the Boston Symphony. If recollection serves, there was no choral complement for the last section of the work, "Neptune." However, Westminster, true to its tradition of thoroughness, has included the choral section, sung by the London Philharmonic Choir.

The second Westminster selection, again by an English composer, is "The Wasps" by R. Vaughan Williams. A ballet suite, really incidental music for the play by Aristophanes, it is coupled with another ballet, "Old King Cole," and the two sides make pleasant listening.

Dennis Noble, baritone, sings the solo portions of William Walton's composition "Belshazzar's Feast." This work uses the London Philharmonic Choir also. The words of the text, by Sir Osbert Sitwell, are dramatically set forth.

RCA VICTOR takes notice of Arthur Fiedler's 25th anniversary by combining a nice selection of the music which, year after year, has been most requested at the famous Boston "Pops."

Such things as "Pomp and Circumstance," "None but the Lonely Heart," and "Fledermaus Polka" make this a pleasant diversion, both because it is good music to listen to and because it is a vivid reminder of the many good evenings one has had at the "Pops."

Hartford Times - July 27, 1954

Handel, Haydn Give Tanglewood Brilliant Evening

By CARL E. LINDSTROM

Lenox, Mass. — The balancing off of intimate classics against the big shed symphonic glamor is working out to everyone's satisfaction at Tanglewood. More people are hearing more music; the festival is making more money — which it needs — incontestable virtues both.

So Friday nights you hear Bach and Mozart or, as last evening, Handel and Haydn.

You can talk about the string tone of an orchestra and look for homogeniety, richness, surface sheen or a fine edge. Any one or all of these attributes are discoverable in the Boston Orchestra's violin choir at one time or another and then you say it's the best there is. But last night I felt that it was subtlety of speech that distinguished this great orchestra.

* * *

IN HANDEL's Fourth Concerto Grosso the quiet beginning was irresistably transporting. There were utterances of such grace and persussion as you will not hear this side of kingdom come. Of course Handel has to write them in the first place, but it takes interpretive artists to rediscover and to give them voice. The two chords which closed the last movement but one were like a benediction.

Haydn's G Major Symphony—the one called the "Military"—and his D Minor Mass, the "Nelson"—so-called, were as brilliant music as the ear is willing to accept. This represented virtuosity of a high order and a certain artistic tension. The trouble is Haydn didn't write brilliant music, and I hold Charles Munch, in the first half of the program, and Hugh Ross, who conducted the mass, accountable, mainly for overtrying.

The composer did, of course, enlist a bass drum, cymbals and triangle in this smart and high-stepping symphony, but I don't think he intended to make a don of it. Possibly, Mr. Munch's dedication to Berlioz for this festival made him overzealous. As a matter of fact he covered some of the niceties with which he has worked out his blithe interpretation.

* * *

THERE IS SO MUCH bad choir and chorus singing in the world that it is a truly edifying experience to hear a crowd of schooled musicians lift up their voices in tune, in ensemble and in understanding of what they are doing. These eager disciples of Hugh Ross at Tanglewood give you just that kind of thrilling experience.

It gets into Mr. Ross' blood too, because he drives them at full speed, full tens on and full power at the time. Everything is loud, loud and fast, fast. Once in the ex-resurrexit he called for a pianissimo and it was like shutting off the sound switch on your TV set. You saw the lips move and heard just about nothing.

This is not good for Haydn and it wasn't good for the soloists either and that was too bad because the four, Soprano Naomi Farr, Contralto Beatrice Krebs, Tenor Marvin Worden and Bass Thomas Stewart, all new to Tanglwood, were about the best so far heard there. Stewart delivered up a wonderful Tui Tollis; Miss Farr etched out the curlicues of Haydn's Fioriture beautifully; and Miss Krebs authored the most relaxed singing of the evening.

Ross has a slashing beat and almost no nuance—but how he can make people sing!

It was a brilliant evening. For me Handel, though, and especially Haydn, I like a little more elegance and natural breathing.

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MONTREAL, SATURDAY, JULY 24, 1954

Musical Weekends In New England's Hills Attract Throngs

Canadians at Music Centre

AMONG THE TWELVE Canadian students at the Berkshire Music Center at Tanglewood, Lenox, Mass.—the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival—are (left to right): Pierrette Senay, 2977 Cote St. Catherine Road, Outremont; Louis Burko, 846 Dollard Ave., Outremont; William K. Rogers, 3 Grafton St., Charlottetown, P.E.I.; Anthony Ginter, 1704 Albert Road, Windsor, Ontario; and Mrs. Keith Rogers of Charlottetown.

Tanglewood Tale

Continued from Page 13

and innocent eyes of a child dazzled by the lights of a Christmas tree."

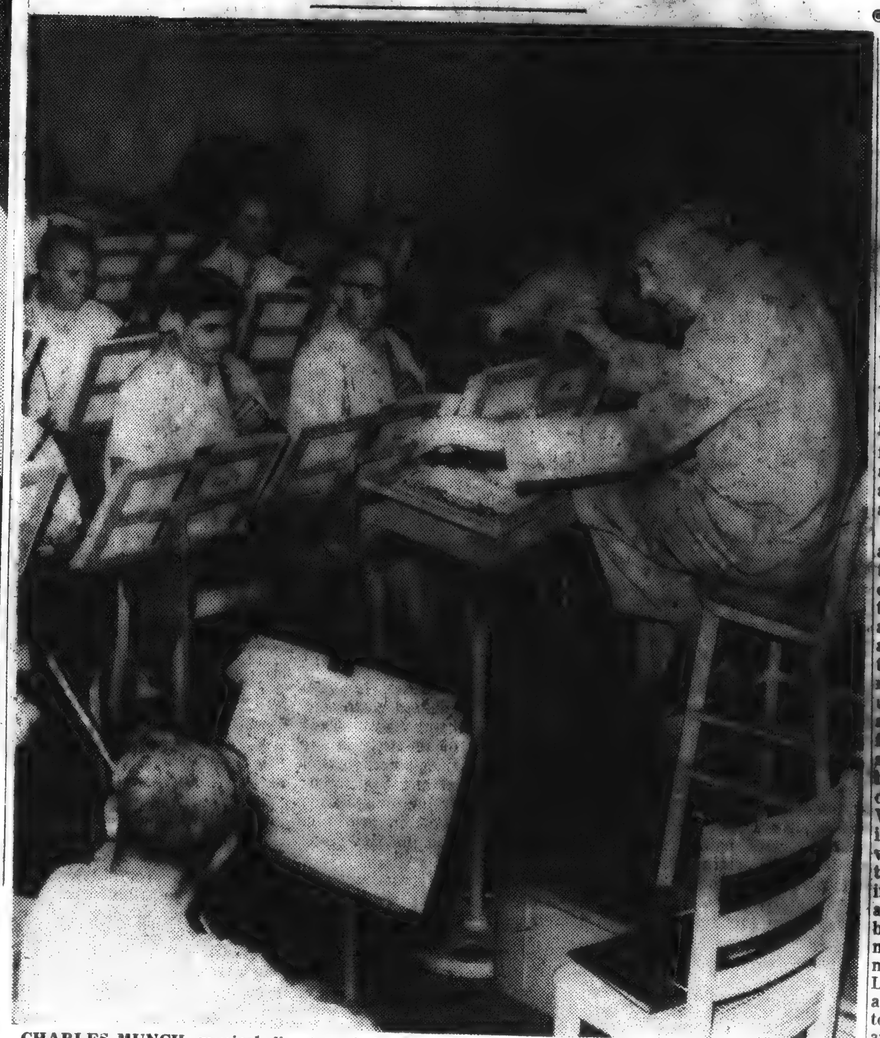
TWELVE STUDENTS FROM CANADA

The students come from 41 states and seven foreign countries, including 12 from Canada. Louis Burko, a youthful Montrealer who directs his own choir at home, is planning to become an orchestral conductor, under the tutorship of the same teachers who once taught Leonard Bernstein, a Tanglewood graduate. Charlottetown is represented by a mother-son team—Mrs. Keith Rogers, organist and president of a radio broadcasting company, and William, who is studying composition under a Canadian Government scholarship.

At noon, when classes adjourn, the students converge from all parts of the campus to have a meal in the row of tents that stand near Tanglewood's main entrance. Here other visitors can order a salad or sandwich and eavesdrop on spirited conversation about the morning's rehearsal or the program scheduled for the evening. When dusk falls, 10,000 voyagers start moving toward the music shed, where men and women of the Boston Symphony Orchestra, in white jackets and gowns, tune up for their concert under the stars. Some people prefer to sit in the shelter of the shed, but a couple of thousand spread blankets on the grass and have the music blown to them on the cool evening breeze. When the concert is over, the thousands of cars inch from the parking lots—some of them driven by chauffeurs, others, of 1934 vintage, carrying an overload of teen-agers.

Jerry Clark's New York

Tanglewood Tale—or Debussy Under the Pines



CHARLES MUNCH, musical director of the Boston Symphony, is caught here waving a remonstrative finger at the members of the orchestra during a Tanglewood Music Festival rehearsal. Munch will be one of the guest conductors of the Orchestra of Les Concerts Symphoniques de Montreal during the coming winter season. (Other picture on page 15)

NEW YORK, July 24 — Every Sunday a special train leaves New York at 8.20 a.m., carrying hundreds of people who want a day's outing in the Berkshire hills, where they can relax under elms and tall pines and listen to some of the continent's finest musicians.

These are but a few of the mass of excursionists who have been moving toward Lenox, Mass., by train, car and bus, and will continue to do so until August 15, when the huge, annual operation Tanglewood ends its 15th season. The people come from all parts of eastern Canada and the US, the total figure, in a six-week period, running to about 130,000.

The Berkshire Festival offers a variety of attractions during the week, but it is on the weekend, when the full 104-man Boston Symphony Orchestra is in attendance for Saturday night and Sunday afternoon concerts, that the bulk of music lovers make their pilgrimage. I drove up last weekend and parked alongside cars with licence plates from Ohio and Ontario, Minnesota and New Brunswick, Quebec and Virginia. For a radius of 40 miles the countryside of Western Massachusetts bears the imprint of gypsies, in streamlined vehicles, scurrying to find shelter and food, with the one object in mind—to have as much time as possible on Tanglewood's beautifully kept grounds. It is nearly impossible to get last-minute accommodation near Lenox, the centre of activity, and many of the travellers have to seek a temporary home as far away as Albany, driving the hour or so to each concert. But, inconvenience or not, they revive through Tanglewood's rich diet.

WHERE HAWTHORNE WALKED AND WROTE

On a Saturday morning you can wander over expanses of lawn and meadow, covering 210 acres, on the same estate where Nathaniel Hawthorne walked a century ago and wrote his "Tanglewood Tales" and "The House of Seven Gables." The use of the grounds is yours during the day, for the price of $1, and you can sit in the tremendous pie-shaped music shed, listening to the Boston Symphony rehearse Debussy's "La Mer" for the evening program, or if you want to you can still hear the music and loll on the grass outside and take in the sun. Here you see 10-year-olds, in rapt attention, or 80-year-olds, some reading, some knitting, but always with an ear turned in the direction of the music. A few yards off, under an elm, a girl in jeans has an easel beside her. She paints the scene, pausing every once in a while to close her eyes and listen to the crash of waves and the rustle of the wind as interpreted by the musicians.

THE sound of music comes from other nearby buildings, where students, privileged to study at the Berkshire Music Centre, are engaged in advanced courses that emphasize group performance. A chamber music class is playing Beethoven's "String Quartet in E-flat Major, Opus 74". The sound carries to the next building, in which the student choir is singing a Bach Motet. In a barn, down the hill and near Hawthorne's restored "Little Red House," the student symphony orchestra is going through Prokofieff's Symphony No. 6, under the direction of a 24-year-old conductor. About half of the members of the orchestra are girls, and ages run from 16 to 27.

The music centre was established by the late Serge Koussevitsky in 1940, as part of the regular festival, and annually a student body of 400 is chosen from among 1,500 applicants. Most of these students have already had fundamental training in conservatories and intend to continue as professionals. But some of them, enrolled in the study group, are simply amateurs who wish to spend their vacations in an atmosphere of music. Among the ranks are housewives, social workers, foremen, attorneys, architects, bookkeepers and artists.

What is the attraction of music? The student hears an answer from Charles Munch, the director of their centre. "In the history of humanity," says Munch, "spiritual values are the most precious gift that is passed on from generation to generation. It is only by protecting and supporting spiritual values that we find the road to salvation. Never forget that the aim of music is above all to elevate us beyond our miserable human condition. Music will reward us a hundredfold if we try to hear its message with our hearts and to listen to it with a kind of wonder reflected in the clear

Music

Weekend Concerts at Festival Feature Toch Work, Soloists

By JAY C. ROSENFELD

THE CONCERT in the great Shed at Tanglewood yesterday afternoon by the Boston Symphony Orchestra conducted by Charles Munch marked the completion of half of the season's schedule. The program ended with Ernest Toch's second symphony. Mr. Toch is this year's guest in the composition class of the Berkshire Music Center, the school which is conducted in conjunction with the Berkshire Festival concerts. He was in Pittsfield in 1938 as pianist in his own quintet which he played with the Roth quartet at the 10th Coolidge festival on South Mountain.

Mr. Toch has explained that the inspiration for this symphony, written in 1951, came to him through his respect and reverance for Albert Schweitzer, Mr. Munch's brother-in-law. The first movement is marked "allegro fanatico." The beginning by the brass is an intense frenzy of near hysterical urgency but it soon quiets comparatively and the many-fibred contrapuntal strands remain remarkably unravelled and lucid, considering the busy weaving given to each and every instrument in the large orchestra for which he writes. It is rhapsodic in nature, yet the lyric line is long and sustained and the harmonic structure while involved and polytonal sounds reasonable and logical.

* * *

THE PLACING of certain tone effects in definite productive sources is especially successful. Munch gave it a remarkably well integrated performance. Toch ends each of the first three movements on a diminishing and receding tonal device and the fourth one has a tympani solo of several bars to give an unmistakable final curtain to the majestic devotion of the symphony. The conductor called the composer to the stage from his seat in the audience and he was enthusiastically recognized and applauded. This is inspired and fresh musical thinking of an erudite musician, in remarkable possession of all the resources of the orchestra.

Before intermission William Primrose was the soloist in Berlioz' symphony with viola solo, "Harold in Italy." It was a performance in the grand manner. The first statement by the solo viola, after the very long orchestral introduction, was played with serene poise and noble spaciousness. The answer then was played with a distant and faint echo which a lesser artist would not have dared. Several very minor details of intonation and execution prevented the performance from being absolutely impeccable but the magnitude of the conception was large and broad, and very much in the spirit of the poetic child of Byron which was the inspiration of Berlioz. The concert had started with Berlioz' overture to "Beatrice and Benedict," an obvious favorite of Munch and which he conducted with the amicable familiarity of cordial intimacy.

* * *

SATURDAY NIGHT Jean Morel, head of the conducting department of the Music Center, was the conductor in a program of generally pleasing and romantic music: Prokofieff's sixth symphony, the Liszt E flat piano concerto with Nicole Henriot as soloist, and, after intermission, Strauss' "Don Juan" and Elgar's Enigma variations.

The Prokofieff was played on the same platform three years ago with Mr. Munch conducting. The main two themes are played with muted strings giving a character, in spite of frequent more violent contrasts, of a quiet mood in the first movement. The muted violins announce the first theme; the second is given to the violas coupled with the English horn, an especially effective device. The slow movement, largo, is the most telling in sonority yet, paradoxically, in opposition to the swifter moving but restrained first movement, it is strong and bolder.

* * *

MISS HENRIOT cavorted in the Liszt concerto like a colt let out to pasture. In the happily exposed solo her steel fingers and wrists flew over the keyboard with a nonchalant security and infectious devil-may-care attitude that carried her audience to a high pitch of happy excitement. Morel gave her good two-way support, letting his own soloists emerge when the piano had the decorative figures and subduing the orchestra when the piano should have its entire spotlight. The Liszt is in great contrast to the solo opportunities which Franck and Copland afforded last week's piano soloists. There the piano was more another instrument of the ensemble whereas Liszt puts his soloist, so to speak, in Times Square at midnight while those of the others of last week leave them in darkest Africa.

* * *

THE LAST HALF of Morel's program was vaguely within similar limits, episodic and fragmentary in the writing. The conductor gave them a proper continuity and the various shades of agitation and repose that the scores contain. The pleasure of a new conductor is usually enhanced by the choice of program he brings. Each man has his preferences and is a partisan of certain schools of music. The Elgar variations were new to Tanglewood and were especially welcome under Morel's understanding baton, even when it flew from his hand.

Manos

TANGLEWOOD PREMIERE was given yesterday afternoon in the Music Shed of Dr. Ernest Toch's Symphony No. 2, by the Boston Symphony Orchestra with Charles Munch conducting. The Austrian-American composer, in residence this summer at the Berkshire Music Center, at left, follows the score while Mr. Munch rehearses the BSO Saturday for the Sunday afternoon performance. Dr. Toch dedicated the symphony to Mr. Munch's brother-in-law, Albert Schweitzer.

Bowl Assn. To Raise $1,500 For Symphony Work by Foss

Young Composer Accepts Commission To Write Composition Based on Biblical Citation—Benefit Slated Aug. 5

Lukas Foss, Tanglewood composer, conductor and pianist, has accepted a commission from the Stockbridge Bowl Assn. to write a composition on the theme, "I will lift up my eyes unto the hills."

The Biblical citation from the 121st Psalm is the one selected by the association to appear on its awards, including the plaques to be presented to the recent winners of the "House Beautiful" contest conducted among Stockbridge Bowl cottagers.

According to Nathan G. Horwitt, immediate past president of the association and chairman of events, the commission to be paid Mr. Foss is a goal of $1,500 to be raised in part at a concert scheduled Aug. 5 on the grounds at Wheatleigh. This will be the second annual concert sponsored by the association.

Listed on the program are informal performances by well-known singers, instrumentalists and composers. Tickets are on sale at the Lenox Library and Whitestone Photo in Lenox and the full program will be released later this week.

In announcing the commission, Mr. Horwitt explained that it was conceived as a concrete way in which the association can encourage the creation of good music. At the same time, he said, the psalm will symbolize the function of the association in preserving the beauty of the Stockbridge Bowl area—an area which has become associated with the performance of good music, he added.

Mr. Horwitt noted the possibility of the composition being of sufficient stature to have its premiere at Tanglewood. It is hoped that through its dedication, the work may become known as the Stockbridge psalm, he said, and become significant in the world of music.

Fiedler, Boston Pops Orchestra Will Lead Tanglewood Parade

Brenda Lewis

Thomas Schippers

TANGLEWOOD — The Boston Pops Orchestra with Arthur Fiedler conducting will highlight the Tanglewood on Parade program Friday, Aug. 13, it was announced today.

Mr. Fiedler, who is celebrating his 25th year as conductor of the Pops orchestra, is bringing the celebrated group of musicians to Tanglewood for the first time. He is now conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, and will fly to the Berkshires for Tanglewood on Parade, and return to the West Coast immediately.

Through its annual seasons in Symphony Hall and at the Esplanada concerts on the Charles River mall in Boston, its extensive tours, and mediums of recordings, radio and television, probably more people have heard the Pops and Arthur Fiedler than any other orchestra or conductor in history.

Benefits Music Center

The Tanglewood on Parade program annually benefits the Berkshire Music Center. Last summer 8,500 attended. Festivities, from 6 to 11 p.m. include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music Center where he was a student in 1948, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Still in his early 20s, Mr. Schippers won national acclaim when, at the age of 19, he made his debut on the podium with Gian-Carlo Menotti's opera, "The Consul." Since then he has conducted classical and contemporary operas with equal distinction during several seasons with the New York Opera Company, including the world premier on April 1 last of Aaron Copland's "The Tender Land," which will have its New England premiere by Tanglewood's opera department Aug. 2 and 3. Mr. Schippers has also conducted the Philadelphia, NBC and Lewisohn Stadium orchestras.

Opera, Musical Comedy Star

Soloist on Mr. Schippers half of Tanglewood on Parade concert will be Brenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome." When she sang this role with the New York City Opera Company, critic Olin Downes of the New York Times wrote: "She held the audience breathless. Her interpretation was distinguished throughout by remarkable intelligence, dramatic intensity and taste. Masterly."

Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme," and did a coast-to-coast tour with the Met's production of Johann

Welcome to Tanglewood, during a picnic before the Sunday concert, is extended by Gail Rector, right, assistant to Thomas D. Perry Jr., manager-elect of the Boston Symphony. Left to right, front row, is: Mr. and Mrs. A. J. Girard (France), Miss Nid Tongootai (Thailand). Left to right, rear: Miss Betty Thomas (Australia), S. Selleke (Ethiopia), Miss Nilufer Tulea (Turkey), Miss Luz Arias, Lima, Peru.

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N.Y. Herald Trib July 26

Munch, Boston Symphony At Tanglewood Music Shed

By Jay S. Harrison

LENOX, Mass., July 25.—Charles Munch conducting the Boston Symphony Orchestra in a program of Berlioz and Ernst Toch brought to an end the third week end of musical festivities in the Berkshires this afternoon in Tanglewood's vast Music Shed. Berlioz' "Harold in Italy," with William Primrose as viola soloist, and Ernst Toch's second symphony were the plums of the occasion, and for good measure, the conductor began his concert with the renowned Frenchman's overture to the opera "Beatrice and Benedict."

As is his way with Berlioz, Mr. Munch conducted like a demon. Sonorities raged, themes flew, the shed shook. It is Mr. Munch's contention—to judge by his performance of the day—that much of Berlioz is meant to rouse the listener from his seat, to lift him high with the full vigor of a composer who knew neither timidity nor fear. To accomplish this end, when the propitious moment hoves into hearing, Mr. Munch and his orchestra let loose with orchestral sounds and textures that are duplicated rarely, if ever.

Modern Harold

He is not, however, compulsive about storming the arena with tonal barrages, and neither, for that matter, is William Primrose. Indeed, a good part of their performance — notably "Harold's" second movement — would not have been inappropriate played in church. And that is as it should be. In its central sections, the work builds its sonorous steeples with a sustained calm that, in expressivity, is diametrically opposed to the more orgiastic Berlioz methods.

For his part, Mr. Primrose played the obbligato viola passages with overwhelming assurance and elan. His conception of the piece changes slightly with every performance, a feat which accounts for the vibrancy he instills in phrase after phrase. Because of it, he has become a kind of modern Harold telling his tale freshly to all with a desire to hear.

Toch's Second

Mr. Toch's second symphony, which was played last season in New York, is a brave and heroic number that fails to jell for any of several reasons. Its formal outlines are unclear, and its harmonies are unoriginal and not distinctive. These facts alone explain the symphony's tendency to wander, to lose its course and idle in filigree and figuration. In addition, despite the work's abundant craft and inventiveness, the symphony as a whole frequently compromises with the obvious and makes its points through orchestral devices that have by now given up their pungency.

Last night's concert, an event of major significance, was led by Jean Morel, director of the Juilliard School of Music's Orchestral Department, and present chief of Tanglewood's tribe of budding conductors. For his program, presented before an audience of 7,750, Mr. Morel had chosen Prokofiev's Symphony No. 6 in E flat minor, Liszt's Piano Concerto No. 1, with Nicole Henriot as soloist, Strauss' "Don Juan" and Elgar's "Enigma" variations.

Morel Lauded

At the end of the performance there was no doubt, I imagine, that Mr. Morel's place as a conductor is firmly fixed. He is, his work of the evening trumpeted, both a masterful musician and a wielder of the baton to whom wizardry is second nature. Beginning with the Prokofiev symphony, the French-born maestro immediately proclaimed his high seriousness of purpose, his fidelity to a composer's stated intentions and his ability to draw from an orchestra not his own the very best it has to offer.

The symphony itself is a great one—a dark and massive panorama of despair. Save for its final movement, a stinging vivace, the work is slow, and feeds on veiled and tortured sentiments. It is ever brooding and somber and sardonic, with the lower strings and brasses hacking away violently while its main themes whistle chillingly through the air.

Boundless Power

All of these features Mr. Morel drew forth with boundless power. It is no light chore to keep constantly in motion two long movements which unfold leisurely without short cuts of any kind. But the conductor did just that, as did he also probe to the symphony's core, revealing its spirit, finally, for all to grasp and feel.

At last night's concert, an event no less dashing and inspired was his reading of the Elgar "Enigma" and Strauss' "Don Juan." The variations lean heavily on the element of contrast, thereby insuring that each new episode will do more than merely mirror and repeat what has gone before. In Mr. Morel's performance, these contrasts were luminously sketched. Thematic contours were kept skin-tight, and inner details were throughout made to lock snugly into the work's over-all design.

"Don Juan" Soared

And "Don Juan" also soared. From first to last it was properly turbulent and amorous, though the usual procedure of allowing its wrenching love ties to linger endlessly was not followed. Clean-cut describes the score's rendition—clean-cut and surging. That, I take it, is what the work is meant to be.

Less satisfactory in every way was Miss Henriot's performance of the Liszt concerto. The young and delicate pianist was simply not able to swashbuckle as the work demands, and while she produced a ringing and resonant tone, she did not, in essence, bring to the piece the verve and virtuosity necessary to its success. It was, in fact, a lukewarm Liszt we heard. And, truly, a luke-warm Liszt is no Liszt at all.

Boston Symphony Brilliant In Two Weekend Concerts

The Boston Symphony Orchestra presented two concerts this weekend in the Music Shed at Tanglewood, both of them superb, brilliant highlights of the third week of musical activities at the Berkshire music festival.

Yesterday afternoon the inspired baton of Charles Munch, Boston Symphony Orchestra music director, swept his musical charges through a lilting performance of Berlioz' "Beatrice and Benedict" Overture, an eloquent and integrated reading of the same composer's "Harold in Italy," with viola solo taken by William Primrose, and a violent and dramatic presentation of Toch's Second Symphony.

The overture to Berlioz' last opera, based on the Shakespeare comedy "Much Ado About Nothing," introduced two fine themes, both lovely and charming. It admittedly is not the greatest Shakespearean overture ever written, it is eminently listenable. Mr. Munch made the most of the gaiety and spirit contained in the score.

Such coordination in interpretation and tempi, such rapport flowed between conductor-soloist in the Berlioz "Harold in Italy" symphony that a more integrated, thoughtful performance of the work is difficult to imagine.

William Primrose, viola soloist, played with lush liquid tone that melted and blended with the colorings of the ensemble. His is an intelligent conception of the piece, embodying to the fullest degree the autobiographical personification of the lyrical line.

Mr. Munch seemed specifically interested in two aspects of the Berlioz—the rousing, unintimidated composer in his wilder moments and the more pensive aspects that he incorporates in the audio- picture. The conductor blended the two facets lovingly and carefully, soaring with the wild and gliding with the mild. The whole performance was a memorable musical experience.

Toch's second symphony, which received the full dramatic treatment at the talented hands of Mr. Munch, is a musical achievement of high order. The composer has attempted a serious presentation and sound-ification of an ideal, and the ideal is almost achieved.

The work abounds in craft and euphonious cacophonies, if such a paradoxical juxaposition is permitted, a powerful and surging expression of meaning which Mr. Munch made strikingly evident.

Jean Morel was guest conductor at Saturday evening's concert in the big Shed. While his movements did seem at times extraneous and unnecessarily frenetic, it was indisputably clear that his conceptions were sound and comprehensive.

The little-heard Prokofieff Sixth Symphony opened the program. The work, composed in 1947, is a great and powerful depiction of despair. Somber and magnificent the stately first three movements unfold their tragic themes, concluded by a bitter Vivace in the last movement. The deep-hued and tortured reminiscences of the first movement cloud the tonal horizons of the scherzo-like last section. The work is brooding, somber, dark, a magnificent masterful revelation.

Mr. Morel understood fully the composer's stated intensions. All the subtle nuances and modulations were there, as well as all the intense vibrancy inherent in the score. It was an exciting achievement.

Nicole Henriot was the piano soloist in Liszt's Piano Concerto No. 1, performing in the grand manner all the pianistic flashes and cadenzas that are highlights of the piece. The concerto itself is unrewarding, but Miss Henriot was breathtaking. Skillfully executed passages, thrilling and resonant, soared above the orchestra. Unfortunately, purple patches are not the desired artistic effect, but spottiness is inherent in the work, rather than a characteristic of the performer. In spite of it, however, she was marvelous.

A series of inspired melodies, ranging from the rapid-fire to the languidly amorous, characterized the Strauss' "Don Juan." Mr. Morel, for the most part, let the sensual music speak for itself, producing however, some lovely modulations and accentuations, especially in the second love episode. It was a glorious performance of a glorious work.

Elgar's "Enigma" Variations was a study in contrasts. Mr. Morel realized to the full the romantic and sentimental content of each of the fragments, and highlighted the over-all thematic construction of the piece. It was a lovely and delightful thing to hear.

A total of more than 15,000 people were on hand this Saturday and Sunday to hear the concerts. As usual, the performances were of such calibre that even the most fastidious could not complain. Both programs received top quality treatment from Mr. Munch, Mr. Morel, et al. — B. D.

Mlle. Henriot Wins Plaudits At Tanglewood

(Special to The American)

Lee, Mass., July 26 —Nichole Henriot, young pianist heard with the Mattatuck Musical Art series in Waterbury Women's Club auditorium last fall, gave the Saturday night audience in the Music Shed at Tanglewood a vigorous and delicate performance of the Liszt "Concerto for Piano, in E-Flat Major," which made many wonder how so slight a young woman could pack such power into her playing.

Called back to the platform again and again by the audience of 7,750, Miss Henriot had played the Liszt colorfully. Her program gave much more opportunity for solo piano performance than had been the case last week end when two other young pianists had performed.

Jean Morel, appearing as guest conductor, gave a fine program in the Strauss "Don Juan" and the Boston Symphony Orchestra had responded so well to his leadership that it was called upon to take two bows at intermission. Prokofieff's "Symphony No. 6" opened the program and the orchestra was particularly fine in the lovely vivace.

Elgar's "Variations on an Original Theme" with its 14 variations, including drums, cymbals, and organ concluded the program.

Despite a light shower before the performance started, there were thousands of music lovers on the grass and the lawns.

The Sunday program presented William Primrose as soloist and the music of Berlioz and Toch.

The Festival will continue with a full program this week.

S. M.

ND SUN, MONDAY, JULY 26, 1954.

Music

NY World Tel + Sun

15,000 Cheer Tanglewood Bills

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., July 26.—The last two concerts—Saturday evening and yesterday afternoon — of the Tanglewood weekend were devoted to the louder sonorities, you might say. The Boston Symphony has not, in my experience, been called on to blow and scrape and pound so much during any other two consecutive days up here.

Most of this business was necessary, for the simple reason that it is called for by the various scores concerned. Yet I can't help feeling that some of it may have been due to an excess of enthusiasm by conductors as well as musicians concerned.

Morel Debut.

Apart from all that, there were some rather good things. The Tanglewood debut of Jean Morel, for example. Mr. Morel took the podium Saturday night and did a right notable job of leading the orchestra through four works, none of which is a sinecure. Prokofieff's Sixth Symphony started off proceedings. Although the opening phrases were a bit confusing to your reporter, the rest of it went with such animation as to stir the listeners into giving him a grand ovation at the end.

Then came the Liszt Piano Concerto in E-Flat Major, which claimed Nicole Henriot as soloist. There Mr. Morel did a beautiful job of accompanying, while the young woman gave a man-sized version of the louder piano music. Contrariwise, the softer passages—the more feminine ones if anything—did not get so brilliant a treatment. The Strauss "Don Juan" and the Elgar "Enigma" variations were the other Saturday items. These, too, Mr. Morel conducted with much authority, though as I suggested previously the loud places in all these works were just too loud.

Berlioz and Toch.

Yesterday's concert, led by Charles Munch, offered the Berlioz "Harold in Italy" symphony and the Ernst Toch Second Symphony as major fare. Berlioz's "Beatrice and Benedict" overture opened proceedings.

Viola soloist in the "Harold" was William Primrose, who has taken an undisputed monopoly on its interpretation, and, believe me, none can play it better. Warm, gentle, refined, highly communicative, his performance was a joy.

The Toch symphony is dedicated to that eminent man of music, medicine, philosophy, the humanities — Albert Schweitzer. The score is something of a cathedral erected in his honor, a place where all may praise his greatness in the most stentorian terms. Trouble is, though, that the music, while impressive as to ideas and might of sound, is not really interesting, much as one may admire the composer's clever manipulation of some details.

Anyway, the two concerts drew some 15,000 persons. They were simply wild about everything.

July 29/54

THE SPRINGFIELD UNION, SPRINGFI

Opera at Tanglewood

Copland's 'The Tender Land' In N. E. Premiere Next Week

"The Tender Land," opera by Aaron Copland on an American theme, newly revised by its composer who has been assistant director of the Berkshire Music Center, will have its second production anywhere as the major project this summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, Lenox, will be given by the students of the opera department in the Theater-Concert Hall, at 8.30 p. m. next Monday, and Tuesday.

All Seats Reserved

Application for seats — all seats are reserved for both performances —may be made to the Friends of the Berkshire Music Center, the society through voluntary contributions that supports the summer school. Address is the Friends' Office, Tanglewood, or telephone Lenox 600.

Frederic Cohen, head of the opera department, had planned "The Tender Land" for Tanglewood this year before the opera was given its premiere by the New York City Opera Company at City Center, New York, on April 1. Cohen's production will be an entirely different one from that in New York, in line with the composer's original intention that his opera be produced by colleges, workshops and opera groups.

"I have revised the opera," Copland states, "in an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." The Tanglewood production is in three acts, with three added scenes, and its period is the spring of 1910.

"The Tender Land," finished in March, was written on a commission from the League of Composers, from a grant by Richard Rodgers Hammerstein, 2d.

Libretto by Everett

The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Walker Evans in a book about Southern tenant farmers in the 1930's, "Let Us Now Praise Famous Men," by James Agee. It tells the story of Laurie, the elder of two daughters of a farmer's wife, and her decision on the eve of her graduation to work out her own life beyond the horizon of the farm.

Frederic Cohen will be assisted in the staging of the Berkshire Music Center production by Elsa Kahl. Scenery and lighting are by John Blankenchip, costumes and makeup by Leo Van Witsen. Thomas De Gaetani is technical director, Thomas Garrett master electrician. The orchestra of Department 1 students will be conducted by Frederic Waldman. Two different casts of opera department students will sing the work.

BOSTON MAS
POST

JUL 10 1954

Berkshire Music Fete In Debut Before 3000

By TUCKER KEISER

TANGLEWOOD, July 9—Charles Munch and 40 members of the Boston Symphony Orchestra opened the 1954 Berkshire Festival tonight in the Theatre Concert Hall before an audience of nearly 3000. In accordance with Berkshire tradition, the Bach Brandenburg Concertoes, minus the fourth, formed the program. The standard of composition was higher than the standard of performance by the Berkshire Orchestra, an abridged edition of the Boston Symphony made up largely of faculty members at the music centre.

An unusually taxing schedule which began in October of last year has resulted in an obviously fatigued orchestra with considerable energy still but with a noticeable decline in precision. The two concertoes if F major, with difficult parts for wind instruments, gave the greatest trouble. In the first concerto, the horns are required to play florid passages utilizing harmonics in almost impossible registers. Tonight the horns overshot their mark in both intonation and rhythm.

Special Trumpet

The Second Concerto demands a specially built trumpet which sounds like a cross between the oboe and the flute. Roger Voisin, first trumpeter of the Boston Symphony, scored a personal triumph in this demanding concerto. However, the balance between the concertino and the tutti was completely dominated by this instrument.

In the Fifth Concerto Lukas Foss, a popular figure here at Tanglewood, was the capable soloist.

It is axiomatic that the better the orchestra plays the more expansive the tempo that the conductor can take in this complex polyphonic music. If the music is cleanly played, Bach weaves the most intricate colorful tonal fabric, which proves a constant delight.

Pace Quickened

Tonight Mr. Munch, realizing that the orchestra at times was neither with him nor even acting as a unit, quickened his pace to such a point that the lines became blurred, and lost power to hold interest.

The playing, however, improved as the concert progressed and by the time that Mr. Foss joined the orchestra for the Fifth Concerto the Boston Symphony sounded like the virtuoso instrument which it is.

Daily Hampshire Gazette, N
July 26

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ENACTING A SCENE from the 1594 madrigal opera, "L'Amfiparnaso," by Orazio Vecchi, one of three operas on the program tonight in the theater concert hall at Tanglewood, are these students of the Berkshire Music Center, Lorenzo Malfatti, on floor, Antonio Giardino, Naomi Farr and Thomas Stuart. On the same program are two 1927 comic operas, "There and Back" by Paul Hindemith, and "The Princess and the Pea" by Ernest Toch. The operas are open to Friends of the Music Center.

Manos

Notes and Footnotes

ON ALL COUNTS, the most heavily traveled part of the Berkshires is not Route 20. It is the Tanglewood lawn, during a concert, and on foot. The ebb and flow is steady and unaffected by the music, be it fast or slow. Probably like many another, we had assumed the tide was composed of the same people, wandering to and fro, moved by who knows what mystic current emanating from the orchestra. Sunday we took it upon ourselves to follow a few to discover what orbits they followed, what moved them, and perchance learn if we weren't missing something by sitting placidly on the grass.

Well, surprise. Fully 90 per cent of those we tailed were honestly moving to another part of the lawn, and there flopped down and stayed. But as they went down, others rose, also moved elsewhere and sat, the net result being a steady movement of mostly different listeners. What they gained by moving we cannot say, since the music sounds the same from all parts of the lawn. Maybe the grass looked greener and softer over yonder.

But the odd 10 per cent; there is a patron of a different gait. Some wandered aimlessly, in a brown study, avoiding recumbent forms as by instinct. Many carried camera cases slung over their shoulders, but if they contained a Kodak, or whatever is doubtful. None was ever unlimbered in our sight. Professional photographers of course moved unobtrusively everywhere, hearing nothing, seeing everything, snapping their shutters and silently moving on. Mixed through this traffic was the arrival of late-comers who charged through the gates right up to the final number. Either they were connoisseurs interested in only part of the program, or thought it was continuous, like a movie.

At this point, our survey ended. Seated folks were giving us hard looks, and we overheard a lady reasonably enough mutter, "Why doesn't he sit down!" We did. The Berlioz sounded just as good as when standing. We hadn't been missing a thing.

Manos

STAGE DEBUT of nine-year-old Eve Rubin, who is summering at Stockbridge Bowl, will be made when she plays the role of Beth in Aaron Copland's opera, "The Tender Land," which has its New England premiere Aug. 2-3 at Tanglewood. Chatting with Eve, the daughter of Dr. and Mrs. Mitchell I. Rubin of Buffalo, N.Y., is Frederic Cohen, who will produce and stage the opera.

Arthur Fiedler, who has long since staked a firm claim to the broad territory between jazz and "serious" music, was a natural for a major role in this year's "Tanglewood on Parade" festivities . . . At $6 a head, and with Mayor

The Lively Arts

By Milton R. Bass

WHEN AARON Copland's first full-length opera, "The Tender Land," had its premiere performance in New York last April, the critical reception could best be described as politely lukewarm. Although Mr. Copland's music came in for lavish praise by many of the reviewers, the libretto was found to be lacking in several respects. The actions of the characters were considered unbelievable and unlifelike, and one critic advised the audience to ignore the happenings and just listen to the music.

As might be expected, librettist Horace Everett was upset by remarks like this and started brooding about ways and means to strengthen the dramatic motivation. Mr. Copland had left for Europe three days after the premiere (this had absolutely nothing to do with the critical reception to his opera), and the librettist sent him long letters outlining the new sections. "He cogitated and cogitated," says Mr. Copland, "and he finally decided on a final form."

* * *

UPON HIS RETURN from Europe, the composer settled down at his barn-studio in Richmond to write the music for the new sections of the work. None of the music has been changed in the new version. The libretto has been revised and three new scenes added so Mr. Copland's main task was to write new music for the extra portions. "We revised the opera," said Mr. Copland, "in an attempt to give stronger emphasis to those dramatic motives which formerly had been sketched in only lightly."

Mr. Copland and his librettist had taken for the basic theme of their opera what they assumed was a basic theme—"all young people want to leave home." They had also assumed that the audience would recognize this basic theme, but they were basically wrong in this. "When you add music to a text, you lose emphasis on many points," said Mr. Copland. "We hope to have rectified this in the present version."

* * *

MR. COPLAND first tried his hand in the operatic medium about 15 years ago when he composed a children's piece called "The Second Hurricane." He had long thought of doing an opera with a bucolic theme and when he had enough music in his notebooks, he approached Mr. Everett, a painter and poet, about doing the libretto. He gave Everett a book by James Agee called "Let Us Now Praise Famous Men," in which Agee and photographer Edward Weston had described the plight of the Alabaman farmers during the lean depression years. Mr. Copland had hoped that Everett would fashion a plot out of the visit of two Northerners to a Southern middle-class farm family.

But Everett was captivated by a picture of a mother and daughter in the book and never even bothered to read the text. He told the composer that he could do nothing with the original idea but that a frame could be laid from the pictures generated by this picture. The scene was shifted from the South to the Midwest and the photographer and writer became two ordinary drifters. The plot deals with the graduation of a young farm girl from high school and its effect on her family, none of whom had ever achieved that great distinction. There is a brief love affair with one of the drifters (which involves a 12-minute duet), a moment of high tragedy and then a final decision by the girl to leave the farm and her family and seek her destiny on her own.

* * *

SOMEHOW the narrative and the music did not jell and hardly any of the dramatic poignancy, hovering tragedy or final exultation registered with the desired impact. The authors hope to have overcome any and all deficiencies in the present version. At the suggestion of Gian-Carlo Menotti, they have added scenes and changed the structure from two to three acts. The period is now the spring of 1910 rather than the grim mid-1930s.

It is an expensive affair to revise an opera because of the changes that have to be made in the printed librettos, scores and orchestral parts and the lean, genial composer hopes that

Aaron Copland

he and his collaborator have achieved their purpose this time around. The present production is being handled by Frederic Cohen, acting head of the opera department at Tanglewood, and his staging will be closer to Mr. Copland's original intention than was the one put on in New York. The composer wrote this work to be produced by colleges, workshops and opera groups and he feels that the small, intimate theater shed at Tanglewood will offer the perfect medium to project what he and his partner had visualized.

* * *

BE THAT AS it may, next Monday night will tell the story. Unlike the first time, Mr. Copland has no European trip lined up and he will stay and face the music no matter what the critics have to say. They will undoubtedly be enthusiastic because the new music for the revision was composed in Richmond and everybody knows that Richmond bucolic music is the finest in the world. The only trouble is that no girl has ever left the farm in Richmond and once again Mr. Copland and Mr. Everett might find that the plot can not be reconciled with the music. The tender land is a lot tougher than most people realize.

Junior Carnival Will Benefit Tanglewood Fund

After an interval of five years, the Williams Street Carnival is being revived for the benefit of the Tanglewood scholarship fund.

Thursday from 1:30 to 5:30 p.m. there will be available at 500 Williams St. pony rides, penny pitching, BB gun matches, croquet tournaments, balloon darts and various other thrilling games and events to delight the public. There will be refreshments and ice cold drinks.

A 16-mm. movie camera will be given as a door prize.

Twelve-year-old Michael G. Miller, whose sister and brother started the carnival five years ago, is chairman. He will be assisted by Gary W. Tucker, manager, and Norman C. McClintock, assistant manager.

The public is implored to attend.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 9 - 1954

Personals

The Misses Jonelle Stickel of Waldo St. and Catherine Dower of Essex St. are attending the summer music school at the Berkshire Music Festival, Tanglewood, for six weeks. Both are teachers of music with the Holyoke public school system.

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Springfield UNION - July 27

'Tanglewood On Parade' Set for Night of Aug. 13

Berkshire Music Center Benefit to Feature Arthur Fiedler and Boston Pops, Brenda Lewis, Thomas Schippers

Tanglewood will be "On Parade" Friday, Aug. 13. The annual benefit for the Berkshire Music Center, which attracted 8500 persons last summer, is in aid of the Boston Symphony Orchestra's summer school of music, now in its 12th season in conjunction with the six-week Berkshire Festival.

Festivities, from 6 p. m. to 11 p. m., will include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

Fiedler in 25th Year

For the first time in the great Tanglewood Music Shed, The Boston Pops Orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the podium. Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the Pops and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now conducting the Art Commission Pop Concerts in San Francisco's Civic Auditorium, and will fly to the Berkshires for "Tanglewood on Parade" and return to California immediately.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music Center where he was a student in 1948, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Still in his early 20's, Mr. Schippers won national acclaim when, at the age of 19, he made his debut on the podium with Gian-Carlo Menotti's opera, "The Consul." Since then he has conducted classical and contemporary operas with equal distinction during several seasons with the New York City Opera Co., including the world premiere last April 1 of Aaron Copland's "The Tender Land," which will have its New England premiere by Tanglewood's opera department on Aug. 2 and 3. Mr. Schippers has also conducted the Philadelphia, NBC and Lewisohn Stadium orchestras.

Scene From Salome

Soloist on Mr. Schippers' half of the "Tanglewood on Parade" concert will be Brenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome." When she sang this taxing role with the New York City Opera Co., critic Olin Downes of The New York Times wrote: "She held the audience breathless. Her interpretation was distinguished throughout by remarkable intelligence, dramatic intensity and taste. Masterly."

Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme," and did a coast-to-coast tour with the Met's production of Johann Strauss' "Die Fledermaus." She created the role of Birdie in the original Broadway production of Marc Blitzstein's opera "Regina," and sang the title role in the New York City Opera Company's revival last year. On Broadway she has starred in "The Merry Widow," "The Gypsy Baron" and last season in the musical comedy, "The Girl in Pink Tights."

Tickets Available

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox 600. A special added attraction for purchasers of box seats, at $5 and front sections (reserved) of the Music Shed, at $4 and $3 is a performance of opera at 4 p. m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the shed's rear sections. All ticket-holders are invited to attend demonstrations, at 6 p. m., by the Berkshire Music Center's symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox and Mrs. John H. Rice of Pittsfield are vice chairmen; Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith of Glendale is chairman of the committee for the sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice chairman. Mrs. Sanborn is also heading the committee for door prizes, which will be awarded to lucky ticket holders after the concert.

The program is as follows:

4 p. m.—Opera scenes (students of Department IV), formal gardens (for box-holders and reserved seat patrons only).

5.45 p. m.—Fanfare; welcome address, steps of Administration Building.

6 p. m.—Simultaneous demonstrations by each department, Berkshire Music Center: Music Shed—Short symphonic works, orchestra (Department I students). Theater-Concert Hall—One-act operas (Department IV students). Chamber Music Hall — Chamber music program (Department I students).

7.15 p. m.—Lawn party, picnic supper, concert by chorus (Department II students), steps of Administration Building.

8.15 p. m.—Music Shed—gala concert: Boston Symphony Orchestra—Thomas Schippers, conductor: Bizet, Symphony in C; Strauss, "Salome" (final scene); Brenda Lewis, soprano, soloist; Boston Pops Orchestra—Arthur Fiedler, conductor, in a typical pops program.

11 p. m.—Drawing for door prizes.

11.15 p. m.—Waltzing on the lawn.

DALLAS, TEX.
TIMES-HERALD

JUL 7 1954

Munch, Monteux To Lead Berlioz Fest at Berkshire

Special to The Times Herald

Tanglewood, Mass., July 7.—Charles Munch, conducting the 104-piece Boston Symphony Orchestra, will inaugurate the 17th Annual Berkshire Festival Saturday. The shed concerts in the hills of western Massachusetts, which last year drew a record 118,000 music-lovers, this season will honor the 150th anniversary of the birth of Hector Berlioz by performing complete versions o the Frenchman's principa works.

Guest conductors for the series will be Pierre Monteux, Jean Morel and Richard Burgin Among the soloists will be Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone; pianists Claudio Arrau, Vera Franceschi, Nicole Henriot, and Leo Smit; violinists Zino Francescatti and Ruth Posselt; and violist William Primrose. The Harvard Glee Club and the Radcliffe Choral Society will also be heard.

The Festival offers also six Friday evening chamber concerts, between Friday and Aug. 12, by Charles Munch and the chamber section of the Boston Symphony, with Lucas Foss, Jean Morel and Hugh Ross as guest conductors, and with Foss and Seymour Lipkin, pianists, and Doriot Anthony, flutist, as soloists.

New this summer will be a series of Wednesday evening chamber music concerts, between today and Aug. 11, featuring such artists as Arrau and Francescatti, the Bel Arte Trio, the Albeneri Trio, the Zimbler Sinfonietta, the Griller String Quarter, and the Kroll String Quartet.

DUNKIRK, N. Y.
OBSERVER

JUL 9 - 1954

'HERE'S MORE TO A 'IANO THAN PLAYING

LENOX, Mass.—(AP)— To provide pianos for the famous musicians singers and music students attending the Berkshire Festival here this summer, 69 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulations, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an our average desipte occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt, 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos are wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

NEW YORK HERALD TRIBUNE

Munch, Boston Symphony At Tanglewood Music Shed

By Jay S. Harrison

LENOX, Mass., July 25.—Charles Munch conducting the Boston Symphony Orchestra in a program of Berlioz and Ernst Toch brought to an end the third week end of musical festivities in the Berkshires Sunday afternoon in Tanglewood's vast Music Shed. Berlioz' "Harold in Italy," with William Primrose as viola soloist, and Ernst Toch's second symphony were the plums of the occasion, and for good measure, the conductor began his concert with the renowned Frenchman's overture to the opera "Beatrice and Benedict."

As is his way with Berlioz, Mr. Munch conducted like a demon. Sonorities raged, themes flew, the shed shook. It is Mr. Munch's contention—to judge by his performance of the day—that much of Berlioz is meant to rouse the listener from his seat, to lift him high with the full vigor of a composer who knew neither timidity nor fear. To accomplish this end, when the propitious moment hoves into hearing, Mr. Munch and his orchestra let loose with orchestral sounds and textures that are duplicated rarely, if ever.

Modern Harold

He is not, however, compulsive about storming the arena with tonal barrages, and neither, for that matter, is William Primrose. Indeed, a good part of their performance — notably "Harold's" second movement — would not have been inappropriate played in church And that is as it should be. In its central sections, the work builds its sonorous steeples with a sustained calm that, in expressivity, is diametrically opposed to the more orgiastic Berlioz methods.

For his part, Mr. Primrose played the obbligato viola passages with overwhelming assurance and elan. His conception of the piece changes slightly with every performance, a feat which accounts for the vibrancy he instills in phrase after phrase. Because of it, he has become a kind of modern Harold telling his tale freshly to all with a desire to hear.

Toch's Second

Mr. Toch's second symphony, which was played last season in New York, is a brave and heroic number that fails to jell for any of several reasons. Its formal outlines are unclear, and its harmonies are unoriginal and not distinctive. These facts alone explain the symphony's tendency to wander, to lose its course and idle in filigree and figuration. In addition; despite the work's abundant craft and inventiveness, the symphony as a whole frequently compromises with the obvious and makes its points through orchestral devices that have by now given up their pungency.

Last night's concert, an event of major significance, was led by Jean Morel, director of the Juilliard School of Music's Orchestral Department, and present chief of Tanglewood's tribe of budding conductors. For his program, presented before an audience of 7,750, Mr. Morel had chosen Prokofiev's Symphony No. 6 in E flat minor, Lisst's Piano Concerto No. 1, with Nicole Henriot as soloist, Strauss' "Don Juan" and Elgar's "Enigma" variations.

Morel Lauded

At the end of the performance there was no doubt, I imagine, that Mr. Morel's place as a conductor is firmly fixed. He is, his work of the evening trumpeted, both a masterful musician and a wielder of the baton to whom wizardry is second nature. Beginning with the Prokofiev symphony, the French-born maestro immediately proclaimed his high seriousness of purpose, his fidelity to a composer's stated intentions and his ability to draw from an orchestra not his own the very best it has to offer.

The symphony itself is a great one—a dark and massive panorama of despair. Save for its final movement, a stinging vivace, the work is slow, and feeds on veiled and tortured sentiments. It is ever brooding and somber and sardonic, with the lower strings and brasses hacking away violently while its main themes whistle chillingly through the air.

Boundless Power

All of these features Mr. Morel drew forth with boundless power. It is no light chore to keep constantly in motion two long movements which unfold leisurely without short cuts of any kind. But the conductor did just that, as did he also probe to the symphony's core, revealing its spirit, finally, for all to grasp and feel.

At Saturday night's concert an event no less dashing and inspired was his reading of the Elgar "Enigma" and Strauss' "Don Juan." The variations lean heavily on the element of contrast, thereby insuring that each new episode will do more than merely mirror and repeat what has gone before. In Mr. Morel's performance, these contrasts were luminously sketched. Thematic contours were kept skin-tight, and inner details were throughout made to lock snugly into the work's over-all design.

"Don Juan" Soared

And "Don Juan" also soared. From first to last it was properly turbulent and amorous, though the usual procedure of allowing its wrenching love ties to linger endlessly was not followed. Clean-cut describes the score's rendition—clean-cut and surging. That, I take it, is what the work is meant to be.

Less satisfactory in every way was Miss Henriot's performance of the Liszt concerto. The young and delicate pianist was simply not able to swashbuckle as the work demands, and while she produced a ringing and resonant tone, she did not, in essence, bring to the piece the verve and virtuosity necessary to its success. It was, in fact, a lukewarm Liszt we heard. And, truly, a luke-warm Liszt is no Liszt at all.

SPOKANE, WASH.
CHRONICLE

JUL 9 1954

GRAMM WILL SING ON EWCE CAMPUS

Donald Gramm, bass-baritone of the New York City Center Opera company, will appear in recital Wednesday evening at 8 in Showalter auditorium on the Eastern Washington College of Education campus.

A native of Milwaukee, he has appeared with many of the nation's leading symphony orchestras and is scheduled to take part in the Berkshire (Mass.) music festival this summer.

His program at Cheney will include an opening group of classic airs; a selection of serenades; a number of gypsy songs, and a concluding group of mountain ballads.

DALLAS, TEX.
NEWS

JUL 8 1954

Tanglewood Pupil

Special to The News

OVERTON, Texas.—Ann Heiligman, piano pupil of Dr. Silvio Scionti, left over the week end for Tanglewood, Mass., where she will participate in the Berkshire Music Festival. She is the daughter of Dr. and Mrs. H. Heiligman of Overton.

SPRINGFIELD, MASS.
EVE. NEWS

JUL 8 - 1954

CHAMBER MUSIC OPENS SEASON AT TANGLEWOOD

Bel Arte Trio, Claudio Arrau, Pianist, in All-Beethoven Program

Beethoven chamber music enthusiasts thronged to the theater-concert hall at Tanglewood last evening for the first of six concerts of this metier, and to inaugurate the Berkshire Music Festival for 1954.

In content, this was a highly selective program; in performance and scope, its boundaries were limitless. The late Elizabeth Sprague Coolidge, one of the foremost patrons of chamber music in America, left a rich legacy of beneficence and achievement in this particular art form, and the proceeds of these chamber concerts are being devoted to the Tanglewood Revolving Scholarship Fund.

Last evening's music was everything that both the craftsman and the listener could hope for, with The Bel Arte Trio and Claudio Arrau, pianist, participating in a program that was judiciously chosen, and tastefully presented.

It has been said that the listener, if he hears enough music, and over a sufficiently long period, eventually "graduates" to chamber music. This may, or may not be so, but it certainly is a vital corollary to the purely solo, or full orchestral forms. Performed well, it can be a listening experience that will provide the extreme in delicate pleasure. Last evening was one of those times.

Bel Arte Trio

The Bel Arte Trio, with Ruth Posselt, violin; Joseph de Pasquale, viola, and Martin Hoberman, cello, opened the evening with the Beethoven String Trio in G Minor, Opus 9, No. 1, with a performance that had both brilliance of individual technique and tone, plus that extra something that exists when professional musicians who have been together for several seasons are heard in concert.

They play as a highly-sensitive, well-integrated unit and the net result is generally readily discernible. They deserved an enthusiastic reception last evening, and they received something that was no more than their just due.

Claudio Arrau

Claudio Arrau is both a musician's and a patron's musician. His performances are always dependable; his tone clean-cut and his touch sure. Last evening, he opened his group with the charming Opus 78, continued with an expressive delineation of the A-flat Major, Opus 110, and concluded, after intermission, with a grand-style performance of the Opus 57, more popularly known as the "Appassionata."

Mr. Arrau, one of the world's foremost Beethoven interpreters, will appear with the Boston Symphony Orchestra Sunday afternoon in the "Emperor" Concerto, Pierre Monteux conducting. It should be something to hear.

Tomorrow will be "Bach night" in the theater-concert hall, with a presentation of five Brandenburg concerti by Lukas Foss, Richard Burgin and Doriot Anthony. Saturday night will see the opening of the Shed concerts, with the orchestra, Harvard Glee Club, Radcliffe Choral Society, and soloists Eleanor Steber, David Poleri, Martial Singher and Donald Gramm combining their talents for the Berlioz dramatic legend, "The Damnation of Faust." W. H. R.

RUTLAND, VT.
HERALD

JUL 9 - 1954

Artist M'Coy to Exhibit At Berkshire Festiva

(Special to The Herald)

LENOX, Mass., July 8.—Lawrence R. McCoy, vice president of the Southern Vermont Art Center, is among the artists whose work will be shown in the Berkshire Festival season here.

The exhibits will be housed in the reception hall at Tanglewood in Lenox, arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

McCoy's paintings will be on display Aug. 9-15.

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N.Y Journal-American July 26

At Tanglewood:

Morel in Triumph

Prokofieff's Fifth Highlight of Program

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., July 26.—Jean Morel scored a personal triumph in his local debut conducting the Boston Symphony Orchestra here on Saturday night. He had arranged an attractive program that showed off well his superior attainments. His performance marked him as a conductor whose star is definitely rising.

By far his most important contribution came as he courageously began the concert with a contemporary work: Prokofieff's Sixth Symphony. Still in the appraisal stage, this opus acquired much more meaning under Morel's direction than heretofore. He increased its stature as a work as well as his own as its interpreter.

In substance this music may not stand side by side with Prokofieff's Fifth Symphony, but it records the personal tragedy of his life in a manner not inglorious. Morel made the listener want to hear it again, as was not the case after its premiere in New York.

Nicole Cheered

The program included a performance of the Liszt E-Flat piano concerto with Nicole Henriot as soloist. She gave a clean-cut, technically adroit account of the music without conveying much either of its romantic spirit or its dashing brilliance. The audience respected her efficiency and applauded her admirable dispatch of the notes.

Strauss's "On Juan" and Elgar's "Enigma" variations rounded out the evening. Though inclined to play up the fortissimo elements of both scores, Morel revealed a sensitive awareness of their musical values. He sought for too much effectiveness at times and occasionally either missed out or overdid.

In responding to the beauties of the Elgar, he gave due recognition to the ingenious interplay and melodies and instruments. His good taste natural skill and imagination helped him fashion a fine performance.

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Munch took special pains with the performance of Ernest Toch's Symphony No. 2, presented in tribute to the composer-in-residence at the Berkshire Music Center this Summer. He could not save the work from the disintegration which appears to set in after a brilliantly proclamative first movement.

The composition shows enormous skill in writing, especially in the handling of the brass, but its materials do not sound consistently provocative.

The attendance for this third Berkshire Festival weekend totaled 17,200 people, dividing fairly equally at over 7,000 each for these concerts in the music shed. Weather conditions were the most unpredictable since the Festival began.

SAN ANTONIO, TEX. EXPRESS

JUL 1 1954

July 24 PLEASANTVILLE GIRL AT TANGLEWOOD

Atlantic County News -

THERE ARE A TOTAL of 20 students from the New Jersey State area at Tenglewood, Lenox, Mass., the summer home of the Boston Symphony Orchestra and the world-famous Tanglewood festival. Among these is Alice Adams of 10 E. Decatur Ave., Pleasantville, who is working in the opera department which is presenting the premiere of Aaron Copland's "The Tender Land." Shown above are, left to right, Roberta Lynne Hartman, violinist, of Trenton; Richard Burgin, associate conductor of the Boston Symphony; Juliana Cuyler, member of choral department, and Miss Adams.

THE NEW YORK TIMES, THURSDAY, JULY 29, 1954

3 OPERAS STAGED AT BERKSHIRE FETE

Works of Vecchi, Hindemith and Toch Heard at Lenox —Ross Leads First Score

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 27—Three operas, two of them little known, one a work nearly four centuries old, and given a stage presentation for the first time in the United States, were presented Tuesday night by the Opera Department of the Berkshire Music Center in the Theatre Concert Hall as the first operatic offering of the present season of the Berkshire Festival.

The ancient novelty was Orazio Vecchi's "L'Amfiparnasso," given with scenery and seventeenth century Venetian costumes, and pantomime, while the chorus sang, in Commedia dell'Arte style.

Stylized scenery was moved off and on the stage as required, while the "first and second madrigal groups," as they were designated on the program, interpreted the delightful music. They interpreted it very well, under the direction of Hugh Ross, who also was costumed extravagantly as a choir leader of the period.

"L'Amfiparnasso, cast in the form of fourteen unaccompanied madrigals, is certainly a forerunner of opera. It saw the light before opera per se was fairly started. But it was not designed as opera. It was intended as a madrigalian version of a play in the Commedia dell' Arte spirit, but apparently without the stage, though this is still a moot point with the musicologists.

And this evening curtain carried a sign quoting Vecchi that the opera is to be heard "as it enters the mind by the ears, not the eyes." But Frederick Cohen, director of Berkshire's Opera Department, illustrated the music that the chorus was singing in Italian by a pantomime quite atrociously incongruous with the music and of a cheap buffoonery that was good neither for text nor score.

The audience, quite innocent of what the singers were saying in the Italian tongue, was delighted with the tumbling and the buffoonery, but of this more anon. The second performance was of Hindemith's amusing ten-minute operetta, done in English under the title of "There and Back" ("Hin und Zurueck"). The action goes forward and then backward, the story being of the husband who shot his wife and committed suicide, then the spectacle in reverse, ending with the grandmother sneezing as the curtain falls.

It is music indelibly bearing the stamp of Germany of the Nineteen Twenties, discordant, sardonic, purposefully rhythmic, jazzy and cacaphonous. The piece was admirably done, with Bernard Barr, Ann Tierney, and Helen Zimbler in principal parts.

More subtly drawn, and witty, is Ernest Toch's opera after the story of Hans Christian Andersen, "The Princess and the Pea." As it happens, both this and Hindemith's work, seen by the writer at the time, were given their premières in Baden-Baden in 1927. They hold well, if allowance is made for the style and spirit of thatt day in Central Europe. They are sardonic, rather than lyrical.

BERKSHIRE BENEFIT TO BE HELD AUG. 13

"Tanglewood on Parade," the annual performance for the benefit of the Berkshire Music Center, will be held at Tanglewood, Mass., on Aug. 13.

The festivities, beginning at 6 P. M. and ending at 11, will include demonstrations by every department of the Berkshire Music Center, a lawn supper, a gala evening concert, the drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, under the direction of Arthur Fiedler, will be heard in the second half of the evening concert. For the opening half of the concert, Thomas Schippers will conduct the Boston Symphony Orchestra in Bizet's Symphony in C and the final scene of "Salome." Brenda Lewis will be the soprano soloist in the latter work.

Demonstrations will be given at 6 o'clock in the music shed and theatre-concert and chamber music halls by students of the orchestra, chorus, chamber music and opera departments.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee. Mrs. Bruce Sanborn of Lenox, Mass., and Mrs. John H. Rice of Pittsfield, Mass., are vice chairmen and Miss Margo Miller of Pittsfield is secretary.

Foss Work Commissioned

Lukas Foss has received a $1,500 commission from the Stockbridge Bowl Association to compose a musical setting for Psalm 121, which begins, "I will lift up mine eyes unto the hills."

On the Aisle

Is Mexico the Most Beautiful Country in the World

By GERALD ASHFORD

Since travel comes under the head of amusement, perhaps this column may be forgiven for raising a question in the travel category. Here is the quesion:

Is Mexico the most beautiful country in the world?

TO ANYONE who has seen Mexico—especially the central part—and has at least seen pictures of most of the other countries in the world, it seems certain that there are few if any lands which can equal Mexico in its attractiveness to the eye, both with regard to scenery and man-made embellishments such as buildings, cultivated fields, and even the human element itself, for a typical Mexican can hardly stand waiting for a bus without making a picture to delight an artist.

The United States is certainly out of the running as the most beautiful country to the eye, though it appeals to something deep in our hearts.

Our scenery is either too tame—in the East—or too rugged—in the West. Our architecture, except in a few dying neighborhoods on the East Coast, is not very picturesque, and our people (men, at least) are not especially decorative.

Possible contenders for the honor of being the most beautiful country might be Italy, France, Germany and Japan—hardly any others besides Mexico. And none of these four has Mexico's almost unlimited variety of topography and climate, making an endless series of pictures which can never grow monotonous. Neither do they have Mexico's range of variety in the works of man, from the most primitive to the most civilized.

IT WOULD BE interesting to hear from the public on this question. No doubt some countries other than those mentioned will find their advocates, and the debate might prove to be highly interesting.

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(Bill Reddell, writer for Billboard, is on vacation. Other columns will occupy the regular Billboard space until he returns.)

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The San Antonio Municipal Opera Company will give another benefit recital at 8 p.m. this Friday in the Arneson River Theater. Vittorio Palombi, the production manager, promises a wide variety of singing, ballet and other entertainment features by some of San Antonio's most talented young people.

PURPOSE OF the variety shows is to raise money for costumes and odds and ends for opera productions later in the summer.

This is the group that successfully produced 'Cavalleria Rusticana" at the Sunken Garden in May. Incidentally, Palombi invites the conventioning Texas lawyers to attend the Friday show.

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BERKSHIRE FESTIVAL—Friday, July 30, at 8:30: Charles Münch conducting the Boston Symphony chamber orchestra, with Doriot Anthony, flute. . . . ¶ Saturday, July 31, at 8:30: Charles Münch directing the Boston Symphony in Berlioz's "Romeo and Juliet," with Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone; and a chorus. . . . ¶ Sunday, Aug. 1, at 2:30: Richard Burgin conducting the Boston Symphony, with Ruth Posselt, violin. . . . ¶ Wednesday, Aug. 4, at 8:30: The Kroll String Quartet. . . . ¶ Friday, Aug. 6, at 8:30: Lukas Foss directing a Stravinsky-Mozart program, with Seymour Lipkin, piano; a chorus; and vocal soloists. . . . ¶ Saturday, Aug. 7, at 8:30: Charles Münch directing the Boston Symphony in an all-Berlioz program, with Eleanor Steber, soprano; David Poleri, tenor; and several choruses. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 15.)

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MIDDLETOWN, N. Y. TIMES-HERALD

JUL 9 - 1954

Berkshire Festival To Present Steber In Berlioz' 'Faust'

The Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, will present Berlioz' "The Damnation of Faust", at 8:30 p. m. tomorrow. The production will feature the Harvard Glee Club and Radcliffe Choral Society, as well as soloists Eleanor Steber, (Marguerite), David Poleri, (Faust), Martial Singher, (Mephistopheles) and Donald Bramm, (Brander).

Sunday at 2:30 p. m., there will be an all-Beethoven program, with Pierre Monteux acting as guest conductor. Among the features of the program will be the overture to "Leonore", No. Three; Piano Concerto No. Five ("Emperor"); and Symphony No. Five. Claudio Arrau is soloist in the piano concerto.

Monday and Tuesday will be taken up with various presentations by the five departments of the summer school of music maintained by the Boston Symphony Orchestra. Admission will be by voluntary contribution.

The second week of the concerts will begin with an evening of chamber music by the Albeneri Trio on Wednesday evening July 14. Friday evening, July 16, in the theatre-concert hall there will be an all-Bach program conducted by music director Charles Munch.

Full Orchestra Featured

The following evening a program of Debussy and Franck will be featured. The performance will be by the full 104-piece Boston Symphony Orchestra, with Mr. Monteux as guest conductor and Vera Franceschi as piano soloist.

The Boston Symphony Orchestra, Mr. Munch again conducting, will present a program of Debussy, Copland and Berlioz on Sunday, July 18, at 2:30 in the music shed. Leo Smit will be the piano soloist.

General admissions to the grounds are placed on sale the day of performance, and festival patrons may attend a public rehearsal of the Boston Symphony Orchestra Saturday, July 17, at 10 a. m.

Tickets are available at the Tanglewood box office for all festival concerts, and reservations may be made by telephone. Programs and a calendar of the more than 20 events at the Berkshire Music Center will be mailed on request.

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SAN ANTONIO, TEX. EXPRESS

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By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 27—Three operas, two of them little known, one a work nearly four centuries old, and given a stage presentation for the first time in the United States, were presented Tuesday night by the Opera Department of the Berkshire Music Center in the Theatre Concert Hall as the first operatic offering of the present season of the Berkshire Festival.

The ancient novelty was Orazio Vecchi's "L'Amfiparnasso," given with scenery and seventeenth century Venetian costumes, and pantomime, while the chorus sang, in Commedia dell'Arte style.

Stylized scenery was moved off and on the stage as required, while the "first and second madrigal groups," as they were designated on the program, interpreted the delightful music. They interpreted it very well, under the direction of Hugh Ross, who also was costumed extravagantly as a choir leader of the period.

"L'Amfiparnasso, cast in the form of fourteen unaccompanied madrigals, is certainly a forerunner of opera. It saw the light before opera per se was fairly started. But it was not designed as opera. It was intended as a madrigalian version of a play in the Commedia dell' Arte spirit, but apparently without the stage, though this is still a moot point with the musicologists.

And this evening curtain carried a sign quoting Vecchi that the opera is to be heard "as it enters the mind by the ears, not the eyes." But Frederick Cohen, director of Berkshire's Opera Department, illustrated the music that the chorus was singing in Italian by a pantomime quite atrociously incongruous with the music and of a cheap buffoonery that was good neither for text nor score.

The audience, quite innocent of what the singers were saying in the Italian tongue, was delighted with the tumbling and the buffoonery, but of this more anon. The second performance was of Hindemith's amusing ten-minute operetta, done in English under the title of "There and Back" ("Hin und Zurueck"). The action goes forward and then backward, the story being of the husband who shot his wife and committed suicide, then the spectacle in reverse, ending with the grandmother sneezing as the curtain falls.

It is music indelibly bearing the stamp of Germany of the Nineteen Twenties, discordant, sardonic, purposefully rhythmic, jazzy and cacaphonous. The piece was admirably done, with Bernard Barr, Ann Tierney, and Helen Zimbler in principal parts.

More subtly drawn, and witty, is Ernest Toch's opera after the story of Hans Christian Andersen, "The Princess and the Pea." As it happens, both this and Hindemith's work, seen by the writer at the time, were given their premières in Baden-Baden in 1927. They hold well, if allowance is made for the style and spirit of thatt day in Central Europe. They are sardonic, rather than lyrical.

BERKSHIRE BENEFIT TO BE HELD AUG. 13

"Tanglewood on Parade," the annual benefit performance for the benefit of the Berkshire Music Center, will be held at Tanglewood, Mass., on Aug. 13.

The festivities, beginning at 6 P. M. and ending at 11, will include demonstrations by every department of the Berkshire Music Center, a dawn supper, a gala evening concert, the drawing of door prizes and dancing on the lawn.

The Boston "Pops" Orchestra, under the direction of Arthur Fiedler, will be heard in the second half of the evening concert. For the opening half of the concert, Thomas Schippers will conduct the Boston Symphony Orchestra in Bizet's Symphony in C and the final scene of "Salome." Brenda Lewis will be the soprano soloist in the latter work.

Demonstrations will be given at 6 o'clock in the music shed and theatre-concert and chamber music halls by students of the orchestra, chorus, chamber music and opera departments.

Mrs. Serge Koussevitzky is chairman of the "Tanglewood on Parade" committee. Mrs. Bruce Sanborn of Lenox, Mass., and Mrs. John H. Rice of Pittsfield, Mass., are vice chairmen and Miss Margo Miller of Pittsfield is secretary.

Foss Work Commissioned

Lukas Foss has received a $1,500 commission from the Stockbridge Bowl Association to compose a musical setting for Psalm 121, which begins, "I will lift up mine eyes unto the hills."

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MIDDLETOWN, N. Y. TIMES-HERALD

JUL 9 - 1954

Berkshire Festival To Present Steber In Berlioz' 'Faust'

The Berkshire Festival at Tanglewood, Lenox, Mass., summer home of the Boston Symphony Orchestra, will present Berlioz' "The Damnation of Faust", at 8:30 p. m. tomorrow. The production will feature the Harvard Glee Club and Radcliffe Choral Society, as well as soloists Eleanor Steber, (Marguerite), David Poleri, (Faust), Martial Singher, (Mephistopheles) and Donald Gramm, (Brander).

Sunday at 2:30 p. m. there will be an all-Beethoven program, with Pierre Monteux acting as guest conductor. Among the features of the program will be the overture to "Leonore", No. Three; Piano Concerto No. Five ("Emperor"); and Symphony No. Five. Claudio Arrau is soloist in the piano concerto.

Monday and Tuesday will be taken up with various presentations by the five departments of the summer school of music maintained by the Boston Symphony Orchestra. Admission will be by voluntary contribution.

The second week of the concerts will begin with an evening of chamber music by the Albeneri Trio on Wednesday evening July 14. Friday evening, July 16, in the theatre-concert hall there will be an all-Bach program conducted by music director Charles Munch.

Full Orchestra Featured

The following evening a program of Debussy and Franck will be featured. The performance will be by the full 104-piece Boston Symphony Orchestra, with Mr. Monteux as guest conductor and Vera Franceschi as piano soloist.

The Boston Symphony Orchestra, Mr. Munch again conducting, will present a program of Debussy, Copland and Berlioz on Sunday, July 18, at 2:30 in the music shed. Leo Smit will be the piano soloist.

General admissions to the grounds are placed on sale the day of performance, and festival patrons may attend a public rehearsal of the Boston Symphony Orchestra Saturday, July 17, at 10 a. m.

Tickets are available at the Tanglewood box office for all festival concerts, and reservations may be made by telephone. Programs and a calendar of the more than 24 events at the Berkshire Music Center will be mailed on request.

BERKSHIRE FESTIVAL—Friday, July 30, at 8:30: Charles Münch conducting the Boston Symphony chamber orchestra, with Doriot Anthony, flute. . . . ¶ Saturday, July 31, at 8:30: Charles Münch directing the Boston Symphony in Berlioz's "Romeo and Juliet," with Beatrice Krebs, contralto; John McCollum, tenor; Nicola Moscona, bass-baritone; and a chorus. . . . ¶ Sunday, Aug. 1, at 2:30: Richard Burgin conducting the Boston Symphony, with Ruth Posselt, violin. . . . ¶ Wednesday, Aug. 4, at 8:30: The Kroll String Quartet. . . . ¶ Friday, Aug. 6, at 8:30: Lukas Foss directing a Stravinsky-Mozart program, with Seymour Lipkin, piano; a chorus; and vocal soloists. . . . ¶ Saturday, Aug. 7, at 8:30: Charles Münch directing the Boston Symphony in an all-Berlioz program, with Eleanor Steber, soprano; David Poleri, tenor; and several choruses. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 15.)

News 7/1 July 31

Copland Opera Commissioned By Rodgers and Hammerstein

TANGLEWOOD — Aaron Copland's opera, "The Tender Land," newly revised by its composer, will have its second production anywhere as the major project this summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, will be given by the students of the opera department in the theater-concert hall Monday and Tuesday evenings at 8:30.

All seats are reserved for both performances. Applications for seats may be made to the Friends of the Berkshire Music Center, the society through which those interested in student activities at Tanglewood may support the school by voluntary contributions.

Frederic Cohen, head of the opera department this sumer, had planned "The Tender Land" for Tanglewood this year before the opera was given its premiere by the New York City Opera Company, at City Center, New York, on April 1. Mr. Cohen's production will be an entirely different one from that given in New York, in line with the composer's original intention that his opera be produced by colleges, workshops and opera groups.

In Three Acts

"I have revised the opera," Mr. Copland states, "in an attempt to give stronger emphasis to those dramatic motives which formerly had only lightly been sketched in." The Tanglewood production is in three acts, with three added scenes, and its period is now the spring of 1910.

Composer of many symphonies, ballets, chamber, theater and film music, Aaron Copland explored the opera medium only once before, when he wrote "The Second Hurricane," a children's piece more than 15 years ago. "The Tender Land," finished in March of this year, was written on a commission from the League of Composers, from a grant by Richard Rodgers and Oscar Hammerstein II.

Inspired by Photograph

The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Walker Evans in a book about Southern tenant farmers in the 1930s "Let Us Now Praise Famous Men," by James Agee. It tells the story of Laurie, the elder of two daughters of a farmer's wife, and her decision on the even of her graduation to work out her own life beyond the horizon of the farm.

Frederic Cohen will be assisted in the staging of the Berkshire Music Center production by Elsa Kahl. Scenery and lighting are by John Blankenchip, costumes and makeup by Leo Van Witsen. Thomas De Gaetani is technical director, Thomas Garrett is master electrician. The orchestra of Department I students will be conducted by Frederic Waldman. Two different casts of opera department students will sing the work.

The cast in order of their appearance:

MONDAY, AUG. 2

Beth ..... Eva Rubin
Ma Moss ..... Mary MacKenzie
Mr. Splinters ..... Robert Simpson
Laurie Moss ..... Rosemary Carlos
Top) ..... John Horner
) Drifters.
Martin) ..... Jefferson Morris
Grandpa Moss ..... Thomas Stewart
Mr. Jenks ..... Nicholas Maxymuk
Mrs. Splinters ..... Regina Sarfaty
Mrs. Jenks ..... Esther Schatzow

TUESDAY, AUG. 3

Beth ..... Eva Rubin
Ma Moss ..... Beatrice Krebs
Mr. Splinters ..... Alvin Edmonson
Laurie Moss ..... Phyllis Murphy
Top) ..... Lorenzo Malfatti
) Drifters.
Martin) ..... Jefferson Morris
Grandpa Moss ..... Malcolm Bernstein
Mr. Jenks ..... Nicholas Maxymuk
Mrs. Splinters ..... Regina Sarfaty
Mrs. Jenks ..... Esther Schatzow

Guests at the party:

Rina Basin, Gloria Carl, Marjorie Kember, Joanne Anderson, Peggy Ann Hoover, Harold Johnson, Herbert Gibson, Donald Miller, Raphael Edgar.

Act I. The day before graduation—late afternoon.
Act II. That evening.
Act III. Just before sunrise.

TONIGHT'S ARTISTS at the chamber music concert in the theater-concert hall will be these members of the Griller String Quartet, left to right, Sidney Griller, first violin; Colin Hampton, cello; Philip Burton, viola; Jack O'Brien, second violin. The quartet will give Bloch's Quartet No. 4 its premier tonight at 8:30 in the fourth of a series of chamber concerts at Tanglewood.

TAKING TIME OUT from his busy life as a conductor, Arthur Fiedler, leader of the Boston Pops Orchestra, who will bring the orchestra here for the Tanglewood on Parade program, Aug. 13, joins his children in playing with miniature fire equipment as Mrs. Fiedler looks on. Mr. Fiedler, like the late Mayor La Guardia of New York, pops up at many fires around Boston and likes to collect miniature pieces of fire fighting equipment for himself as well as his children. Mr. Fiedler and the Pops will share a concert by the Boston Symphony Orchestra, conducted by Thomas Schippers with Brenda Lewis as soprano soloist, when the benefit parade program is given at Tanglewood.

One-Act Operas Presented By Students at Tanglewood

By JAY C. ROSENFELD

THE OPERA department of the Berkshire Music Center took an audience which filled the theater-concert hall to overflowing last night on an interesting tour of the operatic museum. Three one-act exhibits of far different and contrasting subjects were brought forward, played and sung by the students under the splendid direction of Frederic Cohen, head of the department, with the assistance of many members of his able staff.

* * *

"L'Amfiparnaso" of Orazio Vecchi was given its first staged performance in the United States. Written at Modena in 1594 and published in Venice three years later, it is an attempt to translate into music as the first example of a real opera, the characteristic figures which were to be seen at every village fair in Northern Italy in the 16th century. It is a series of madrigals never planned to be acted and the direction of the work made sure that it would be so understood by having conspicuously placed in duplicate on the stage huge banners stating it is clearly intended to appeal to the ear and not to the eye.

* * *

A GROUP of singers appears on the stage in gay, bold-colored costumes followed by their director, Hugh Ross, also in corresponding attire. The madrigals are sung seriously while a company of buffoons mime and mock with the blunt subtlety of Punch and Judy. Playing jesters and clowns with ridiculous and exaggerated antics they executed and improvised a *commedia dell'arts*, an Italian comedy of the day which had but distant relationship, if any, to the simple and serious music Vecchi wrote. The curtains were open as the audience entered and a handsome diamond patterned lattice hung front stage. It was hoisted by two pages as the chorus took their places in a crescent somewhat mid-stage. Several suggestive frames and technical references to Venice were carried on stage of the proper moments and later removed. The progress of the stage action was indicated by beautiful silken placards designed by Laura Zirner and carried on stage by handmaidens.

* * *

PAUL HINDEMITH'S "There and Back" and Ernst Toch's "The Princess and the Pea," which were the other works on the program, are both of 1927. The English version in both cases

Hindemith's sketch is a jazz caricature of the flapper days. By distorting the foibles of the day, the story attempts to give an exaggerated picture of Prohibition and its accompanying era in the style of the movies produced at the time in Germany. A short tragic domestic episode is quickly told; a sage then appears, well sung by Marvin Worden, speaks of the consequences of folly, and, movie-style, the reel is run backward to end where they began. Black and silver stage settings, suggestive lighting effects by John Blankenship, black and white macabre makeup by Leo Van Witsen, and direction in the pit of Samuel Krachmalnick, contributed to the spirit of the performance. Ann Tierney and Bernard Barr as husband and wife sang and acted with spirit and vitality.

* * *

THESE TWO exhibits fulfill the function of the Center by giving a complete picture of operatic progress over the centuries. The final offering deserves consideration on a different basis. Like the others, it, too, is a comedy but one built on an Andersen fairy tale and one's credulity is willingly granted in advance. Mr. Toch was called to the stage at the end of the evening as Mr. Cohen and his colleagues came to share the applause with the performers. The princess, Evelyn Lear, has the nearest approach to a conventional lyric aria and she acquitted herself brilliantly. The various other characters have more assertive roles, but the orchestra challenges them at every progression. Paul Vermel, in the direction of the orchestra, insisted too little on providing background for the voices and thereby made the competition taxing if not unequal.

* * *

THE SETTING of the royal throne with the devices intimating a classic palace was attractive and imaginative. We would have lowered the lights a trifle when the Princess retired so that the ingenious lighting from the base of the wire pillars could have been more effective. The whole performance proceeded with dispatch and excellent integration and Mr. Cohen and his staff can not be given enough commendation for the way the operas were prepared and presented. No concessions nor compromises were necessary in the assay of the evening and a special decoration is in order for the choice of composers and their works.

Tanglewood Tales

Michael T. Kelleher, trustee of the Boston Symphony Orchestra, attended the Tanglewood Berkshire Festival concerts last weekend. Guests at next weekend's concerts will include G. Wallace Woodworth, conductor, Harvard Glee Club, and the Celtic Ballet of Scotland performing this week at Jacob's Pillow Dance Festival in Lee.

* * *

Forum Monday

The regular Sunday evening Composers' Forum by students of Department III of the Berkshire Music Center was not held this week, but will be given in the Chamber Music Hall at Tanglewood on Monday at 4:30 p.mm.

* * *

Lecture Friday

This week's "Aspects of Music" lecture, open to visitors to Tanglewood will be held Friday on the subject "The Survival of the Cantus Firmus Idea" by Karl Kohn, of Pomona College, Calif., assistant to Lukas Foss in the Tanglewood Study Group. The lecture, followed by general discussion, will be in the Chamber Music Hall at 3:15 p.m.

* * *

France Strikes Medal Of Conductor Munch

The Government of France, Bureau of Money and Medals, has also singularly honored Mr. Munch by striking a bronze medal, made by engraver Revol, bearing his portrait in profile and his signature, the first copy of which he has received and presented to BSO manager George Judd.

Work Performed 3 Days After It Was Written

At Sunday's composers forum at Tanglewood the audience was treated to the performance of a work composed only three days previously. Four composers Michael Sahl (New York City) Richard Maxfield (Bellevue Wash.), Donald Harris (St. Paul Minn.), and Barney Childs (Reno Nev.) had finished their movement of Suite for Violin and Piano, respectively entitled first movement adagio, scherzo, and epilog, Thursday afternoon, and the wo was immediately accepted for pe formance by Aaron Copland, wh heads the Berkshire Music Center composition department and wh moderates the forums. It was r hearsed that afternoon with Tibe ius Klausner, student violinist, wh was to perform the work, before l left for New York on weekend bus ness. The work was given Sunda with each composer accompanyin Mr. Klausner at the piano in th movement he composed.

* * *

Attendance Holds Up At Halfway Mark

With the Berkshire Festival the half-way mark this season, total attendance at 12 concerts the first three weeks of 60,750 pe sons has been registered, whi compares favorably with the 117,9 persons who attend the Festival six weeks in the summer of 19 Attendance at 12 of the schedul 25 student concerts this seas totaled 16,025.

Premiere of Quartet Tonight

LENOX—A program of chamber usic, including the first U.S. performance of Ernest Bloch's Quartet No. 4, will be presented this evening in the theater-concert hall.

The Griller String Quartet, comprising Sidney Griller and Jack O'Brien, violins; Philip Burton, viola; and Colin Hampton, cello, will perform for the first time at Tanglewood.

Tonight's chamber music concert is part of the fourth week of Berkshire Festival concerts. It will be followed Friday evening by a program of Roussel, Ibert and Mozart performed by the Boston Symphony's chamber orchestra under the direction of Charles Munch and with flute soloist Doriot Anthony, in the theater-concert hall; and two concerts, Saturday evening and Sunday afternoon, by the full orchestra in the Music Shed.

Mr. Munch's chamber orchestra program Friday evening will offer three selections new to Tanglewood; Albert Roussel's "The Spider's Feast"; the Flute Concerto of Jacques Ibert, and Mozart's Serenade for Eight Winds.

Copland Extends Thanks For $5,000 Scholarship

At intermission at Thursday's concert by the symphony orchestra of students of Department I of the Berkshire Music Center, attended by 2,900 persons, composer Aaron Copland extended "grateful thanks" to residents of Berkshire County who have raised more than $5,000 to establish a scholarship for a student conductor in memory of Dr. Serge Koussevitzky who founded the school. The scholarship value now is $250, which Mr. Copland hopes may be raised to $400. Mr. Copland invited those enjoying the work of student conductors at the popular student symphony programs to contribute to the Koussevitzky Memorial Trust, either by contacting the Berkshire Music Center, Mrs. John H. Rice, Pittsfield, or Mrs. Shaun Kelly, or Mrs. William Crane, of Richmond. The 1954 award will be announced at the season's final student symphony concert, Saturday afternoon Aug. 14 in the Music Shed.

* * *

Mrs. Koussevitzky Entertains Tomorrow

The 21 foreign students studying at Tanglewood will be guests of Mrs. Serge Koussevitzky at tea in the Hawthorne cottage tomorrow at 4 p.m. Students from abroad include 12 from Canada, others from France, Israel, Haiti, Japan, Korea, South Africa.

Hi Fi Phonograph To Be Awarded at Tanglewood Fete

LENOX—A high fidelity console phonograph and two season tickets for the 1955 Berkshire Festival will be among the door prizes to be awarded at Tanglewood on Parade Aug. 13.

The drawing will take place after a concert in the Music Shed by the Boston Symphony Orchestra under Thomas Schippers and the Boston Pops under Arthur Fiedler. Mac Morgan of Stockbridge, well-known baritone, will be master of

Other prizes to be awarded at Tanglewood on Parade, which is for the benefit of the Berkshire Music Center, will include recordings of Berlioz' "Damnation of Faust" and "Romeo and Juliet" and a "gastronomical tour" of Berkshire County. The tour includes dinner for two at the 1896 House, Williamstown; the Crane Inn, Dalton; Chet Karl's and Elm Court, Lenox; the Egremont Tavern, North Egremont; and the Pyreness, Canaan, N.Y.

More door prizes will be announced later. Mrs Bruce Sanborn of Lenox is chairman of the door prize committee.

Heitzelman Making Munch's Portrait

Arthur W. Heintzelman, of M blehead, "keeper of prints" at t Boston Public Library, and in nationally renowned as an etch is doing a portrait of Char Munch, music director of the B ton Symphony Orchestra. His w is in the permanent collections museums and libraries here a abroad.

COLUMBUS, OHIO
CITIZEN
JUL 4 - 1954

Little Symphony Schedule Set

PLAZA DE TOROS is the setting for one of the many colorful scenes in "Carmen," to be produced Thursday, July 8, and Saturday, July 10, at the Cincinnati Zoo by the Cincinnati Summer Opera Association.

George Haddad Sets Recital At OSU

The Columbus Little Symphony Orchestra this week announced its concert schedule for the 1954-55 season. The schedule is:

FIRST CONCERT—Tuesday, Oct. 19, 1954. Soloist Chester Barris will play Beethoven's "Piano Concerto No. 4 in G Major."

SECOND CONCERT — Wednesday, Nov. 24, 1954. Soloist Bernard Greenhouse will play Saint-Saen's "Cello Concerto in A Minor."

THIRD CONCERT—Monday, Jan. 17, 1955. Soloist Claude Monteaux, flutist, will play the world premiere performance of "Concerto Antoniano," by Nicholas Flagello. This concert will be conducted by the composer.

FOURTH CONCERT — Wednesday, March 9, 1955. Soloists Minna Buchsbaum, violin; Patricia Winold, cello, and Gertrude Kuehfus, piano, will play Beethoven's "Triple Concerto." Soloist Jean Harriman, harpist, will play Ravel's "Introduction and Allegro."

FIFTH CONCERT — Wednesday, April 13, 1955. Soloist Margaret Wilson, contralto, and the Chapel Choir of Capital University will perform a short number by George Brant (first performance) and Brahm's "Alto Rhapsody."

All concerts will be given in Mees Hall, Capital University, at 8:30 p. m.

GEORGE HADDAD, concert pianist and instructor in piano at Ohio State University's School of Music, will appear in a faculty recital in Hughes Hall Auditorium, Wednesday, July 7.

Haddad, Canadian-born artist who has appeared on concert stages since the age of eight, studied in New York with the late Olga Samaroff-Stokowski and in Paris with Margurite Long.

Last season he won the Prix De Canada, highest honor awarded by the Canadian government to a musician. He plans to go abroad in December for a series of eight concerts in Europe as well as appearances in Lebanon and Egypt.

His program for the faculty recital will include "Two Sonatas," by Cimarosa, "Sonata in B Minor, Opus 58," by Chopin and twelve preludes by Debussy.

MRS. BARBARA KEARNEY, pianist, will appear today at 5 p. m. in the Columbus Park of Roses as the sixth attraction in the park's summer concert series. Mrs. Kearney's program will include "Toccata and Fugue in D Major," by Bach, "Sonata No. 3, Opus 31," by Beethoven, "Rhapsody and Intermezzo," by Brahms, two selections by Chopin and one modern work by Tcherepnine.

Mrs. Kearney, who received her musical training at Capital University, also is accompanist for the Columbus Girlchoir.

17TH ANNUAL Berkshire Festival opens Wednesday, July 7, in the theater-concert hall at Tanglewood, Lenox, Mass. A six-week program including 24 concerts has been planned. Music is under the direction of Charles Munch, director of the Boston Symphony Orchestra.

The Music Shed Concerts this season will honor the 150th anniversary of the birth of composer Hector Berlioz. One concert will feature a full-length performance of Berlioz's seldom heard "Damnation of Faust" with soloists Eleanor Steber, David Poleri, Martial Singher and Donald Gramm.

RCA VICTOR'S recording of Berlioz's dramatic symphony, "Romeo and Juliet," made by the Boston Symphony Orchestra under the direction of Munch has been awarded the Grand Prix of the French Academie for vocal ensemble with orchestra.

The recording, released in September, 1953, was made in Symphony Hall, Boston, in February, 1953. Soloists were Margaret Roggerio, contralto; Leslie Chambray, tenor, and Yi Kwei-Sze, bass. Also heard were choral groups from Harvard and Radcliffe colleges.

The work will be performed again by Munch and the Boston Symphony at the Berkshire Festival.

CLEVELAND "POPS" concerts will resume with an All-Gershwin program Thursday evening, July 8, in the Public Auditorium. The Cleveland Summer Orchestra will be under the direction of Dr. Frank Black. Soloist Earl Wild will play Gershwin's "Concerto in F for Piano and Orchestra" and "Rhapsody in Blue."

Violinist Micha Elman will be soloist at another concert Saturday evening, July 10.

ALPHONSE CINCIONE, veteran bandmaster, will appear as guest conductor at the summer band concert Sunday, July 4, at 8 p. m. in Schiller Park. Walter Lynas, flutist, will be soloist.

Mr. Cicione received his musical training in his native Italy. After moving to the United States he played with the Neddermeyer Band of Columbus and toured chautauqua circuits with the Sand's Band. During World War I he served with the 166th Infantry Band of the Rainbow Division. He presently is in retirement.

VOCALISTS from the Margaret Perry Hast and the Margurite Brickman studios will perform at the first of the summer concert series sponsored by the Columbus Gallery of Fine Arts. The concert will be given Friday, July 9, at 8 p. m. The concert series will continue every Friday evening through July and August.

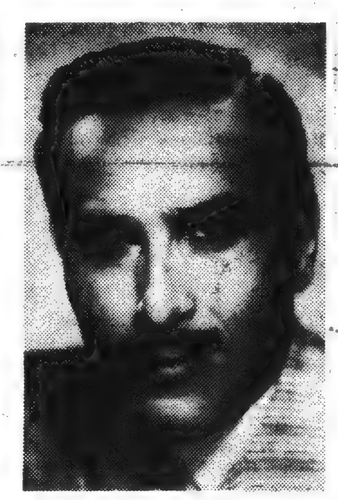
RIGOLETTO will be performed this evening at the Cincinnati Zoo by the Cincinnati Summer Opera Association. Delores Wilson, American-born singer who won acclaim in Europe, will make her debut. Baritone Frank Guarrera, David Poleri and William Wilderman also will appear.

"The Masked Ball," seldom produced musical drama by Verdi, will be performed Tuesday, July 6, and Friday, July 9. Herva Nelli, Clramae Turner, Jan Peerce and Cesare Bardelli will sing the leading roles.

Brenda Lewis will sing the title role in "Carmen" on Thursday, July 8, and Saturday, July 10. Charles Kullman will perform in the role of Don Jose and Frank Guarrera will take the part of the toreador.

Tickets for all performances may be purchased in Columbus at Heaton's.

BRENDA LEWIS will sing the title role in the Cincinnati Summer Opera production of Bizet's "Carmen."



PIANIST George Haddad will give a faculty recital Wednesday, July 7, at OSU's Hughes Hall Auditorium.

DR. IZADOR Cabakoff will sing in the first summer concert of the season at the Art Gallery Friday, July 9.

ROBERT GRABILL, baritone, also will take part in the Art Gallery concert starting at 8 p. m.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 10 1954

List Programs For Next Week At Tanglewood

The second week of four Berkshire Festival concerts at Tanglewood, in Lenox, comprises an evening of chamber music by the Alberneri trio (Erich Itod Kahn ,piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) on Wednesday evening (July 14) in the Theatre-Concert Hall; an all-Bach program, including a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening (July 16) in the Theatre-Concert Hall; a program of Debussey and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Saturday evening (July 17), in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon (July 18), in the Music Shed.

Evening concerts are at 8:30 p. m., the Sunday concert at 2:30 p. m. In the event of rain, the Wednesday and Friday concerts will be moved to the Music Shed. General admissions to the grounds, enabling overflow crowds to hear the cocnerts from the spacious Tanglewood lawns, are placed on sale on the day of performance, and Festival patrons are invited to attend a public rehearsal of the Boston Symphony Orchestra on Saturday at 10 a. m., for the nominal charge of $1, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

July 14—Brahms: Trio in B, Op. 8; Martinu: Trio in D minor; Beethoven: Trio in B flat, Op. 97 ("Archduke") — The Albeneri Trio (Erich Itor Kahn, piano; Giorgi Ciompi, violin; Benar Heifitz, 'cello).

July 16—Bach:' Cantata No. 93 "Wer nur den Lieben Gott"—Hugh Ross, conductor. Suites Nos. 1 and 4—Charles Munch, conductor.

July 17 — Debussy: Excerpts, "St. Sebastian"; Franck, "Les Djinns," for Piano and Orchestra—with Vera Franceschi as soloist; Debussy: "La Mer"; Franck: Sympony in D Minor—Pierre Monteux, conductor.

July 18 — Debussy: "Iberia"; Copland: Piano Concerto — with Leo Smit as soloist; Berlioz: "Fantastic Symphony"—Charles Munch, conductor.

MERIDEN, CONN.
JOURNAL
JUL 9 - 1954

There's More To A Piano Than Playing

LENOX, Mass — (UP) —To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, [illegible] massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tieups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt, 38, a piano-moving expert, supervised a series of complicated maneuvers at the Baldwin factory in which the pianos are wrapped and stacked on truck without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
JUL 9 - 1954

at the NEW YORK THEATRES

by Charles K. Freeman

BERKSHIRE MUSICAL PRACTICE

MUSIC

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BOSTON, MASS.
MORNING GLOBE
JUL 9 - 1954

SITTING IN WITH TED ASHBY

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MONTEUX

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WATERBURY, CONN.
AMERICAN
JUL 12 1954

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THERE ARE more sections which are quiet and poetic than there are in a more agitated spirit, regardless of the markings of the four movements. In many instances there is discernible the fervid passion and turbulent sorrow which some authorities consider Bloch's Jewish racial impulsion. There is no implication of any of the superficial melody or harmonic idioms commonly attributed to Hebrew sources and which, anyway, are probably not at all authentic. Bloch has often expressed himself on Jewish themes but in a personal way.

There are few restrictive elements in this quartet. There are frequent contrasting sequences, moving from violence to serenity and back within the same movement, using harmonic devices which would be hard on the ear if they did not pass so swiftly. The playing by the Grillers was graphic and ardent, and their warm reception by the audience which filled the hall was richly deserved. The composer's daughter, Suzanne, was in the audience. The composer, himself, has not yet heard his own quartet performed.

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[237]

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
JUL 9 - 1954

at the NEW YORK THEATRES

by Charles K. Freeman

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MT. VERNON, N. Y.
ARGUS
JUL 10 1954

Send Your Questions To . . .

The Counselor

BERKSHIRE FESTIVAL

Question: We are planning to drive up to the Berkshires to the Music Festival. Will you tell us when these concerts are scheduled and how to get there? Can we drive it from here and back the same evening, and still go to work next day?

Miss ADG

Answer: The concerts started last Wednesday and will continue through Aug. 15. Two routes that are fast are the Taconic Parkway to U. S. 44 just west of Millbrook; east on 44 to Route 7, north on 7 at Canaan to Lenox, Mass., where the concerts are held at Tanglewood, or Route 7 all the way from Norwalk. You may want to try Route 22, which is good in the evenings. The trip takes at least three and a half hours one way, but musical devotees think nothing of driving up and back for the evening's exaltation. You don't reach Westchester until 2 A. M., however.

DOMINION DAY

Question: Just what is meant by the Canadian holiday, "Dominion Day"? W. H.

Answer: The Canadian legal holiday, July 1, Dominion Day, commemorates the formation of the separate provinces of Canada into the dominion in 1867.

SWIMS FOR PARALYZED

Question: We want all polio victims in Westchester to know about the pools that have been opened for their use this Summer. The Polio Parents Club of Westchester announces that four pools have been donated on four week days for the use of handicapped persons. If you are physically handicapped and wish to join this swim program, write to Mrs. William H. Bender Jr., Alger Court, Bronxville. These pools are in Scarsdale and Yonkers, and arrangements will be made for instruction, and transportation. Swim periods fall on Monday and Tuesday mornings, Thursday and Friday afternoons.

MRS. WALTER T. LAHEY
Polio Parents Club, Pres.

Answer: The cool splashing in hot July and August is less than half of the benefit this supervised swimming gives polio victims. By the end of the Summer, muscles are strengthened by underwater exercise and when the fun is forgotten the new health continues. Any volunteer who wants to join in the fun, who can teach swimming, drive participants back and forth from home to pools, or help in the dressing rooms, get in touch with the Volunteer Service Bureau, WH 8-4742.

HOUSEHOLD GOODS

Question: We are thinking of retiring in Florida and cannot move all the household goods we have accumulated for 40 odd years. How can we get an honest appraisal on our furniture and pictures before we put them up for sale? P. O. B.

Answer: Since the market fluctuates from week to week, the best answer is one of our reliable warehouses, auction rooms or used furniture dealers. If you know your pictures and furniture have value as antiques, call in a dealer whose reputation is established. Auction rooms will give you an over-all appraisal free if you are selling through them; art dealers usually are competent appraisers of paintings.

WESTCHESTER GOLF

Question: Would you please tell me what golf courses in Westchester are open to the public? Are any private golf courses open to the public on certain days? Do they give service men special reductions on fees?

M. D. S.

Answer: There are County owned golf courses in four parks —Sprain Lake, Mohansic, Maple Moor and Saxon Woods. Courses that may be opened to the public are the Nannahagen Golf Course in Pleasantville, Green Valley Country Club in Port Chester, and the Somers course near Somers. The public is not allowed to play on private club links. Service men pay the regular greens fees.

INDIVIDUAL ANSWERS

To Mr. Z.: Yes, if the hair cell was not injured.

To P.P.: He should see his dealer. This is a legal matter.

To F.K.: No. Only the family saw it.

To J.A.: Jeanne is right.

To Mrs. A.J.: Long Beach is a city of 250,000 people. Write the Chamber of Commerce there for details about the city.

TO INSURE a reply, please enclose a stamped envelope with your return address on it.

SCHENECTADY, N. Y.
GAZETTE
JUL 15 1954

Library Offers Recordings of Classic Music

Now that the Berkshire symphonic festival at Tanglewood is in full swing, the Schenectady county public library offers to interested listeners recordings of many of the selections which will be played this season.

* * *

THOSE AVAILABLE for the July performances are: July 18, Debussy, Iberia, Berlioz, Symphonie Fantastique; July 23, Handel, Concerto Grosso No. 4, Haydn, Military Symphony, Haydn, Nelson Mass; July 24, Weber, Freischutz Overture, Strauss, Don Juan; July 25, Berlioz, Beatrice and Benedict Overture, Berlioz, Harold in Italy; July 30, Mozart, Serenade; July 31 Berlioz, Romeo and Juliet. Records by Claudio Arrau, playing on July 7; the Zimbler String Sinfonietta on July 21; the Griller string quartet, July 28, also may be borrowed.

* * *

FOR NEWCOMERS to the area or seasoned Tanglewood goers who wish to know something about the locale of the festival and the people taking part in it, the library has available the following book titles: "The Berkshires Through the Camera of Arthur Palme" by Arthur Palme; "The Berkshires," edited by Roderick Peattie; "The Tales of Tanglewood," by M. A. de W. Howe; a biography of the current director, Charles Munch, in "Dictators of the Baton" by David Ewen.

WATERBURY, CONN.
AMERICAN
JUL 14 1954

There's More To Piano Than Playing

Lenox, Mass., July 14—(UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 65 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos were wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

MONTREAL, CANADA
STAR
JUL 14 1954

The Berkshire Festival

Berlioz 'Faust' Is Feature Of Opening at Tanglewood

By THEODORE M. STRONGIN

LENOX, Mass., July 14 — (Special to The Star and N.Y. Herald Tribune) — The fifth Berkshire Festival program will be conducted in the Shed at Tanglewood here tonight when the Albeneri Trio is heard in numbers by Brahms, Martinu and Beethoven. A capacity audience is expected again.

The trio, composed of Erich Itor Kahn, pianist; Giorgi Ciompi violinist; and Benar Hefitz, cellist, will play trio in B, Op. 8 by Brahms; trio in D minor by Martinu, and trio in B flat, Op. 97 ("Archduke") by Beethoven.

The festival opened last Wednesday night with a chamber music concert featuring Claudio Arrau, pianist and the Bel Arte Trio (Ruth Posselt, violin; Joseph de Pasquale, viola, and Martin Hoherman, cello) in a Beethoven program including the trio for strings in G, Op. 9, No. 1, and three piano sonatas.

ON Friday the chamber orchestra concert, the second event on this year's program, proved again for an audience of 2,800 (1,200 in the theatre-concert hall, 1,600 outside) that Bach's Brandenburg concerti are wonderful to hear, whether the conductor helps or not.

Unfortunately, Charles Munch, who officiated, did not help often enough. These concerti need the most forthright of accents and steadiest pacing. Mr. Munch changed speed constantly and sometimes played down vigor in favor of a nervous approach rather than a staunch one. Five of the concerti were given; No. 4 was omitted. Only in a few solo portions of Nos. 2 and 5 was anything in evidence like the powerful joyful old Bach most of us expected to hear in these works.

For this small happy residue, the principals were responsible. They were, in concerto No. 2, Doriot Anthony, flute; Ralph Gomburg, oboe; Richard Burgin, violin; and Richard Voisin, trumpet; in No. 5, Miss Anthony, Mr. Burgin, and Lukas Foss, pianist. All were splendid even though at times Mr. Voisin's specially built high trumpet penetrated through the orchestra too strongly—but Mr. Munch did not raise the orchestra up to meet the trumpet's shrill demands.

AN audience of 8,500 at the Tanglewood Shed on Saturday heard Mr. Munch conduct the complete Berlioz "Damnation of Faust" with the full Boston Symphony Orchestra, 110 members of the Harvard Glee Club and Radcliffe Choral Society. For soloists there were Eleanor Steber, soprano, as Marguerite; David Poleri, tenor, as Faust; Martial Singher, baritone, as Mephistopheles; and Donald Gramm, bass, as Bander.

Mr. Munch's "Damnation" was remarkable; no single soloist or group stood out, because all levels were so high that there was nothing to stand out from. The many separate virtues of each singer, and they had lovely voices, all of them, were much less notable that the perfect service each one gave to the moving work.

Soloists, chorus, orchestra, conductor, all contributed to a human experience, not a mere experience in notes. Theirs was the highest type of musicianship.

THE fourth festival program was conducted Sunday afternoon by Pierre Monteux with Claudio Arrau as piano soloist in an all-Beethoven program: The "Emperor" concerto, "Leonore" overture No. 3; and the fifth symphony. Some 10,050 persons heard the concert.

Mr. Arrau, Mr. Monteux and the Boston Symphony Orchestra first played together February 4, 1924. Thirty years gives time for a lot of polish to be applied and Mr. Arrau gave a scintillating, gleaming performance. Brilliant it was, thoughtful it was not, although a little warmth crept into the second movement. Brilliance, however, is a perfectly legitimate facet of this piece.

Mr. Monteux and the orchestra filled the rest of the afternoon with perfect Beethoven, strong, rich and solid as a rock — a rousing conclusion to the Festival's first big week-end.

PROMENADE
NEW YORK, N. Y.
JUL - 1954

The festival trail leads out and away again this month, with music ringing from Central Park to Steamboat Springs to Santa Barbara. The Berkshire Music Festival at Tanglewood in Lenox, Mass. gets under way July 7, and offers visitors six weekends of concerts with Berlioz, played by Charles Munch and the Boston Symphony, as the main dish. Also tucked into the Berkshire hills near Lenox are festivals at Jacob's Pillow (dance), Stockbridge (opera), Falls Village, Conn. (chamber music), and—a bit further north—Pike, N. H. (all seven never-livelier arts).

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 6 - 1954

Center at Tanglewood Opens On Hawthorne's Anniversary

The opening exercises of the 12th season of the Berkshire Music center were held Sunday afternoon in the theater-concert hall at Tanglewood in Lenox.

Hawthorne Anniversary

Dr. Lewis D. Perry, a native of Williamstown and a trustee of the Boston Symphony orchestra, acted as master of ceremonies for the program. The event was held on the 150th anniversary of the birth of Nathaniel Hawthorne, who wrote Tanglewood Tales.

As the retiring chairman of the Friends of the Berkshire Music Center, Dr. Perry announced gifts totaling $30,000 from Mrs. John D. Rockefeller, Jr. The center is to receive from the Rockefeller foundation $15,000 this year, $10,000 next year and $5,000 three years from now in order to maintain its world-renowned school, the only one conducted by an orchestra anywhere.

Charles Munch, director of the Berkshire Music center and conductor of the Boston Symphony and was introduced by Dr. praised for his tremendous leadership and belief in youth.

400-Member Student Body

Dr Munch in turn welcomed the 400-member student body, whose members come not only from far-flung parts of this country but distant lands as well. The famed conductor said, "Music, more than any other art, contributes to the happiness of human beings. Its power lies in the fact that it reveals to us beauties that we cannot find in any other sphere."

Among the many noted guests at the affair was Gertrude Robinson Smith, "godmother" of the Berkshire Festival, who only recently returned from Paris. She was one of the originators of the festival, which she saw launched at the Dan Hanna farm under a huge tent.

Concluding the program was the singing of Randall Thompson's Alleluia by the chorus, made up of the student body of the center, under the direction of Hugh Ross. Following that, there was a reception and tea for guests, faculty members and students in the formal gardens, adjacent to the theater-hall.

Missourians at Music Camp

Two Missouri girls who are spending the summer at the Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival. Talking with GEORGE E. JUDD, orchestra manager, are MARA HALL, center, violinist from Fulton, and EMMA LOU DIEMER, music composition student from Warrensburg.

St. Louis Post-Dispatch
July 27, 1954

[238]

SPRINGFIELD, MASS.
MORNING UNION
JUL 9 - 1954

YWCA Sponsoring Bus to Tanglewood

To Leave at 11.30 Sunday For Afternoon Concert

The Young Women's Christian Association in Howard St., is sponsoring a special bus to Lenox on Sunday for the afternoon concert by the Boston Symphony Orchestra at Tanglewood. The bus will leave the YW at 11.30. It is suggested that those planning to take the trip, take along picnic lunches, as there will be time to partake of them and also to roam about the grounds before the concert begins. Snacks also may be purchased there.

Sunday's program will include the overture to "Lenore" No. 3, and Piano Concerto No. 5 ("Emperor"), by Beethoven, with Claudio Arrau, soloist, and Symphony No. 5 by the same composer.

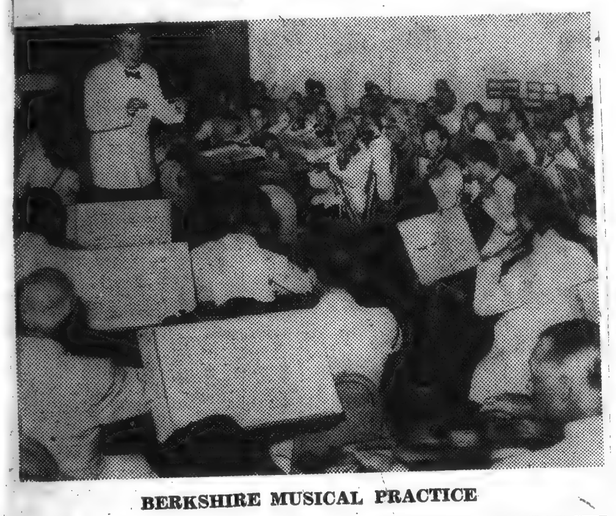
The orchestra will be conducted by Pierre Monteux, a guest conductor.

Reservations for bus seats are now open and further information may be obtained by calling the Young Women's Christian Association.

WHITE PLAINS, N. Y.
REPORTER-DISPATCH
JUL 9 - 1954

at the NEW YORK THEATRES

by Charles K. Freeman



BERKSHIRE MUSICAL PRACTICE

MUSIC

In a summer swing around the Eastern Coast this observer of the Theatre, Music and Dance departments, all closely related each to the other, paused in the quiet countryside of Lennox Mass. to note the preparations attendant upon the oncoming Berkshire Festival, which tees odd with a chamber orchestra of symphony players this evening.

* * *

Since we haven't anything quite of the same kind, the Berkshire Festival is as important to be aware of musically as, let us say, the Shakespeare season at Stratford, Ontario. The latter Festival of plays which aroused considerable excitement last year is digging deeper and more experimentally into seldom done plays and is paying court to a far greater number of attendees than ever before.

* * *

But back to Berkshire, where the towns are beautifully laid out and the highways planned for swarming traffic. This is the fourth season that Charles Munch lifts his baton as conductor of much of the orchestra's presentations and head of the musical activities, which includes besides the chamber and full Boston Symphony orchestras, the [illegible] school, as well. An all-Bach program of Brandenberg Concerto, with Lukas Foss as Piano soloist is tonight's offering and, tomorrow the Music Shed will be inaugurated with the first Tanglewood performance of Berlioz "The Damnation of Faust", with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth.

* * *

Mr. Munch, who addressed the opening exercises of the Center last Sunday and had his first rehearsal with the Boston Symphony Orchestra on Wednesday, is expecting this to be the most active of the many Berkshire seasons, now seventeen in number. There will be six weeks of music and particular note will be taken of this, the 150th anniversary of the composer Berlioz. The Saturday morning rehearsal will be open to the public with proceeds for the benefit of the Boston Symphony Orchestra's Pension Fund.

BOSTON, MASS.
MORNING GLOBE
JUL 9 - 1954

SITTING IN WITH TED ASHBY

The Flying Maestro

MONTEUX

THE DISTINGUISHED-LOOKING MAN with jet black hair and flowing white mustache sat quietly reading a book in the Mohawk Airlines lobby at Logan International Airport. "Pierre Monteux?" Al Alabiso, public relations director at the airport, inquired. Mr. Monteux, 79, former conductor of the Boston Symphony Orchestra, nodded assent. Without referring to a single note, the fabulous Mr. Monteux described a year's itinerary.

★ ★ ★

FOR A MAN who retired several years ago it is a pretty ambitious program. "I am going to Tanglewood" said the toast of Boston and San Francisco society, "for concerts July 11 and 17. Between those dates, I go to New York for two Stadium concerts. Then I come back to Boston for a recording date with the full Boston Symphony Orchestra July 19 at Symphony Hall.

* * *

"THE FOLLOWING MONDAY at 5 p. m. I fly to Chicago for six Ravigna concerts (open air) with the Chicago Symphony. July 30 I fly by way of Boston to Hancock, Me., where I live, to conduct classes in conducting during the month of August. At the end of August, I'm off for Hollywood and two concerts at the Hollywood Bowl. After that I fly back to Boston, and soon take a plane for San Francisco to conduct opera two months.

* * *

"IN NOVEMBER I fly to New York to conduct two months with the Metropolitan Opera Company. Then back to Boston for three weeks with the Boston Symphony. After that, back to New York for another week-and-a-half with the Metropolitan. Next I go to Montreal for two concerts, back to the Metropolitan, and back to Montreal for two more concerts. Back again to the Met, and back again to Montreal for still another two appearances.

"THAT TAKES ME, roughly, to the end of next April, when I fly to London to conduct the Philharmonic Orchestra. From London I fly to Amsterdam to conduct the Concertgebrouw Orchestra at the Holland Festival. From Holland I go to Italy to conduct. From Italy I go to Brussels, Belgium. Finally, I fly back to America for my Summer concerts. That, briefly, answers your question as to where I'm going."

* * *

MEANWHILE, the celebrated conductor will be back here to observe his 80th birthday. The day before, April 3, he will be honored by the Boston Symphony, which will proceed with him to Bangor, Me., to perform under his direction during ceremonies dedicating a new concert hall there. Mr. Monteux, whose 14 grandchildren delight him, is the only living former conductor of the Boston Symphony.

* * *

PIERRE MONTEUX led the Boston Symphony five years before going to Amsterdam in 1924 and remaining there 10 years. He then went to San Francisco, where he conducted the Symphony for 17 years, following which he supposedly retired. Mr. Monteux, sensing that something was to be written about him, made only two requests, to wit: "Do not spell my name with an 'a,' and do not say that I dye my hair, which, you can see, I do not."

[illegible]BURY, CONN.
AMERICAN
JUL 12 1954

Bach Program Planned At Tanglewood

An all-Bach program will highlight this week's Berkshire Festival Concerts, at Tanglewood, Lenox, Mass. They will be heard Wednesday, Friday, Saturday, and next Sunday.

An evening of chamber music by The Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello; comprises the program to be given in the Theater-Concert Hall Wednesday. The all-Bach program will be conducted by Music Director Charles Munch, Friday in the hall with two suites performed by a chamber orchestra of members from the Boston Symphony Orchestra. A cantata will be conducted by Hugh Ross. Music of Debussy and Franck will be performed Saturday in the Music Shed, with the full 104-piece Boston Symphony. Pierre Monteux will be guest conductor and Vera Franceschi piano soloist. On Sunday afternoon, Munch will conduct the symphony orchestra and Leo Smit will be pianist in a program of Debussy, Copland and Berlioz.

Evening concerts are at 8:30 p. m. and the Sunday concert is at 2:30 p. m. In the event of rain, the evening concerts will be held in the Music Shed.

Oak n' Spruce Enjoying Busiest Season in History

LEE — Oak n' Spruce in South Lee is in the midst of its busiest season since the resort opened seven years ago, Frank Prinz, owner-manager, reports.

The guest total is running at a capacity of 120, with about 20 of these farmed out in local homes, he said. Because the resort is at capacity all week, reservations are not accepted for weekends.

Biggest guest total in the history of the resort was 172 over the 4th of July weekend. This total cannot be equalled in midseason, Mr. Prinz pointed out, as guest houses in which the extra people were placed over the holiday are now saving their space for the Tanglewood weekenders.

For at least the next two weeks, business is expected to continue about the same. Oak n' Spruce has not yet set a closing date.

Asked what his guests like most to do when they leave the grounds, Mr. Prinz reported that last week they asked for 40 reservations to the Berkshire Playhouse, 30 to Jacob's Pillow and 9 to Tanglewood.

August 2

THE BOSTON HERALD, TU

Tanglewood Pops Program Announced

Arthur Fiedler has announced the program the Boston Pops Orchestra will play when the organization makes its first appearance at Tanglewood's Music Shed Friday, Aug. 13, as the star attraction of "Tanglewood on Parade," a day[illegible] benefit for the Berkshire Music Center.

Mr. Fiedler has scheduled Sousas "Stars and Stripes Forever" march, a suite from Offenbach's "Gaite Parisienne," Ravel's "Bolero," the Hayman arrangement of video commercials called "TViana," and Merrick-Bennett's "Look Sharp, Be Sharp."

"Piano Concerto" and the cantata "A Parable of Death" performed last summer. On Aug. 6 he will conduct the Chamber Orchestra of the Boston Symphony Orchestra in a program of Stravinsky and Mozart.

Miss Doriot Anthony, flutist, and Richard Burgin, concertmaster of the Boston Symphony, will be soloists in the second and fifth Brandenburg concertos. In the second, Roger Voisin, trumpet, and Ralph Gomberg, oboe, also will play solos.

Burgin made his first public appearance at the age of 11 as violin soloist with the Warsaw Philharmonic Society. He has been concertmaster and soloist of the Leningrad, Helsinki, Christiania and Stockholm Orchestras, serving under Nikisch, Fiedler, Richard Strauss, Schneevoigt and Sibelius. He became concertmaster of the Boston Symphony in 1920 and heads the chamber music department of the Berkshire Music Center. Recently he was named conductor of the New England Conservatory of Music in Boston.

In Debut Last Summer

Miss Anthony returns to Tanglewood where she made her debut in the same solo last summer. Before joining the Boston Symphony she played in the National Symphony, Washington, D. C., the Los Angeles Philharmonic, the NBC Standard (Los Angeles) and Hollywood Bowl symphony orchestras.

Gomberg, a native Bostonian, was first oboe for Stokowski's All-American Youth, the Baltimore Symphony and the Mutual Broadcasting orchestras, and has soloed for the New York City Center Symphony under Leonard Bernstein. He is a graduate of Curtis Institute, Philadelphia. A native of Avignon, France, Voisin learned to play the trumpet from his father, whom he succeeded with the Boston Symphony. He teaches solfege at Tanglewood.

The identical program of five of the six Brandenburg concertos, (which Johann Sebastian Bach presented to the Margraf of Brandenburg in 1721) with the same soloists, attracted a record-breaking attendance of 4200 at the opening of the Berkshire Festival's chamber orchestra concerts last summer. Prior to this never more than two of the concerti were ever played on the same program at Tanglewood.

Tickets for tonight's concert and the succeeding ones by the Boston Symphony Orchestra during the Berkshire Festival, which concludes Aug. 15, may be obtained at the Tanglewood box office, and telephone reservations are accepted —Lenox 600. Admission for listening from the lawn will be available on the day of each concert. In case of rain the programs will be held in the Music Shed, which also will seat the lawn audience.

SPRINGFIELD, MASS.
MORNING UNION
JUL 9 - 1954

At Tanglewood Tonight

Chamber Orchestra Series To Open; Munch to Conduct

The first of six chamber orchestra programs by members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, will be given at the Berkshire Festival tonight in the Theater-Concert Hall at Tanglewood, Lenox, at 8:30.

4360 Average '53 Draw

Known popularly as "the Bach-Mozart concerts," these popular programs in 1953 attracted an audience of 26,150, an average attendance of 4360. An innovation will find the chamber orchestra concerts given on successive Friday evenings, July 16, July 23, July 30, Aug. 6; the final one, however, will be on a Thursday, Aug. 12, because of the annual "Tanglewood on Parade" Friday, Aug. 13.

At tonight's all-Bach concert, Mr. Munch, in his first appearance on the podium at Tanglewood this summer, will conduct the Brandenburg Concertos, Nos. 1, 2, 3, 5 and 6, with Lukas Foss, composer-conductor-pianist and this year head of the Berkshire Music Center's Department V for amateur students of music, as soloist.

Foss was born in Berlin in 1922 and studied at the Paris Conservatoire from the time he was 11 until he was 15. On coming to the U. S. in 1937, he studied at the Curtis Institute of Music in Philadelphia with Randall Thompson, Fritz Reiner and Paul Hindemith, then became a conductor-pupil of Serge Koussevitzky at Tanglewood, and was appointed to the faculty of the Berkshire Music Center in 1946.

Teaches at California

He is professor of music at the University of California. He has won Pulitzer, Guggenheim and Fulbright fellowships, the Horblit Award of the Boston Symphony, the Prix de Rome, and a citation from the New York Music Critics' Circle for "The Prairie," a cantata.

His compositions include "Ode For Orchestra," "Symphony in G," a ballet "The Gift of the Magi," and three works done at Tanglewood, "The Song of Songs" in 1950,

EAGLE

Music

U.S. Premiere of Bloch Work Highlights Quartet Concert

By JAY C. ROSENFELD

A FIRST performance in America of a new composition by the eminent Swiss-American Ernest Bloch was the high light of the concert in the theater-concert hall at Tanglewood last night by the Griller String Quartet. The same ensemble had played the new work for its premiere only 10 days ago in London, whence they had flown last week for this engagement.

Bloch first came to the United States in 1916 during which visit he conducted the Boston Symphony Orchestra in his "Trois Poemes Juifs." In 1919, his suite for viola and piano won the Coolidge prize at the second chamber music festival on South Mountain in Pittsfield. His new quartet, his fourth, shows, the same individual characteristics which distinguish all his other works—a warm sincerity, a mastery of instrumental writing, a rhapsodical nature without rapt attention to form, and unlimited imaginative material.

* * *

THERE ARE more sections which are quiet and poetic than there are in a more agitated spirit, regardless of the markings of the four movements. In many instances there is discernible the fervid passion and turbulent sorrow which some authorities consider Bloch's Jewish racial impulsion. There is no implication of any of the superficial melody or harmonic idioms commonly attributed to Hebrew sources and which, anyway, are probably not at all authentic. Bloch has often expressed himself on Jewish themes but in a personal way.

There are few restrictive elements in this quartet. There are frequent contrasting sequences, moving from violence to serenity and back within the same movement, using harmonic devices which would be hard on the ear if they did not pass so swiftly. The playing by the Grillers was graphic and ardent, and their warm reception by the audience which filled the hall was richly deserved. The composer's daughter, Suzanne, was in the audience. The composer, himself, has not yet heard his own quartet performed.

* * *

THE MEMBERS of the quartet are Sidney Griller, first violin; Jack O'Brien, second violin; Philip Burton, viola; and Colin Hampton, cello. The "Hunt" of Mozart and the Opus 18, No. 2 of Beethoven completed their program. In these familiar choices of the classics they afforded pleasure if not unforgettable memories.

Their general approach was removed from the conventional. The slow movements were played slower than is usually heard, and they did not hestiate to linger on certain phrases and even single notes if it pleased them to stay and savor the lusciousness of some fragment that pleased them. The individual competency was not equal in all four corners of the ensemble although the musical cohesion was excellent and, certainly within their rights, valid.

[237]

MT. VERNON, N. Y.
ARGUS
JUL 10 1954

Send Your Questions To . . .

The Counselor

BERKSHIRE FESTIVAL

Question: We are planning to drive up to the Berkshires to the Music Festival. Will you tell us when these concerts are scheduled and how to get there? Can we drive it from here and back the same evening, and still go to work next day?

Miss ADG

Answer: The concerts started last Wednesday and will continue through Aug. 15. Two routes that are fast are the Taconic Parkway to U. S. 44 just west of Millbrook; east on 44 to Route 7, north on 7 at Canaan to Lenox, Mass., where the concerts are held at Tanglewood, or Route 7 all the way from Norwalk. You may want to try Route 22, which is good in the evenings. The trip takes at least three and a half hours one way, but musical devotees think nothing of driving up and back for the evening's exaltation. You don't reach Westchester until 2 A. M., however.

DOMINION DAY

Question: Just what is meant by the Canadian holiday, "Dominion Day"? W. H.

Answer: The Canadian legal holiday, July 1, Dominion Day, commemorates the formation of the separate provinces of Canada into the dominion in 1867.

SWIMS FOR PARALYZED

Question: We want all polio victims in Westchester to know about the pools that have been opened for their use this Summer. The Polio Parents Club of Westchester announces that four pools have been donated on four week days for the use of handicapped persons. If you are physically handicapped and wish to join this swim program, write to Mrs. William H. Bender Jr., Alger Court, Bronxville. These pools are in Scarsdale and Yonkers, and arrangements will be made for instruction, and transportation. Swim periods fall on Monday and Tuesday mornings, Thursday and Friday afternoons.

MRS. WALTER T. LAHEY
Polio Parents Club, Pres.

Answer: The cool splashing in hot July and August is less than half of the benefit this supervised swimming gives polio victims. By the end of the Summer, muscles are strengthened by underwater exercise and when the fun is forgotten the new health continues. Any volunteer who wants to join in the fun, who can teach swimming, drive participants back and forth from home to pools, or help in the dressing rooms, get in touch with the Volunteer Service Bureau, WH 8-4742.

HOUSEHOLD GOODS

Question: We are thinking of retiring in Florida and cannot move all the household goods we have accumulated for 40 odd years. How can we get an honest appraisal on our furniture and pictures before we put them up for sale? P. O. B.

Answer: Since the market fluctuates from week to week, the best answer is one of our reliable warehouses, auction rooms or used furniture dealers. If you know your pictures and furniture have value as antiques, call in a dealer whose reputation is established. Auction rooms will give you an over-all appraisal free if you are selling through them; art dealers usually are competent appraisers of paintings.

WESTCHESTER GOLF

Question: Would you please tell me what golf courses in Westchester are open to the public? Are any private golf courses open to the public on certain days? Do they give service men special reductions on fees?

M. D. S.

Answer: There are County owned golf courses in four parks —Sprain Lake, Mohansic, Maple Moor and Saxon Woods. Courses that may be opened to the public are the Nannahagen Golf Course in Pleasantville, Green Valley Country Club in Port Chester, and the Somers course near Somers. The public is not allowed to play on private club links. Service men pay the regular greens fees.

INDIVIDUAL ANSWERS

To Mr. Z.: Yes, if the hair cell was not injured.

To P.P.: He should see his dealer. This is a legal matter.

To F.K.: No. Only the family saw it.

To J.A.: Jeanne is right.

To Mrs. A.J.: Long Beach is a city of 250,000 people. Write the Chamber of Commerce there for details about the city.

TO INSURE a reply, please enclose a stamped envelope with your return address on it.

SCHENECTADY, N. Y.
GAZETTE
JUL 15 1954

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* * *

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AMERICAN
JUL 14 1954

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STAR
JUL 14 1954

The Berkshire Festival

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PROMENADE
NEW YORK, N. Y.
JUL - 1954

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Charles Munch, director of the Berkshire Music center and conductor of the Boston Symphony and was introduced by Dr. praised for his tremendous leadership and belief in youth.

400-Member Student Body

Dr Munch in turn welcomed the 400-member student body, whose members come not only from far-flung parts of this country but distant lands as well. The famed conductor said, "Music, more than any other art, contributes to the happiness of human beings. Its power lies in the fact that it reveals to us beauties that we cannot find in any other sphere."

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Missourians at Music Camp

Two Missouri girls who are spending the summer at the Berkshire Music Center, Tanglewood, Lenox, Mass., the summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival. Talking with GEORGE E. JUDD, orchestra manager, are MARA HALL, center, violinist from Fulton, and EMMA LOU DIEMER, music composition student from Warrensburg.

St. Louis Post-Dispatch
July 27, 1954

[238]

SPRINGFIELD, MASS.
MORNING UNION
JUL 9 - 1954

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Reservations for bus seats are now open and further information may be obtained by calling the Young Women's Christian Association.

MT. VERNON, N. Y.
ARGUS
JUL 10 1954

Send Your Questions To . . .

The Counselor

BERKSHIRE FESTIVAL

Question: We are planning to drive up to the Berkshires to the Music Festival. Will you tell us when these concerts are scheduled and how to get there? Can we drive it from here and back the same evening, and still go to work next day?

Miss ADG

Answer: The concerts started last Wednesday and will continue through Aug. 15. Two routes that are fast are the Taconic Parkway to U. S. 44 just west of Millbrook; east on 44 to Route 7, north on 7 at Canaan to Lenox, Mass., where the concerts are held at Tanglewood, or Route 7 all the way from Norwalk. You may want to try Route 22, which is good in the evenings. The trip takes at least three and a half hours one way, but musical devotees think nothing of driving up and back for the evening's exaltation. You don't reach Westchester until 2 A. M., however.

DOMINION DAY

Question: Just what is meant by the Canadian holiday, "Dominion Day"?

W. H.

Answer: The Canadian legal holiday, July 1, Dominion Day, commemorates the formation of the separate provinces of Canada into the dominion in 1867.

SWIMS FOR PARALYZED

Question: We want all polio victims in Westchester to know about the pools that have been opened for their use this Summer. The Polio Parents Club of Westchester announces that four pools have been donated on four week days for the use of handicapped persons. If you are physically handicapped and wish to join this swim program, write to Mrs. William H. Bender Jr., Alger Court, Bronxville. These pools are in Scarsdale and Yonkers, and arrangements will be made for instruction, and transportation. Swim periods fall on Monday and Tuesday mornings, Thursday and Friday afternoons.

MRS. WALTER T. LAHEY
Polio Parents Club, Pres.

Answer: The cool splashing in hot July and August is less than half of the benefit this supervised swimming gives polio victims. By the end of the Summer, muscles are strengthened by underwater exercise and when the fun is forgotten the new health continues. Any volunteer who wants to join in the fun, who can teach swimming, drive participants back and forth from home to pools, or help in the dressing rooms, get in touch with the Volunteer Service Bureau, WH 8-4742.

HOUSEHOLD GOODS

Question: We are thinking of retiring in Florida and cannot move all the household goods we have accumulated for 40 odd years. How can we get an honest appraisal on our furniture and pictures before we put them up for sale?

P. O. B.

Answer: Since the market fluctuates from week to week, the best answer is one of our reliable warehouses, auction rooms or used furniture dealers. If you know your pictures and furniture have value as antiques, call in a dealer whose reputation is established. Auction rooms will give you an over-all appraisal free if you are selling through them; art dealers usually are competent appraisers of paintings.

WESTCHESTER GOLF

Question: Would you please tell me what golf courses in Westchester are open to the public? Are any private golf courses open to the public on certain days? Do they give service men special reductions on fees?

M. D. S.

Answer: There are County owned golf courses in four parks —Sprain Lake, Mohansic, Maple Moor and Saxon Woods. Courses that may be opened to the public are the Nannahagen Golf Course in Pleasantville, Green Valley Country Club in Port Chester, and the Somers course near Somers. The public is not allowed to play on private club links. Service men pay the regular greens fees.

INDIVIDUAL ANSWERS

To Mr. Z.: Yes, if the hair cell was not injured.

To P.P.: He should see his dealer. This is a legal matter.

To F.K.: No. Only the family saw it.

To J.A.: Jeanne is right.

To Mrs. A.J.: Long Beach is a city of 250,000 people. Write the Chamber of Commerce there for details about the city.

TO INSURE a reply, please enclose a stamped envelope with your return address on it.

MONTREAL, CANADA
STAR
JUL 14 1954

The Berkshire Festival

Berlioz 'Faust' Is Feature Of Opening at Tanglewood

By THEODORE M. STRONGIN

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SCHENECTADY, N. Y.
GAZETTE
JUL 15 1954

Library Offers Recordings of Classic Music

Now that the Berkshire symphonic festival at Tanglewood is in full swing, the Schenectady county public library offers to interested listeners recordings of many of the selections which will be played this season.

* * *

THOSE AVAILABLE for the July performances are: July 18, Debussy, Iberia, Berlioz, Symphonie Fantastique; July 23, Handel, Concerto Grosso No. 4, Haydn, Military Symphony, Haydn, Nelson Mass; July 24, Weber, Freischutz Overture, Strauss, Don Juan; July 25, Berlioz, Beatrice and Benedict Overture, Berlioz, Harold in Italy; July 30, Mozart, Serenade; July 31 Berlioz, Romeo and Juliet. Records by Claudio Arrau, playing on July 7; the Zimbler String Sinfonietta on July 21; the Griller string quartet, July 28, also may be borrowed.

* * *

FOR NEWCOMERS to the area or seasoned Tanglewood goers who wish to know something about the locale of the festival and the people taking part in it, the library has available the following book titles: "The Berkshires Through the Camera of Arthur Palme" by Arthur Palme; "The Berkshires," edited by Roderick Peattie; "The Tales of Tanglewood," by M. A. de W. Howe; a biography of the current director, Charles Munch, in "Dictators of the Baton" by David Ewen.

WATERBURY, CONN.
AMERICAN
JUL 14 1954

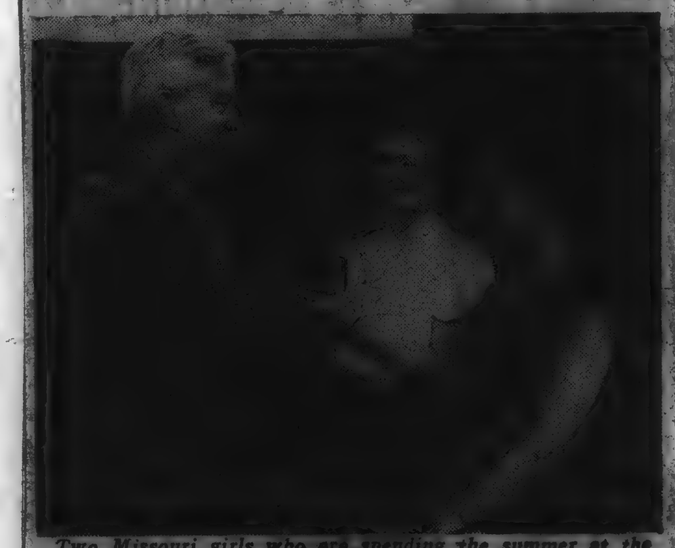
There's More To Piano Than Playing

Lenox, Mass., July 14—(UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 88 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre. Raymond Schmidt 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos were wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

Missourians at Music Camp



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St. Louis Post-Dispatch
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MORNING UNION
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[238]

DORIOT ANTONY, flautist, the first woman ever to hold a major desk with the Boston Symphony orchestra, is the soloist in Ibert's Flute Concerto, which will be performed by the Orchestra with Charles Munch conducting, in the Friday evening concert, July 30 (8:30 p. m.), the fourth in the series of chamber orchestra concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass.

Jean Morel to Conduct At Tanglewood Concert

LENOX, Mass., July 23—Jean Morel will have Nicole Henriot as soloist when the French conductor makes an appearance as guest conductor of the Boston Symphony orchestra tomorrow at 8:30 p. m. in the music shed at Tanglewood. The program will include Prokofieff's Sympony No. 6, the Liszt Piano Concerto in E flat, Richard Strauss' tone poem "Don Juan" and the Edward Elgar "Enigma" Variations.

At the Berkshire Festival's matinee Sunday, Music Director Charles Munch conducts a program of Berlioz' Overture to "Beatrice and Benedick", the same composer's "Harold in Italy" in which violist William Primrose will be the soloist, and the first Tanglewood performance of the Symphony No. 2 by Ernest Toch who is guest teacher of composition at the Berkshire Music center this year.

Four Concerts At Tanglewood This Week

The fifth week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., will first offer a program of chamber music by Haydn, Hindemith and Ravel played by the Kroll String Quartet, on Wednesday evening in the Theater-Concert Hall. A program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Lukas Foss as guest conductor and Seymour Lipkin as piano soloist, will follow, on Friday evening in the Theater-Concert Hall.

An all-Berlioz program by the full 104-piece Boston Symphony Orchestra, Charles Munch, music director, conducting, including Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, is scheduled for Saturday evening, Aug. 7, in the Music Shed and the Boston Symphony Orchestra, will offer a program of Gluck, Beethoven and Brahms, Sunday afternoon, Aug. 8 in the Music Shed, Mr. Munch conducting, Zino Francescatti violin soloist.

Twin State Telescope

July 29

. . . by Howard T. Swain

Tanglewood Revisited

Tanglewood's mighty music shed continues to be a surprise. Each year one returns with a feeling of disbelief that such a structure actually exists and that a major orchestra is about to perform in this outdoors-under-a-roof.

To your reporter it has always been a privilege to hear the Boston Symphony orchestra. When the orchestra is moved intact into its country setting in the Berkshires, a little more than three hours from the Twin State Valley, the privilege becomes almost an obligation.

The Berkshire festival, in spite of increasing patronage, is doing better this year than ever before in handling traffic and other practical problems that arise when 10,000 determined people decide they must be in one place at the same time.

• • •

The special police (cops de ballet) relentlessly wave the stream of cars into the narrow roads leading to the festival grounds. The cars plunge heroically into the well-foilaged unknown. Everybody gets there and — according to negative accident reports — everyone gets out.

On the grounds, in pastoral setting, an efficient cafeteria takes care of appetites. Refuse boxes are as large as European freight cars and their open tops are invisible from the ground being something like seven feet high (an idea that might well be imitated by other resort areas). You reach up and drop your napkins and ice cream cups into the void.

At each music shed concert many persons, thousands when the weather is right, bring basket lunches to the wide lawns outside the shed and eat while they wait for the magic moment when a meadow becomes a great auditorium.

For the benefit of those who may want to know one Twin State Valley reaction to last week end's music, a thumbnail review is appended.

• • •

The programs of last Saturday night and Sunday afternoon were similar in one respect—the types of music presented—and were far from similar in another, the styles of the conductors.

Jean Morel, Saturday's guest conductor, perhaps underestimated the orchestra's ability to perform or perhaps is given to over-emphasis. The result was a performance that seemed to this listener ragged, shouting rather than singing, exciting at times but disappointing.

To be sure, the music was there and much of it deliciously served, particularly the Elgar Variations on an Original Theme, Op. 36, which is fragmentary by design and resisted the sometimes erratic leadership.

However, the Prokofieff Sixth Symphony failed that night to impress with any sustained force and seemed needlessly harsh, and the familiar Strauss "Don Juan" seemeded merely perfurtory. The overfamiliar Liszt Concerto No. 1, played by attractive Nicole Henriot, a compatriot of the guest conductor, sounded merely familiar.

• • •

Sunday afternoon was another matter. Mr. Munch and the orchestra, which plays with him in effortless cooperation, gave the colorful Berlioz "Harold in Italy" a flowing beauty against which the solo viola of William Primrose glowed. And in the second movement the week end of music reached a peak of perfection.

As nicely performed was the brief "Beatrice and Benedict" overture.

Unable to comprehend the message fo Ernst Toch's Symphony No. 2, this reviewer must be less harsh than he would like with the person who left the shed at the end of the first and second movements. It can be said, however, that they missed one stirring, almost deafening crescendo in the final movement, as well as a chance to see the composer who stood, among the abruptly dispersing crowd, to take a bow.

The Boston orchestra has played five full seasons under Mr. Munch and a quality of its current regime is now clear, one that frequently excells in performance and sometimes leaves something to be desired in programing.

Berkshire Festival In Fourth Week

LENOX, July 29—The Current (fourth) week of Berkshire festival concerts at Tanglewood, includes a program of Rousse, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, on Friday evening (July 30) in the Theatre - Concert hall; Berlioz' dramatic symphony "Romeo and Juliet," with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival chorus of students of the Berkshire Music center with the full 104-piece Boston Symphony orchestra, conducted by Charles Munch, on Saturday evening in the music shed; and the Boston Symphony orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, on Sunday afternoon in the music shed.

"Romeo and Juliet," performed in its complete form by Mr. Munch and the Boston Symphony orchestra in Boston (1952-53), Tanglewood (1953), New York and Washington, D. C. (1953-54), and recorded, is being repeated this summer as one of several of Berlioz' rarely-performed full-length works, in honor of the 150th anniversary season of the birth of the French composer.

Miss Posselt, Mrs. Burgin in private life, will appear on the same program with her husband for the first time in the Berkshires. The Khatchaturian Concerto she will perform in a Tanglewood premiere.

Evening concerts are at 8:30 p.m., the Sunday afternoon concert at 2:30 p.m.

Springfield Union July 30

DORIOT ANTHONY SOLOIST TONIGHT AT TANGLEWOOD

Boston Symphony Principal Flutist Makes Second '54 Appearance There

Doriot Anthony, principal flutist of the Boston Symphony Orchestra, will make her second appearance at the 1954 Berkshire Festival as soloist tonight at 8.30 p. m. in the Theater-Concert Hall, Tanglewood.

Earlier this season Miss Anthony was a soloist in the program of Bach Brandenburg Concertos.

Charles Munch conducts tonight's program by the chamber orchestra of Boston Symphony Orchestra players in Roussel's "The Spider's Feast," the Flute Concerto by Jacques Ibert Mozart's "Serenade for Eight Winds," all new to Tanglewood, and Mozart's "Paris" Symphony.

Mother First Teacher

Miss Anthony joined the Boston Symphony in the autumn of 1952. Her first teacher was her mother, a professional flutist. Her training continued at the Eastman School of Music where she studied with Joseph Mariano and later with William Kincaid. She played in the National Symphony Orchestra in Washington, D. C., for two years before joining the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra.

While in California, Miss Anthony devoted much of her time to chamber music, participating in many first performances of contemporary works. In addition to her work with the Boston Symphony and chamber music, Miss Anthony is a faculty member of the Berkshire Music Center.

Ibert's Flute Concerto will have its first Tanglewood performance at this concert although Miss Anthony played it with the Boston Symphony Orchestra last season in Boston and New York. Winner of the Prix de Rome in 1919 and director of the French Academy at Rome in 1937, Ibert visited the U. S. in 1950 to teach composition at the Berkshire Music Center in association with Aaron Copland. His opera "Le Roi d'yvetot" was the major production of Tanglewood's opera department that season and in 1952 the center produced his one-act opera "Angelique."

The Boston Symphony soloists in the "Serenade for Eight Winds" are Ralph Gomberg, Louis Speyer, oboes; Gino Cioffi, Manuel Valerio, clarinets; James Stagliano, Harry Shapiro, French horns; Sherman Walt, Ernst Panenka, bassoons.

Reservations may be made by telephoning the Tanglewood box office at Lenox 600. Tickets of general admission, allowing listeners to hear the concert from the lawns, will be sold a few hours before the program. In case of rain the concert will be in the Music Shed.

Outdoor Concert For Stockbridge Bowl Members

Lenox, July 29—The second annual informal outdoor concert for members of the Stockbridge Bowl Association, of which Lee Gould is president, will be held at 3 p. m. on Thursday, August 5, on the lawns and terraced porch of Wheatleigh, the dormitory of male students of the Berkshire Music Center, Tanglewood.

Celebrated Tanglewood personalities who make their homes on or nearby the Bowl will donate their services for the Bowl Association's aim to raise money to maintain and improve the natural beauties of Lake Mah-Kee-Nac, the Stockbridge Bowl.

Concert basso Mac Morgan, of Stockbridge, will be master of ceremonies, and will sing a group of folk songs by Aaron Copland, with the composer at the piano; and also "A Quiet Girl" from Leonard Bernstein's Broadway musical, "Wonderful Town." Violinist Ruth Posselt, a member of the Tanglewood music school's chamber music faculty, will play selections, accompanied by Ralph Berkowitz, dean of the Berkshire Music Center. Joe Bushkin, the celebrated jazz pianist and trumpeter, who is spending the summer at nearby Richmond while he is a composition student of Lukas Foss at the Tanglewood music school, will play his own compositions. Soprano Theresa Green, a professional concert singer studying opera dramatics at Tanglewood, will be accompanied in a group of songs by Emanuel Balaban, a coach in the opera department. Leo Van Witsen, head of costumes and makeup of the opera department, will give a makeup demonstration.

Retiring president Nathan George Horwitt, of Stockbridge, who has arranged the program, announces the event will be in the nature of a party, "brief, intimate and delightful."

The concert has an important aim: to raise money towards a $1500 commission to composer Lukas Foss, of the Berkshire Music Center's faculty, to provide a musical setting for the 121st Psalm, "I Will Lift Up Mine Eyes Unto the Hills." The Biblical citation will be engraved on the Stockbridge Bowl Association's plaques, including those to be presented to the recent winners of the "House Beautiful" contest conducted among Stockbridge Bowl cottagers. It is hoped Mr. Foss' oratorio setting to the hymn, which the composer will have ready by the summer of 1955, may have a Tanglewood premiere.

Austria's Camping Club has equipped 250 camping sites for foreign tourists.

ITS July 30-NY Times

PREMIERE IN U. S. FOR BLOCH WORK

Griller Group Plays String Quartet No. 4 in Concert at Berkshire Festival

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 28—Ernest Bloch's String Quartet No. 4 composed last March had its United States premiére at the Chamber Music Concert, the thirteenth of the Berkshire Festival, given Wednesday evening by the Griller Quartet in the Theatre Concert Hall.

As might be expected from Bloch's previous works in the form, especially the second and third quartets, which have been written in the course of the last seven years, this last is a highly individual and imaginatively free expression, yet, also one of a powerful unity and concentration of ideas.

Its principal themes are few. One, which receives many transformations, is a theme that Bloch discovered in a book of primitive melodies years ago, which persists in different movements and is varied in ways that are of rhythmic as well as linear interest. Harmonically the writing is polytonal, yet the sensation is of a very definite harmonic scheme. And the scheme, one that is solely and characteristically Bloch's.

The moods are introspective and range from those of a chip of the furious Bloch of old to the mystical communions of his later years. There is indeed a curious combination of the old earthiness and gusto and the later inwardness and serenity that seem to have evolved within this passionate artist with the passing of the decades.

The last movement is in part a summation of the developments that preceded it. But it will take considerably more than one hearing to grasp all the inner structural relations of this work. It is clear now that underneath apparently rhapsodic expression there is the hand of a tonal logician and master of his craft.

The Grillers have been Bloch's especial exponent in the chamber music genre through this last decade. They played him, so far as one might know at an initial hearing of the work, with sensitive nuance and proverbial understanding of his thought.

This work of Bloch's as enclosed within two classical quartets by Mozart ("The Hunt") and the Beethoven Quartet in G Major of that splendid early set of Opus 18. For the playing of the slow movement of Mozart alone the playing would have been volable. But the concert was an honor to the players throughout. Mozart and Beethoven, as well as Bloch, received long applause.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE

JUL 9 - 1954

Second Week At Festival

The second week off our Berkshire Festival concerts at Tanglewood, Lenox, comprises an eevning of chamber music by the Albeneri Trio (Erich Itor Kahn, piano; Giorgio Ciompi, violin; Benar Heifitz, 'cello) next Wednesday evening in the theatre-concert hall; an all-Bach program, including a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Music Director Charles Munch, on Friday evening in the theatre-concert hall; a program of Debussy and Franck performed by the full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, on Friday evening in the music shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and Leo Smit as piano soloist, in a program of Debussy, Copland and Berlioz, on Sunday afternoon (July 18) in the music shed.

Evening concerts are at 8:30, the Sunday afternoon concert at 2:30. In the event of rain the Wednesday and Friday evening concerts will be moved to the music shed. General admissions to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of performance and festival patrons are invited to attend a public rehearsal of the Boston Symphony Orchestra on Saturday (July 17) at 10 a.m. for a nominal charge, for the benefit of the orchestra's pension fund.

First performances at Tanglewood will be given of the Bach Cantata No. 93, "Wer nur den lieben Gott," with soloists and students of Department II (choral) and Department IV (opera) of the Berkshire Music Center assisting(July 16); of excerpts from "St. Sebastian" by Claude Debussy, and of Cesar Franck's "Les Djinns" for Piano and Orchestra (July 17); of Aaron Copland's Piano Concerto (July 18). Piano soloists Vera Franceschi and Leo Smit will also make their Tanglewoodd ebuts.

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G. P. GRAHAM
ASSOCIATED NEGRO PRESS
373 WEST 126 STREET, SUITE 5
NEW YORK 27, N. Y.

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BOSTON, MASS.
HERALD
JUL 1 - 1954

THE ROVING EYE

By RUDOLPH ELIE

Tuk-Tuk Sans Onions? Not for Us!

The boys are up on Bylot now, I suppose, studying the ecology of the horned lark in the Arctic habitat, and I am down here slaving away at the old typewriter, and I hope they choke on those tuk-tuks.

I hate to take this peevish attitude, but if everything had gone well in my cooking test I'd have been up there with them rustling up delicious boiled eggs a la Newbury street, fried eggs Rudolph, omelettes en brochette and scrambled eggs Park Street Under. But it didn't; I flopped miserably, and was ignominiously scratched from the roster of the expedition.

First word of the expedition came to me via Rosario Mazzeo, bass clarinetist and personnel manager of the Boston Symphony orchestra, ornithologist, photographer, explorer and gourmet, who thought up the idea and organized the expedition to this remote arctic island. (That word "gourmet," as you will see, is the key word to my fiasco).

Bylot, it seems, is a large, mountainous island half as big as Massachusetts located off the upper right hand corner of Baffinland, which in turn is located off the upper edge of Labrador. It is still pretty much of a mystery so far as its birds and bees are concerned, too, and the expedition, supported by grants from the Arctic Institute and the New York Zoological Society, is particularly interested in seeing if Bylot is the nesting colony of such birds as Brunnich murres, blue geese, dovekies and so forth.

Advice Sought

It will also check up on the narwhals and whatever else turns up during its five or six weeks in the field, and climb a few mountains as well.

In telling me of the proposed expedition, Mr. Mazzeo asked me if I knew of a good cook who could go along with the party, which was to be flown in sometime in June. I instantly replied that I did know of a good cook, a very good cook indeed. One of the best.

"But can he shoot a shotgun?" inquired Mr. Mazzeo. "Could he bring down a puffin at 100 yards, for study purposes?"

"He certainly could," I said. "After all, I didn't get my marksman's medal as a boy camper for nothing."

"Say," said Mr. Mazzeo, cocking his head, "are you by any chance recommending yourself?"

I said yes, I was, and how about it? It wouldn't cost the expedition a cent because. The Herald had been looking for a correspondent in Bylot for years and would eagerly snatch up the whole tab for my transportation and keep. Besides, I could write magazine articles about it and probably even a book to immortalize the expedition.

Master of Egg

"Now about cooking," said Mr. Mazzeo, unimpressed by the chance for immortality. "What have you ever cooked?"

"Well," I said, "everybody speaks very highly of my cheese rabbit, and I am a master of the egg in all its culinary forms."

"Fine," said Mr. Mazzeo, "only we won't be taking either cheese or eggs on the trip. What else can you do?"

"Fry bacon," I said, "beautiful crisp bacon. I am also good at making toast, peanut butter and jam sandwiches, and a particular specialty of mine, namely, creamed vichysoisse."

"What do you put in your Vichysoisse?" Mr. Mazzeo asked, "onions or leeks?"

"Onions," I said. "Why?"

"Onions in Vichysoisse?" cried the gourmet in Mr. Mazzeo. "Sacrilegious! However," he added, "I'm going up to Bylot in a few weeks to make preparations for the expedition, and I'll think it over."

So. Mr. Mazzeo went up to Bylot on a two-week, 9000-mile reconnaissance trip, obtaining permits from the Canadian government, arranging for the cooperation of the Eskimos, arranging for dog sleds and bush pilots, and aerially photographing the island to be explored and studied.

Learns of Personnel

In the meantime the personnel of the expedition became known. Going along, I learned, were Dr. William Drury, Jr., Dr. Josselyn Van Tyne, Dr. Richard Miller, Dr. Benjamin Ferris, M.D., Edward Ames, Axel and Katherine Rosen, and Mrs. William Drury, Jr., amateur ornithologist. The name of Dr. Rudolph Elie, cookologist, however, was conspicuously missing. And when Mr. Mazzeo returned from his reconnaissance, deeply tanned from the glare of the ice and snow of Bylot, I caught up with him one night as, with bass clarinet in hand, he was preparing to take his place with the Pops orchestra.

"How about it?" I demanded.

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"Tuk-tuk," said Mr. Mazzeo, "is a sort of Eskimo hot dog. It consists of a hunk of narwhal blubber wrapped up in the skin of a fish. Very chewy, of course, but delicious. It has a nutty flavor. Well, I must dash now."

He dashed, and all I can say is I hope they choke on their old tuk-tuk. Narwhal blubber and fish skin without onions? Ugh!

CHICKASHA, OKLA.
EXPRESS
JUN 1954

Violin Needs Own 'Prince Charming'

By W. G. ROGERS
Associated Press Arts Editor

NEW YORK, June 6 (AP) — "A violin is like the fairy-tale Sleeping Beauty' it needs a Prince Charming to wake it up."

So said Zino Francescatti by way of explaining that there's something more to a Stradivarius than Stradivarius. Mrs. Francescatti put it in her words:

"A violin is like a wine: if it's good at the start, it's still better after aging."

Monsieur and Madame, both being violinists, speak with equal authority, though Mrs. Francescatti no longer plays concerts: "One in the family is enough," she says.

Her husband is one of the best waker uppers of violins, and he has been hailed by the experts here and abroad as a splendid Prince Charming in this professional field.

One of his last official acts, as he quit the concert platform for a long summer - time rest in his home in the Berkshires, in Monterey, Mass., was to sit for this ,interview. "Sit," however is hardly the word for this distinguished artist who, being southern as well as French, may sit but does not often sit still. And his fingers are agile from talking, I am sure, no less than from fingering the violin.

He plays the "Hart" Stradivarius. Some months ago he was invited to Genoa to play the Stradivarius which Paganini — teacher of the teacher of Francescatti's father — had bequeathed to the Italian city. It was long unused, and needed working in:

"It had dried up, as a pair of shoes left in a closet dries up."

Starting from that, Francescatti discussed that ever popular and mystifying subject: the secret of the greatness of a violin.

"Some people think it's the varnish, or they call it Stradivarius. But the fact is in my opinion, that a violin becomes good after it is played on by good violinists. Note that the great violins usually bear the name of the great violinists who used them.

"Just as a violin looks better from much use, and takes on a richer jatina from the constant rub of fingers, so it sounds better from much use."

Then was a Stradivarius great when it was first made?

"Yes, of course it was great, but greater after it had been in use a couple of centuries. There may be some "Stradivarius' making violins today whose instruments we think are good but which can be proven great only a couple of centuries hence.

"A violin needs to have its merits brought out, or coaxed from it. You have to take your violin and clean it and care for it and love it. . . . .

"I have a young friend who is a remarkable musician but on his violin he cannot play harmonics. He can play them on mine. They're in mine. Mine knows what's expected of it."

Francescatti likes New York, its soaring buildings and its unforgettable skyline. He likes Boston, which reminds him of French cities. And he likes Monterey, which is near Tanglewood, so that if he's with fellow musicians all winter on tour, he's surrounded by fellow musicions, even by the entire Boston Symphony, during the Berkshire Music Festival in the summer.

Born in Marseilles just under 50 years ago, he made his first public appearance when he was 5, and his American debut in 1939. He speaks English fluently, if not quite perfectly, but that will come, for he works at it all the time.

Lenox—Berkshire Festival at Tanglewood. A series of musical programs featuring the work of Berlioz, including *The Damnation of Faust, Harold in Italy, Symphonie Fantastique, Romeo and Juliet;* performances by Claudio Arrau, the Zimbler Sinfonietta, the Kroll String Quartet, Zino Francescatti; also works of Beethoven, Bach, Handel, Mozart, Stravinsky; Copland's *The Tender Land* will be the major operatic production, Aug. 2, 3. Charles Münch is musical director and Aaron Copland, assistant director. Festival dates: July 7-Aug. 15.

QUINCY, MASS.
PATRIOT LEDGER
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HOWARD S. BABBITT, JR.

[240] Theatre Arts - August, 1954

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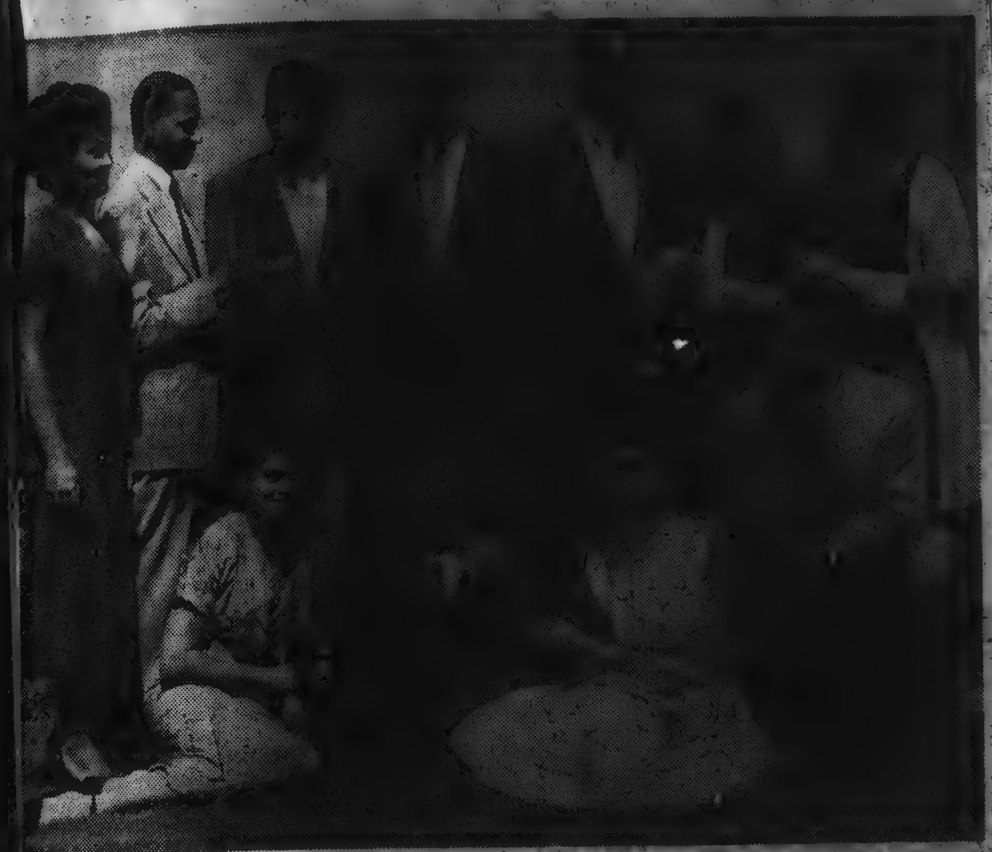

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HOWARD S. BABBITT, JR.

[240]

Theatre Arts - August, 1954

HARTFORD, CONN. TIMES

JUL 3 - 1954

Charles Munch Returns For Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, arrived in New York Friday by plane from Paris, and drove to Lenox, Mass., today to his Summer residence at Elm Court to prepare for his duties as conductor of the 1954 Berkshire Festival, at Tanglewood, and as director of the Berkshire Music Center, the Summer school of music maintained by the orchestra.

Mr. Munch will give his first concert next Friday with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood, at 8:30 p. m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. Saturday night, July 10, he will inaugurate the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust", with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"The Damnation of Faust" will be the first of a number of the works of Hector Berlioz to be presented in complete form at Tanglewood this Summer, under the baton of Mr. Munch, in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Berlioz Society.

* * *

WHILE VACATIONING in France Mr. Munch conducted at music festivals in Bordeaux and in his native city of Strasbourg, where at the Cathedral St. Andre he has just performed Berlioz' biblical work, "L'Enfance du Christ". He also conducted concerts at the Opera in Paris.

Mr. Munch will address opening exercises of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood, tomorrow at 3:30 p. m., and will have his first rehearsal with the Boston Symphony Orchestra on Wednesday afternoon, July 7.

The Saturday morning rehearsal at 10 a. m., July 10, preceding the first Music Shed concert, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be open to the public for the nominal admission of one dollar, a pattern to be followed on succeeding Saturday mornings during the Berkshire Festival.

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CHANGES involving two Saturday evening programs are announced by Mr. Munch, Music Director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

SPRINGFIELD, MASS. REPUBLICAN

JUL 18 1954

STUDENTS FROM 13 COUNTRIES AT LENOX

Lenox, July 17—With 35 states and 12 foreign countries represented in its enrollment of 375 music students, the 12th season of the Berkshire Music Center is in operation at Tanglewood. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival, the only school sponsored by a major symphony orchestra, will operate through the end of the festival concerts on Aug. 15.

Over 100 students are registered from New York State, 57 from Massachusetts, Connecticut, New Jersey and Pennsylvania are represented by 55 students. From Illinois, Michigan, Minnesota and Wisconsin have come 34 students and the Far West is represented by three Washingtonians and six Californians. Canada has its largest enrollment in several seasons with 12 students ranging from Charlottetown, Prince Edward Island, to Calgary, Alberta. The 29 foreign students, besides the Canadians, include four Cuban registrations and three from France.

SPRINGFIELD, MASS. REPUBLICAN

JUL 18 1954

It was ten minutes past noon when we parked our car in front of the main gate to Tanglewood in the Berkshires last Sunday. Concert time was scheduled for two and one-half hours later but crowds of people were already pouring into the Tanglewood grounds to enjoy leisurely picnic lunches and to set out blankets and folding chairs under shady elm trees and in other choice locations close to the great music shell.

The excitement of the scurrying throngs was contagious. We began to sense it stirring within us as we unloaded our own picnicking paraphernalia and felt in our inside jacket pocket to be sure we hadn't left our admission tickets at home. Then we followed the crowds to the picnic area where we proceeded to eat all sorts of things that weren't especially good for us and to exchange small talk about the forthcoming all-Beethoven concert with other members of our party.

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Last Sunday was one of the loveliest days God ever created. Fleecy white clouds hovered low over the silent music shell as though they wanted to obtain vantage listening posts as close as possible to the scene of the afternoon's performance. There never was a bluer sky anywhere in the whole wide world. It provided a majestic background for stately shade trees, towering distant mountains and the kaleodoscopic colors of the dresses, gowns and other less formal attire of the thousands of attractive women who wandered about the grounds with their escorts or families.

No, sir! God never created a lovelier day. As one member of our party said: "God must love Beethoven. I'm sure this perfect summer day is His tribute to a beloved composer." The simple statement was one with which we were all in agreement.

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With lunch out of the way there was still an hour to be spent before concert time, so we cleared our table of the litter of picnic leftovers and embarked on a tour of the Tanglewood grounds. We didn't start out for any one place in particular. We just permitted our footsteps to guide us where they would. They didn't disappoint us. They led us to little groups of Valley friends and they led us in and out of festive throngs of music lovers dressed in every conceivable sort of costume.

Fashions at Tanglewood never fail to intrigue us. There was certainly an unusual variety of them in evidence last Sunday. We saw men, comfortably clad in Bermuda shorts, chatting with companions who sported immaculate Palm Beach suits. We saw men in beach shorts, men in slacks, men wearing the loudest sports shirts imaginable, and men as conservatively dressed as they would be in the cold, stone canyons of the business world. We even saw a few men carelessly attired in gaily colored swim trunks and T-shirts.

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The women displayed an even wider variety of costumes. They strolled about the lawns clad in peddle pushers, slacks of every color of the spectrum, linen dresses, cotton frocks, chic Fifth Avenue ensembles, shorts and halters, lounging pajamas, and smart skirts and frothy blouses. Here and there, women attired in flawlessly tailored summer suits and formal afternoon frocks, stood out in the crowd like orchid centerpieces dominating a basket of multicolored posies.

Even the children displayed varied tastes in concert attire. Very small children gamboled on the lawns in sunsuits. Older children—just beginning to acquire a paper-thin veneer of premature sophistication—wandered about modeling pretty frocks and, in the case of boys, summer suits which were exact duplicates of the ones worn by their proud daddies.

It didn't seem to matter what anyone wore. The chief idea was to dress comfortably, and that's exactly what everyone did. About the only costume we didn't see was a Bikini bathing suit, but we wouldn't have been at all surprised if one of the scanty costumes had shown up in the colorful throng.

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There was an air of anticipation and suppressed excitement in every corner of Tanglewood as we continued our pre-coucert tour of the grounds. In back of the music shell, musicians tuned up their instruments or chatted with friends. Oboes thrilled and trumpets blared Violins squeaked and cellos boomed. Through this atmosphere of musical excitement rang the clear notes of childrens' laughter and the buzz of a thousand animated conversations.

All of this frenzied activity continued until a few moments before concert time when everyone hurried to locate their seats inside the music shell or, in the case of lawn listeners, to get settled on the blankets and cushions which formed little islands of color on the lawn outside the shell.

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It was nearly 2.30 when the solemn ringing of a bell announced that the afternoon performance was about to begin. It was the signal for the buzz of conversation to fade away into a great silent nothingness. It was as though a sorcerer had waved his wand and commanded the world to be still. Even the occasional flutter of a program page sounded ominously loud as the celebrated conductor Pierre Monteux walked across stage and bowed to his waiting audience. Only then was the spell of silence broken. The assembled throng came to life to greet him with a thundering ovation, then settled back into an even deeper silence as the opening notes of Beethoven's overture to "Leonore" rose into the smiling blue heavens.

It was a glorious performance. Beethoven could have wished for no grander tribute to his memory. We like to think that the spirit of the illustrious composer may have occupied an empty seat in the audience to hear an inspired Boston Symphony Orchestra lovingly interpret the magnificent music which was his bequest to a greateful world.

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We were emotionally exhausted when the concert was over. We had soared on clouds of ecstacy as the music of Beethoven swelled and waned. We had experienced a piece of mind, such as comes to a man only a few times in his life span, during calm, serene passages, and we had thrilled to the gifted performance given by Claudio Arrau, piano soloist of the afternoon. We were still dwelling in the enchanted realm of Beethoven long after we had left the concert grounds to travel to Great Barrington and dinner at the Berkshire Inn. It had been one of the most wonderful Sunday afternoons we can remember.

BIRMINGHAM, ALA. NEWS

JUL 18 1954

Kudo for Steber

ELEANOR STEBER, who sang a leading role at the opening concert of the Tanglewood Festival with the Boston Symphony Orchestra in Lenox, Mass., last week, has become a leading figure in international music-making. In addition to appearing in Puccini's "Girl of the Golden West" during the May festival in Florence, under the direction of Dimitri Mitropoulos, Miss Steber has a warm welcome to remember the Holland Festival. In x Miss Steber took on one ie major challenges of her career when she sang the soprano role in Berlioz's "Damnation of Faust," the opening gun in Conductor Munch's season-long salvo in honor of his French compatriot born 150 years ago.

PHILADELPHIA, PA. INQUIRER

JUL 18 1954

Soprano At Dell Thursday

Dorothy Maynor Will Feature Varied Program

By Edwin H. Schloss

DOROTHY MAYNOR will be the soloist in the Dell next Thursday night, making her first appearance with the Robin Hool Dell Orchestra since the summer of 1946. William Steinberg will conduct.

Tomorrow night, as maestro of the week, Steinberg will preside over a program featuring a distinguished team of duo-pianists, Pierre Luboschutz and Genia Nemenoff. They will play the Mozart Concerto in E flat for Two Pianos and Orchestra as well as Bohuslav Martinu's Concerto for the same combination. The purely orchestra numbers on tomorrow's program include the Beethoven Leonore Overture No. 3 and Debussy's "La Mer."

On Tuesday night with Steinberg again on the podium, the bill offers Berlioz's Symphony Fantastique and two Wagner numbers—The Prelude and Love Death from "Tristan and Isolde" and the Prelude to "Die Meistersinger."

The last of three children's concerts will be performed Wednesday morning — again under the baton of Alexander Hilsberg. The performance, for six-to-sixteen-year-olds, will be based on "Music and the Dance."

Thirteen youngsters of the Anna Criss Dance Group will present Schubert's Ballet Music from "Rosamunde," and Strauss' "Blue Danube Waltz." The group's soloists, Kathy Sokoloff and Lori Goldman, will be featured in Strauss' "Pizzicato Polka"; Diniscu's "Hora Staccatto"; and Harl McDonald's "Rhumba."

Pianist Susan Starr, 12, will play Saint-Saens' "Allegro - Appassionata," and ten-year-old Glenn Derringer, organist, will perform Smetana's "Dance of Comedians" and "Jalousie." Orchestral selections include Khatchaturian's Waltz from the "Masquerade Suite" and Borodin's "Polovetzky Dances."

Miss Maynor's program on Thursday includes an excerpt from Bach's Cantata No. 51; two songs from Handel's "L' Allegro"; "Here Ye, Israel" from Mendelssohn's "Elijah"; the Bachianas Brisileiras, No. 5 by Villa-Lobos and as a concluding number, "Pace, Pace, Mio Dio" from Verdi's "La Forza del Destino." Mr. Steinberg's orchestral offerings will include the "Cockaigne" Overture by Elgar; Respighi's "The Pines of Rome" and Beethoven's Fifth Symphony.

Many Philadelphia music lovers will remember Dorothy Maynor's first appearance in this city made with Eugene Ormandy and the Philadelphia Orchestra in the Academy of Music more than 14 years ago—March 23, 1940.

It was a debut hailed by press and public as an occasion which introduced one of the great voices of our time. Miss Maynor's gifts were immediately recognized as of uncommon musical quality and she herself as an artist of purest ray serene.

This excitement echoed the electric impression made by Miss Maynor the preceding summer on the occasion of her "discovery" by the late Serge Koussevitzky. This was at a picnic given by Dr. Konssevitzky at Tanglewood, scene of the famous Berkshire Music Festival of the Boston Symphony Orchestra. Miss Maynor, appearing before a formidable audience of 200 orchestra musicians and their guests, completely captivated her hearers with a program that included music by Handel, Mozart, Wagner and Charpentier. These engagements immediately following her Tanglewood triumph included appearances with the New York Philharmonic, the Chicago Symphony and the Boston Symphony as well as the Philadelphia Orchestra.

Miss Maynor was born 42 years ago in Norfolk, Va., daughter of a Methodist minister. As a youngster, she sang in her father's church choir and studied Home Economics and Dress Design at Hampton Institute. She sang in Hampton's chorus of 120 voices and her first public musical experiences came as a member of the chorus in 1929 when the group toured Europe and this country.

After Hampton, Miss Maynor studied with John Findley Williamson at the famous Westminster Choir School in Princeton, N. J.

In private life, Miss Maynor is the wife of the Rev. Shelby Rooks, pastor of New York's St. James Church.

Miss Maynor's singing is closely related to her deeply religious nature, a fact evidenced by the frequent appearance of sacred art song and Negro spirituals on her programs. These make up a racial and cultural heritage which she has long treasured.

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SYRACUSE, N. Y. HERALD-JOURNAL

JUL 15 1954

FOR THOSE who journey to the east to "Tanglewood," America's supreme effort in music these many summers or west to Chautauqua, where the institution has brought music, lectures and sermons to thousands since the late 19th Century, there are world famous folk in programs. Right here at home the University School of Music and Division of Summer Sessions offers concerts every Monday night through Aug. 2 with other events tonight and on Aug 4. Tonight's concert in the Women's building will present Rose Bampton, soprano, with Stevenson Barrett at the piano.

CHARLES MUNCH, music director of the Berkshire Music Festival, announces that the annual "Tanglewood on Parade" is scheduled for Friday, Aug. 13, a gala day with numerous features to be made known later. The popular "Bach-Mozart Concerts" in the Theater-Concert Hall in "Tanglewood" are given on successive Friday nights, Aug. 13 excepted. That week the concert will take place Aug. 12. Tomorrow night's program by the Chamber Orchestra will be conducted by Director Munch and by Choral Conductor Hugh Ross. Saturday morning at 10 o'clock the full 104-piece Boston Symphony Orchestra will rehearse in the Shed, the modest admission fee going to the Orchestra's Pension Fund. There was a chamber music concert last night in the Theater-Concert Hall by the Albeneri Trio playing Brahms, Marinu and Beethoven. Tomorrow night's program in the Shed will be conducted by Music Director Munch will be all-Bach and will include a cantata conducted by Choral Director Hugh Ross and two suites performed by chamber orchestra.

Fiedler to Conduct At Tanglewood

Special to the Herald Tribune

LENOX, Mass., Aug. 2.—Arthur Fiedler will conduct the Boston Pops Orchestra in the second half of the "Tanglewood on Parade" concert Friday night, Aug. 13, in the Music Shed at Tanglewood. The program includes Sousa's "Stars and Stripes Forever" march, excerpts from Offenbach's "Gaite Parisienne," "TViana," Hayman's symphonic arrangement of television commercials, and the "Look Sharp-Be Sharp" Gillette razor radio and television theme.

As already announced, the first half of the concert, with Thomas Schippers conducting the Boston Symphony Orchestra, includes Bizet's Symphony in C and the final scene of Richard Strauss' "Salome," with Brenda Lewis in the title role.

Before the concert, there will be demonstrations of the Berkshire Music Center's activities at 6 p. m. and, for the concert's box and reserved seat ticket holders, outdoor opera at 4 p. m. The day's events are for the benefit of the Berkshire Music Center. Information about tickets may be obtained by telephoning Lenox 600.

AR

BOSTON MASS.
POST
JUL 18 1954

Music in Review

By TUCKER KEISER

LENOX, July 17—With the single exception of Aaron Copland's early piano concerto scheduled for tomorrow afternoon, the programs in the music shed at Tanglewood this week end are devoted to the French composers, Debussy, Franck and Berlioz. Tonight, Pierre Monteux moved the 8500 listeners to cheers with the most stunning performance of Debussy's "La Mer" I have ever heard. It was a reading which dazzled the ears with every shade of color in the orchestral spectrum, touched the heart with warm emotion and stirred the pulse with its irresistible movement.

In "La Mer" Debussy employs the limitless timbres of the orchestra as a vast tonal palette in evoking the elusive moods of the sea. While seldom attempting a literal musical painting, he has set forth for his players a virtuoso exercise in recreating the everchanging colors, the mysterious impressions and the unfathomable tempers of the sea.

This work even when performed in a humdrum fashion is interesting; but when it is played as Monteux and the Boston Symphony did tonight, "La Mer" becomes an overwhelming experience. Monteux illuminates every bar with a phosphorescent glow, keeping the hearer on seat's edge with sheer opulent beauty of luminous sound. What is even more praiseworthy, the performance was unmarred by any personal idiosyncrasies by the conductor nor by a single blemish from any player in the band.

On Monday in Symphony Hall, these musicians will record this masterpiece; in all probability it will stand as the definitive performance.

Two excerpts from Debussy's incidental music for "Le Martyre de Saint-Sebestieen," somewhat pointless when wrenched from context, opened the concert. Though each short piece was pleasant, they only served to warm the orchestra for the more important "La Mer."

Caesar Franck's ambling symphonic poem, "Les Djinns," based on the Arabian Nights, introduced pianist Vera Franceschi to the Berkshire Festival. Since the composer has given the soloist little to do, an evaluation of Miss Franceschi's capabilities must wait until she can be heard in a more demanding assignment. However, she is very pretty and successfully diverted my mind from this time bleached opus.

The concert closed with a sturdy rendition of Franck's Symphony in D Minor.

HARTFORD, CONN.
COURANT
JUL 18 1954

The Lively Arts—

Berlioz on the Rebound

By T. H. Parker

Patrons of the Berkshire Music Festival know, of course, that this is to be the "Berlioz season" at Tanglewood.

Last year, actually, was the 150th anniversary of the birth of the great French Romantic composer. And as a matter of fact, Charles Munch had begun working up to this season's splurge 'way back in 1952. That summer he had given Berlioz's Requiem. Last season he followed up with "Romeo et Juliette."

But this is to be the Year of the Big Windfall. Already Mr. Munch and the Boston Symphony Orchestra, the Radcliffe Choral Society and Harvard Glee Club, Martial Singher, David Poleri and Donald Gramm have done "The Damnation of Faust" as the season's opener. In addition, there will be "Symphonie Fantastique," "Harold in Italy," another "Romeo," "Summer Nights," the Te Deum and the Requiem once more, as well as a half dozen overtures and excerpts.

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How this is going to set with audiences who know Berlioz only by reputation, or a single work here or there, is hard to say. Certainly few composers, outside the more rambunctious moderns, have been so disparaged by their post-mortem commentators. It is true that he was a romantic among romantics, to the point of identifying himself with Hamlet. It is true that few of his works are without literary or programmatic bases. And Berlioz could, of course, be flamboyant for any time or clime, without the necessity of pointing to the Hungarian March in the "Damnation," or some of the monologues in "Lelio" as easy examples.

Nevertheless, as many will be made to realize at Tanglewood during the next few weeks, most of the sins reputed to Berlioz were neither indigenous nor indelible. Rather, they were assigned to him by succeeding generations as the result of changing tastes instead of truths.

The contention that it somehow constituted "poor breeding" to exhibit one's feelings even in the pursuit of art is of course a Victorianism that persists in part today. And, of course, programme music has been looked down the nose at by practically everyone except Richard Strauss, ever since modernism has been on the rise. People will still tell you that Beethoven's one lapse from grace is his Pastoral Symphony, and extol the sterility of the Seventh, instead.

In the world of public esthetics, some of the greatest havoc-wreakers are those who contend that "the arts should express our times." Though the stronger of them may retain some hold on universality, the weaker noodles will inevitably love today and disdain yesterday. This has been to considerable degree the operative fallacy in Berlioz's case. Romanticism today is not out, but is so disguised that it appears a different dish from the one out of which Berlioz supped. Mr. Munch's efforts will make some converts at Tanglewood, but one will get you ten if they are not still embarrassed by their own conversion. "Romantic" is a chalk-word on the esthetic fence.

For the sake of these and other Doubting-Thomases, it might be well to rehearse two of Hector Berlioz's incomparable qualities. Despite his literary propensities, his many programmatic works, he was a musician first and foremost rather than a dramatist. This is a point often overlooked and perhaps even more often denied. And as a musician, he was fundamentally more classical than the romantic aspects of his material at first reveal.

No one can deny that Berlioz liked highly - colored subjects. He did indeed. But in the writing itself, its remarkable economy of means, its lucidity, the exactitude with which it says its say, Berlioz's work is more nearly the successor to Beethoven than Brahms' was, as we have remarked on numerous occasions.

One remembers, indeed, the exchange between Berlioz and the King of Prussia, who said, "I understand you are the composer who writes for 500 musicians." "Your Majesty has been misinformed," Berlioz replied. "I sometimes write for 450." But the dimension of the writing is no gauge either of its economy or its finesse, and no one with any sense will fall into the trap of thinking so.

Above all there is Berlioz's extraordinary imagination. The variety within a single work, of material, of temper, of treatment, whether the work deals with a prescribed form, like the Requiem, or is the freest fantasy, like "Lelio," is remarkable and wonderful beyond any other composer. No composer finds so many facets to write about in any one subject, whether they comprise the main gist or the incidental attractions. Many composers have written on many themes. Stravinsky, today, is an example. But none has found so much inner variety for them, so imaginatively.

Unlike Rossini writing came hard for Berlioz. Had he been less in love with his art, he would have been less episodic than he was. Having found some general theme, or mood as the basic treatment of his subject, like Puccini in "Madama Butterfly," for example, he would have stuck with it, saying the same thing over and over. He did not. No subject he touched but what he investigated its every musical possibility, dramatic, lyric, narrative, atmospheric or sheerly fanciful and gratis. Thus each of Berlioz's compositions appears like a mosaic, with the same liveliness and variegation that mosaic affords.

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Mr. Munch is, of course, the very model of a Berlioz interpreter. He is temperate with Berlioz's works as material, shrewdly discerning of them as music. He does not skimp their brilliance nor their intensity, but he manages these attributes without flamboyance. But he is best, perhaps, with the delicate and exquisite moments, and there are many more of them in Berlioz than his detractors admit. Sensibilite was a real, not a Byronic quality in the great French Romanticist.

WATERBURY, CONN.
AMERICAN
JUL 12 1954

Berlioz Work Opener At Tanglewood

(Special to The American)

Lenox, Mass., July 12 — An audience of 8,500 persons sat enthralled at Tanglewood this week end as it listened intently to the Berkshire Festival's premiere presentation of Berlioz's dramatic legend, "The Damnation of Faust," as magnificently interpreted by the Boston Symphony Orchestra under the baton of Charles Munch.

This epic composition, offered Saturday night at the first of a number of programs marking the 150th anniversary of the birth of the noted French composer, provided the gala opening of the festival's 1954 Music Shed concert series. The two and one half-hour long, four part, 20-section symphonic poem, which recites the story of Goethe's "Faust" in a continuous narrative, was overwhelming in the sweep and vitality of its Tanglewood presentation.

The work was presented with the 104-piece orchestra, the 110 voices of the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth; and the solo performances of Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, Donald Gramm, bass.

Especially noteworthy, in a performance made memorable by the almost equally superb renditions by all participants, was the tonal beauty of Miss Steber's Marguerite and the stirring French style of Mr. Poleri's Faust and Mr. Singher's Mephistopholes.

Completing a truly outstanding opening week-end of music in the beautiful Berkshires was an all-Beethovan program attended by over 10,000 persons yesterday afternoon and featuring the eminent Chilean pianist, Claudio Arrau, and the brilliant 79-year-old French conductor, Pierre Monteux.

Mr. Arrau's carefully modulated, elaborate interpretation of the Piano Concerto No. 5 ("Emperor") captured all of the composition's sweeping grandeur and dramatic intensity. The unfailing blending of theme and variations between piano and orchestra was perfection itself.

The audience rose with thunderous applause at the conclusion of Mr. Monteux's powerful presentation of the Symphony No. 5. Under his inspired baton, the orchestra was as one magnificent instrument in performing this traditional masterpiece.

A stirring rendition of the Lenore Overture No. 3 opened the afternoon program.

MDA

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 23 1954

RUTH POSSELT will be violin soloist with the Boston Symphony Sunday afternoon at Tanglewood, Lenox, Mass.

3 One-Act Operas

Three rarely heard one-act operas by Vecchi, Hindemith and Toch will be performed by students of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., Tuesday at 8:30 p.m. in the Theater-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

BOSTON MASS.
POST
JUL 12 1954

Music in Review

By TUCKER KEISER

TANGLEWOOD, July 11—For the final concert in the opening week end of the Berkshire Music Festival, Pierre Monteux and the Boston Symphony played an all-Beethoven program before an audience of over 10,000.

This might well be called a classical hit-parade, listing as it does the Leonore Overture No. 3, the "Emperor Concerto," and the Fifth Symphony. And it was thrilling. Beethoven, too. Mr. Monteux has never demonstrated keener insight and the orchestra has seldom, if ever, sounded better.

Monteux maintained a suspenseful mood from the very outset in the "Leonora" despite the dramatic fanfares, trumpet calls, and frequent climactic outbursts.

Claudio Arrau deserved every bravo hurled at him for his triumphal performance of the solo part in the concerto. He is the type of pianist who addresses himself to the music and leaves the histrionics to the pianistic prestidigitator.

He obviously broadened the monumental first movement in adaptation to the vast expanses of the shed, but his performance remained a vivid one, creating an almost unbearable tension in the cascading octaves toward the close.

Mr. Monteux drew from the orchestra a gorgeous texture in the eloquent and noble adagio. His phrasing exactly matched the soloist in mood and color. In the final rondo both Arrau and Monteux reached a peak of brilliance I had never dreamed possible in this work.

The concert ended on the highest possible plane with a taut performance of Beethoven's best-known symphony. Instead of interpreting this masterpiece with a capital I, Monteux played it straight, allowing the music to create the fullest possible impact. That it did was evidenced by the breathless hush which the audience hung onto every note and by the thunderous applause at the conclusion.

BOSTON, MASS.
HERALD
JUL 18 1954

NICOLE HENRIOT, gifted young French pianist, who will be guest soloist Saturday evening in the Music Shed at Tanglewood, Lenox, with the Boston Symphony Orchestra in Liszt's E flat Piano Concerto.

SCHENECTADY, N. Y.
UNION-STAR
JUL 14 1954

Library Offers Recordings

The person who wishes to compare Berkshire Festival performances at Tanglewood Lenox, Mass., with recorded versions of the same works has a good opportunity in the record collection of the Schenectady County Public Library.

Many of the selections being played by the Boston Symphony Orchestra at Tanglewood this season are available at the library.

Music to be played during July performances, obtainable on records at the library, includes the following with the date representing the day of the Tanglewood presentation:

July 16—Bach's "Suite No. 4"; July 18—Debussy's "Iberia" and the "Fantastic Symphony" of Berlioz; July 23—Handel's "Concerto Grosso No. 4" and Haydn's "Symphony No. 100 (Military)" and the "Nelson Mass"; July 24—Weber's "Der Freischutz" Overture and Strauss' "Don Juan"; July 25—Berlioz' "Beatrice and Benedict" Overture and the same composer's "Harold in Italy"; July 30—more Mozart's "Serenade for Eight Winds"; and July 31. Berlioz' "Romeo and Juliet."

For persons interested in learning something about the Tanglewood area and the people taking part in it, the library today suggested the following books: "The Berkshires Through the Camera of Arthur Palme"; "The Berkshires," edited by Roderick Peattie; "The Tales of Tanglewood" by M. A. deW. Howe; and "Dictators of the Baton" by David Ewen. The latter includes a biography of Charles Munch, conductor of the Boston Symphony.

HARTFORD, CONN.
COURANT
JUL 18 1954

Zimbler Sinfonietta, Morel at Tanglewood

The Zimbler Sinfonietta will open the Berkshire Music Festival concerts at Tanglewood, Lenox, Mass., this week.

The ensemble will be heard Wednesday evening at 8:30 in "The Seasons," by Vivaldi, "Apollon Musagete" by Stravinsky, and Rossini's Baroque Concerto.

The "Bach Mozart" concert Friday night at 8:30, will offer the Boston Symphony Orchestra and Charles Munch in Handel's Concerto Grosso, Opus 6, No. 4 and Haydn's "Military" Symphony. Hugh Ross will lead the orchestra in Haydn's "Nelson" Mass.

Saturday evening at 8:30, Jean Morel will conduct the Boston Symphony on the Overture to Weber's "Freischuetz," Prokofiev's Sixth Symphony, Strauss's "Don Juan," and the Elgar "Enigma" Variations.

Sunday afternoon at 2:30, Mr. Munch will conduct the Boston Symphony in the Overture to "Beatrice And Benedick" and "Harold in Italy," by Berlioz. William Primrose will be viola soloist. The program will close with Toch's Second Symphony.

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HARTFORD, CONN.
TIMES
JUL 3 - 1954

Charles Munch Returns For Berkshire Festival

Charles Munch, music director of the Boston Symphony Orchestra, arrived in New York Friday by plane from Paris, and drove to Lenox, Mass., today to his Summer residence at Elm Court to prepare for his duties as conductor of the 1954 Berkshire Festival, at Tanglewood, and as director of the Berkshire Music Center, the Summer school of music maintained by the orchestra.

Mr. Munch will give his first concert next Friday with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood, at 8:30 p. m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. Saturday night, July 10, he will inaugurate the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust", with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"The Damnation of Faust" will be the first of a number of the works of Hector Berlioz to be presented in complete form at Tanglewood this Summer, under the baton of Mr. Munch, in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Berlioz Society.

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WHILE VACATIONING in France Mr. Munch conducted at music festivals in Bordeaux and in his native city of Strasbourg, where at the Cathedral St. Andre he has just performed Berlioz' biblical work, "L'Enfance du Christ". He also conducted concerts at the Opera in Paris.

Mr. Munch will address opening exercises of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood, tomorrow at 3:30 p. m., and will have his first rehearsal with the Boston Symphony Orchestra on Wednesday afternoon, July 7.

The Saturday morning rehearsal at 10 a. m., July 10, preceding the first Music Shed concert, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be open to the public for the nominal admission of one dollar, a pattern to be followed on succeeding Saturday mornings during the Berkshire Festival.

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CHANGES involving two Saturday evening programs are announced by Mr. Munch, Music Director of the Boston Symphony.

Pianist Nicole Henriot will appear with the orchestra as soloist three weeks earlier than scheduled, July 24, at the concert to be conducted by Jean Morel, performing the Liszt E flat Piano Concerto, which will replace the Strauss "Don Juan" previously listed.

On the concert Aug. 14, replacing the Ravel Piano Concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin."

SPRINGFIELD, MASS.
REPUBLICAN
JUL 18 1954

STUDENTS FROM 13 COUNTRIES AT LENOX

Lenox, July 17—With 35 states and 12 foreign countries represented in its enrollment of 375 music students, the 12th season of the Berkshire Music Center is in operation at Tanglewood. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with its Berkshire Festival, the only school sponsored by a major symphony orchestra, will operate through the end of the festival concerts on Aug. 15.

Over 100 students are registered from New York State, 57 from Massachusetts, Connecticut, New Jersey and Pennsylvania are represented by 55 students. From Illinois, Michigan, Minnesota and Wisconsin have come 34 students and the Far West is represented by three Washingtonians and six Californians. Canada has its largest enrollment in several seasons with 12 students ranging from Charlottetown, Prince Edward Island, to Calgary, Alberta. The 29 foreign students, besides the Canadians, include four Cuban registrations and three from France.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 18 1954

It was ten minutes past noon when we parked our car in front of the main gate to Tanglewood in the Berkshires last Sunday. Concert time was scheduled for two and one-half hours later but crowds of people were already pouring into the Tanglewood grounds to enjoy leisurely picnic lunches and to set out blankets and folding chairs under shady elm trees and in other choice locations close to the great music shell.

The excitement of the scurrying throngs was contagious. We began to sense it stirring within us as we unloaded our own picnicking paraphernalia and felt in our inside jacket pocket to be sure we hadn't left our admission tickets at home. Then we followed the crowds to the picnic area where we proceeded to eat all sorts of things that weren't especially good for us and to exchange small talk about the forthcoming all-Beethoven concert with other members of our party.

* * *

Last Sunday was one of the loveliest days God ever created. Fleecy white clouds hovered low over the silent music shell as though they wanted to obtain vantage listening posts as close as possible to the scene of the afternoon's performance. There never was a bluer sky anywhere in the whole wide world. It provided a majestic background for stately shade trees, towering distant mountains and the kaleodoscopic colors of the dresses, gowns and other less formal attire of the thousands of attractive women who wandered about the grounds with their escorts or families.

No, sir! God never created a lovelier day. As one member of our party said: "God must love Beethoven. I'm sure this perfect summer day is His tribute to a beloved composer." The simple statement was one with which we were all in agreement.

* * *

With lunch out of the way there was still an hour to be spent before concert time, so we cleared our table of the litter of picnic leftovers and embarked on a tour of the Tanglewood grounds. We didn't start out for any one place in particular. We just permitted our footsteps to guide us where they would. They didn't disappoint us. They led us to little groups of Valley friends and they led us in and out of festive throngs of music lovers dressed in every conceivable sort of costume.

Fashions at Tanglewood never fail to intrigue us. There was certainly an unusual variety of them in evidence last Sunday. We saw men, comfortably clad in Bermuda shorts, chatting with companions who sported immaculate Palm Beach suits. We saw men in beach shorts, men in slacks, men wearing the loudest sports shirts imaginable, and men as conservatively dressed as they would be in the cold, stone canyons of the business world. We even saw a few men carelessly attired in gaily colored swim trunks and T-shirts.

* * *

The women displayed an even wider variety of costumes. They strolled about the lawns clad in peddle pushers, slacks of every color of the spectrum, linen dresses, cotton frocks, chic Fifth Avenue ensembles, shorts and halters, lounging pajamas, and smart skirts and frothy blouses. Here and there, women attired in flawlessly tailored summer suits and formal afternoon frocks, stood out in the crowd like orchid centerpieces dominating a basket of multicolored posies.

Even the children displayed varied tastes in concert attire. Very small children gamboled on the lawns in sunsuits. Older children—just beginning to acquire a paper-thin veneer of premature sophistication—wandered about modeling pretty frocks and, in the case of boys, summer suits which were exact duplicates of the ones worn by their proud daddies.

It didn't seem to matter what anyone wore. The chief idea was to dress comfortably, and that's exactly what everyone did. About the only costume we didn't see was a Bikini bathing suit, but we wouldn't have been at all surprised if one of the scanty costumes had shown up in the colorful throng.

* * *

There was an air of anticipation and suppressed excitement in every corner of Tanglewood as we continued our pre-coucert tour of the grounds. In back of the music shell, musicians tuned up their instruments or chatted with friends. Oboes thrilled and trumpets blared Violins squeaked and cellos boomed. Through this atmosphere of musical excitement rang the clear notes of childrens' laughter and the buzz of a thousand animated conversations.

All of this frenzied activity continued until a few moments before concert time when everyone hurried to locate their seats inside the music shell or, in the case of lawn listeners, to get settled on the blankets and cushions which formed little islands of color on the lawn outside the shell.

* * *

It was nearly 2.30 when the solemn ringing of a bell announced that the afternoon performance was about to begin. It was the signal for the buzz of conversation to fade away into a great silent nothingness. It was as though a sorcerer had waved his wand and commanded the world to be still. Even the occasional flutter of a program page sounded ominously loud as the celebrated conductor Pierre Monteux walked across stage and bowed to his waiting audience. Only then was the spell of silence broken. The assembled throng came to life to greet him with a thundering ovation, then settled back into an even deeper silence as the opening notes of Beethoven's overture to "Leonore" rose into the smiling blue heavens.

It was a glorious performance. Beethoven could have wished for no grander tribute to his memory. We like to think that the spirit of the illustrious composer may have occupied an empty seat in the audience to hear an inspired Boston Symphony Orchestra lovingly interpret the magnificent music which was his bequest to a greateful world.

* * *

We were emotionally exhausted when the concert was over. We had soared on clouds of ecstacy as the music of Beethoven swelled and waned. We had experienced a piece of mind, such as comes to a man only a few times in his life span, during calm, serene passages, and we had thrilled to the gifted performance given by Claudio Arrau, piano soloist of the afternoon. We were still dwelling in the enchanted realm of Beethoven long after we had left the concert grounds to travel to Great Barrington and dinner at the Berkshire Inn. It had been one of the most wonderful Sunday afternoons we can remember.

BIRMINGHAM, ALA.
NEWS
JUL 18 1954

Kudo for Steber

ELEANOR STEBER, who sang a leading role at the opening concert of the Tanglewood Festival with the Boston Symphony Orchestra in Lenox, Mass., last week, has become a leading figure in international music-making. In addition to appearing in Puccini's "Girl of the Golden West" during the May festival in Florence, under the direction of Dimitri Mitropoulos, Miss Steber has a warm welcome to remember the Holland Festival. In x Miss Steber took on one ie major challenges of her career when she sang the soprano role in Berlioz's "Damnation of Faust," the opening gun in Conductor Munch's season-long salvo in honor of his French compatriot born 150 years ago.

PHILADELPHIA, PA.
INQUIRER
JUL 18 1954

Soprano At Dell Thursday

Dorothy Maynor Will Feature Varied Program

By Edwin H. Schloss

DOROTHY MAYNOR will be the soloist in the Dell next Thursday night, making her first appearance with the Robin Hool Dell Orchestra since the summer of 1946. William Steinberg will conduct.

Tomorrow night, as maestro of the week, Steinberg will preside over a program featuring a distinguished team of duo-pianists, Pierre Luboschutz and Genia Nemenoff. They will play the Mozart Concerto in E flat for Two Pianos and Orchestra as well as Bohuslav Martinu's Concerto for the same combination. The purely orchestra numbers on tomorrow's program include the Beethoven Leonore Overture No. 3 and Debussy's "La Mer."

On Tuesday night with Steinberg again on the podium, the bill offers Berlioz's Symphony Fantastique and two Wagner numbers—The Prelude and Love Death from "Tristan and Isolde" and the Prelude to "Die Meistersinger."

The last of three children's concerts will be performed Wednesday morning — again under the baton of Alexander Hilsberg. The performance, for six-to-sixteen-year-olds, will be based on "Music and the Dance."

Thirteen youngsters of the Anna Criss Dance Group will present Schubert's Ballet Music from "Rosamunde," and Strauss' "Blue Danube Waltz." The group's soloists, Kathy Sokoloff and Lori Goldman, will be featured in Strauss' "Fizzicato Polka"; Diniscu's "Hora Stacatto"; and Harl McDonald's "Rhumba."

Pianist Susan Starr, 12, will play Saint-Saens' "Allegro - Appassionata," and ten-year-old Glenn Derringer, organist, will perform Smetana's "Dance of Comedians" and "Jalousie." Orchestral selections include Khatchaturian's Waltz from the "Masquerade Suite" and Borodin's "Polovetzky Dances."

Miss Maynor's program on Thursday includes an excerpt from Bach's Cantata No. 51; two songs from Handel's "L' Allegro"; "Here Ye, Israel" from Mendelssohn's "Elijah"; the Bachianas Brisileiras, No. 5 by Villa-Lobos and as a concluding number, "Pace, Pace, Mio Dio" from Verdi's "La Forza del Destino." Mr. Steinberg's orchestral offerings will include the "Cockaigne" Overture by Elgar; Respighi's "The Pines of Rome" and Beethoven's Fifth Symphony.

Many Philadelphia music lovers will remember Dorothy Maynor's first appearance in this city made with Eugene Ormandy and the Philadelphia Orchestra in the Academy of Music more than 14 years ago—March 23, 1940.

It was a debut hailed by press and public as an occasion which introduced one of the great voices of our time. Miss Maynor's gifts were immediately recognized as of uncommon musical quality and she herself as an artist of purest ray serene.

This excitement echoed the electric impression made by Miss Maynor the preceding summer on the occasion of her "discovery" by the late Serge Koussevitzky. This was at a picnic given by Dr. Konssevitzky at Tanglewood, scene of the famous Berkshire Music Festival of the Boston Symphony Orchestra. Miss Maynor, appearing before a formidable audience of 200 orchestra musicians and their guests, completely captivated her hearers with a program that included music by Handel, Mozart, Wagner and Charpentier. These engagements immediately following her Tanglewood triumph included appearances with the New York Philharmonic, the Chicago Symphony and the Boston Symphony as well as the Philadelphia Orchestra.

Miss Maynor was born 42 years ago in Norfolk, Va., daughter of a Methodist minister. As a youngster, she sang in her father's church choir and studied Home Economics and Dress Design at Hampton Institute. She sang in Hampton's chorus of 120 voices and her first public musical experiences came as a member of the chorus in 1929 when the group toured Europe and this country.

After Hampton, Miss Maynor studied with John Findley Williamson at the famous Westminster Choir School in Princeton, N. J.

In private life, Miss Maynor is the wife of the Rev. Shelby Rooks, pastor of New York's St. James Church.

Miss Maynor's singing is closely related to her deeply religious nature, a fact evidenced by the frequent appearance of sacred art song and Negro spirituals on her programs. These make up a racial and cultural heritage which she has long treasured.

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SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 15 1954

FOR THOSE who journey to the east to "Tanglewood," America's supreme effort in music these many summers or west to Chautauqua, where the institution has brought music, lectures and sermons to thousands since the late 19th Century, there are world famous folk in programs. Right here at home the University School of Music and Division of Summer Sessions offers concerts every Monday night through Aug. 2 with other events tonight and on Aug 4. Tonight's concert in the Women's building will present Rose Bampton, soprano, with Stevenson Barrett at the piano.

CHARLES MUNCH, music director of the Berkshire Music Festival, announces that the annual "Tanglewood on Parade" is scheduled for Friday, Aug. 13, a gala day with numerous features to be made known later. The popular "Bach-Mozart Concerts" in the Theater-Concert Hall in "Tanglewood" are given on successive Friday nights, Aug. 13 excepted. That week the concert will take place Aug. 12. Tomorrow night's program by the Chamber Orchestra will be conducted by Director Munch and by Choral Conductor Hugh Ross. Saturday morning at 10 o'clock the full 104-piece Boston Symphony Orchestra will rehearse in the Shed, the modest admission fee going to the Orchestra's Pension Fund. There was a chamber music concert last night in the Theater-Concert Hall by the Albeneri Trio playing Brahms, Marinu and Beethoven. Tomorrow night's program in the Shed will be conducted by Music Director Munch will be all-Bach and will include a cantata conducted by Choral Director Hugh Ross and two suites performed by chamber orchestra.

Fiedler to Conduct At Tanglewood

Special to the Herald Tribune

LENOX, Mass., Aug. 2.—Arthur Fiedler will conduct the Boston Pops Orchestra in the second half of the "Tanglewood on Parade" concert Friday night, Aug. 13, in the Music Shed at Tanglewood. The program includes Sousa's "Stars and Stripes Forever" march, excerpts from Offenbach's "Gaite Parisienne," "TViana," Hayman's symphonic arrangement of television commercials, and the "Look Sharp-Be Sharp" Gillette razor radio and television theme.

As already announced, the first half of the concert, with Thomas Schippers conducting the Boston Symphony Orchestra, includes Bizet's Symphony in C and the final scene of Richard Strauss' "Salome," with Brenda Lewis in the title role.

Before the concert, there will be demonstrations of the Berkshire Music Center's activities at 6 p. m. and, for rthe concert's box and reserved seat ticket holders, outdoor opera at 4 p. m. The day's events are for the benefit of the Berkshire Music Center. Information about tickets may be obtained by telephoning Lenox 600.

AR

BOSTON MASS.
POST
JUL 18 1954

Music in Review

By TUCKER KEISER

LENOX, July 17—With the single exception of Aaron Copland's early piano concerto scheduled for tomorrow afternoon, the programs in the music shed at Tanglewood this week end are devoted to the French composers, Debussy, Franck and Berlioz. Tonight, Pierre Monteux moved the 8500 listeners to cheers with the most stunning performance of Debussy's "La Mer" I have ever heard. It was a reading which dazzled the ears with every shade of color in the orchestral spectrum, touched the heart with warm emotion and stirred the pulse with its irresistible movement.

In "La Mer" Debussy employs the limitless timbres of the orchestra as a vast tonal palette in evoking the elusive moods of the sea. While seldom attempting a literal musical painting, he has set forth for his players a virtuoso exercise in recreating the everchanging colors, the mysterious impressions and the unfathomable tempers of the sea.

This work even when performed in a humdrum fashion is interesting; but when it is played as Monteux and the Boston Symphony did tonight, "La Mer" becomes an overwhelming experience. Monteux illuminates every bar with a phosphorescent glow, keeping the hearer on seat's edge with sheer opulent beauty of luminous sound. What is even more praiseworthy, the performance was unmarred by any personal idiosyncrasies by the conductor nor by a single blemish from any player in the band.

On Monday in Symphony Hall, these musicians will record this masterpiece; in all probability it will stand as the definitive performance.

Two excerpts from Debussy's incidental music for "Le Martyre de Saint-Sebestieen," somewhat pointless when wrenched from context, opened the concert. Though each short piece was pleasant, they only served to warm the orchestra for the more important "La Mer."

Caesar Franck's ambling symphonic poem, "Les Djinns," based on the Arabian Nights, introduced pianist Vera Franceschi to the Berkshire Festival. Since the composer has given the soloist little to do, an evaluation of Miss Franceschi's capabilities must wait until she can be heard in a more demanding assignment. However, she is very pretty and successfully diverted my mind from this time bleached opus.

The concert closed with a sturdy rendition of Franck's Symphony in D Minor.

HARTFORD, CONN.
COURANT
JUL 18 1954

The Lively Arts—

Berlioz on the Rebound

By T. H. Parker

Patrons of the Berkshire Music Festival know, of course, that this is to be the "Berlioz season" at Tanglewood.

Last year, actually, was the 150th anniversary of the birth of the great French Romantic composer. And as a matter of fact, Charles Munch had begun working up to this season's splurge 'way back in 1952. That summer he had given Berlioz's Requiem. Last season he followed up with "Romeo et Juliette."

But this is to be the Year of the Big Windfall. Already Mr. Munch and the Boston Symphony Orchestra, the Radcliffe Choral Society and Harvard Glee Club, Martial Singher, David Poleri and Donald Gramm have done "The Damnation of Faust" as the season's opener. In addition, there will be "Symphonie Fantastique," "Harold in Italy," another "Romeo," "Summer Nights," the Te Deum and the Requiem once more, as well as a half dozen overtures and excerpts.

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How this is going to set with audiences who know Berlioz only by reputation, or a single work here or there, is hard to say. Certainly few composers, outside the more rambunctious moderns, have been so disparaged by their post-mortem commentators. It is true that he was a romantic among romantics, to the point of identifying himself with Hamlet. It is true that few of his works are without literary or programmatic bases. And Berlioz could, of course, be flamboyant for any time or clime, without the necessity of pointing to the Hungarian March in the "Damnation," or some of the monologues in "Lelio" as easy examples.

Nevertheless, as many will be made to realize at Tanglewood during the next few weeks, most of the sins reputed to Berlioz were neither indigenous nor indelible. Rather, they were assigned to him by succeeding generations as the result of changing tastes instead of truths.

The contention that it somehow constituted "poor breeding" to exhibit one's feelings even in the pursuit of art is of course a Victorianism that persists in part today. And, of course, programme music has been looked down the nose at by practically everyone except Richard Strauss, ever since modernism has been on the rise. People will still tell you that Beethoven's one lapse from grace is his Pastoral Symphony, and extol the sterility of the Seventh, instead.

In the world of public esthetics, some of the greatest havoc-wreakers are those who contend that "the arts should express our times." Though the stronger of them may retain some hold on universality, the weaker noodles will inevitably love today and disdain yesterday. This has been to considerable degree the operative fallacy in Berlioz's case. Romanticism today is not out, but is so disguised that it appears a different dish from the one out of which Berlioz supped. Mr. Munch's efforts will make some converts at Tanglewood, but one will get you ten if they are not still embarrassed by their own conversion. "Romantic" is a chalk-word on the esthetic fence.

For the sake of these and other Doubting-Thomases, it might be well to rehearse two of Hector Berlioz's incomparable qualities. Despite his literary propensities, his many programmatic works, he was a musician first and foremost rather than a dramatist. This is a point often overlooked and perhaps even more often denied. And as a musician, he was fundamentally more classical than the romantic aspects of his material at first reveal.

No one can deny that Berlioz liked highly - colored subjects. He did indeed. But in the writing itself, its remarkable economy of means, its lucidity, the exactitude with which it says its say, Berlioz's work is more nearly the successor to Beethoven than Brahms' was, as we have remarked on numerous occasions.

One remembers, indeed, the exchange between Berlioz and the King of Prussia, who said, "I understand you are the composer who writes for 500 musicians." "Your Majesty has been misinformed," Berlioz replied. "I sometimes write for 450." But the dimension of the writing is no gauge either of its economy or its finesse, and no one with any sense will fall into the trap of thinking so.

Above all there is Berlioz's extraordinary imagination. The variety within a single work, of material, of temper, of treatment, whether the work deals with a prescribed form, like the Requiem, or is the freest fantasy, like "Lelio," is remarkable and wonderful beyond any other composer. No composer finds so many facets to write about in any one subject, whether they comprise the main gist or the incidental attractions. Many composers have written on many themes. Stravinsky, today, is an example. But none has found so much inner variety for them, so imaginatively.

Unlike Rossini writing came hard for Berlioz. Had he been less in love with his art, he would have been less episodic than he was. Having found some general theme, or mood as the basic treatment of his subject, like Puccini in "Madama Butterfly," for example, he would have stuck with it, saying the same thing over and over. He did not. No subject he touched but what he investigated its every musical possibility, dramatic, lyric, narrative, atmospheric or sheerly fanciful and gratis. Thus each of Berlioz's compositions appears like a mosaic, with the same liveliness and variegation that mosaic affords.

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Mr. Munch is, of course, the very model of a Berlioz interpreter. He is temperate with Berlioz's works as material, shrewdly discerning of them as music. He does not skimp their brilliance nor their intensity, but he manages these attributes without flamboyance. But he is best, perhaps, with the delicate and exquisite moments, and there are many more of them in Berlioz than his detractors admit. Sensibilite was a real, not a Byronic quality in the great French Romanticist.

WATERBURY, CONN.
AMERICAN
JUL 12 1954

Berlioz Work Opener At Tanglewood

(Special to The American)

Lenox, Mass., July 12 — An audience of 8,500 persons sat enthralled at Tanglewood this week end as it listened intently to the Berkshire Festival's premiere presentation of Berlioz's dramatic legend, "The Damnation of Faust," as magnificently interpreted by the Boston Symphony Orchestra under the baton of Charles Munch.

This epic composition, offered Saturday night at the first of a number of programs marking the 150th anniversary of the birth of the noted French composer, provided the gala opening of the festival's 1954 Music Shed concert series. The two and one half-hour long, four part, 20-section symphonic poem, which recites the story of Goethe's "Faust" in a continuous narrative, was overwhelming in the sweep and vitality of its Tanglewood presentation.

The work was presented with the 104-piece orchestra, the 110 voices of the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth; and the solo performances of Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, Donald Gramm, bass.

Especially noteworthy, in a performance made memorable by the almost equally superb renditions by all participants, was the tonal beauty of Miss Steber's Marguerite and the stirring French style of Mr. Poleri's Faust and Mr. Singher's Mephistopholes.

Completing a truly outstanding opening week-end of music in the beautiful Berkshires was an all-Beethovan program attended by over 10,000 persons yesterday afternoon and featuring the eminent Chilean pianist, Claudio Arrau, and the brilliant 79-year-old French conductor, Pierre Monteux.

Mr. Arrau's carefully modulated, elaborate interpretation of the Piano Concerto No. 5 ("Emperor") captured all of the composition's sweeping grandeur and dramatic intensity. The unfailing blending of theme and variations between piano and orchestra was perfection itself.

The audience rose with thunderous applause at the conclusion of Mr. Monteux's powerful presentation of the Symphony No. 5. Under his inspired baton, the orchestra was as one magnificent instrument in performing this traditional masterpiece.

A stirring rendition of the Lenore Overture No. 3 opened the afternoon program.

MDA

BOSTON MASS.
POST
JUL 12 1954

Music in Review

By TUCKER KEISER

TANGLEWOOD, July 11—For the final concert in the opening week end of the Berkshire Music Festival, Pierre Monteux and the Boston Symphony played an all-Beethoven program before an audience of over 10,000.

This might well be called a classical hit-parade, listing as it does the Leonore Overture No. 3, the "Emperor Concerto," and the Fifth Symphony. And it was thrilling. Beethoven, too. Mr. Monteux has never demonstrated keener insight and the orchestra has seldom, if ever, sounded better.

Monteux maintained a suspenseful mood from the very outset in the "Leonora" despite the dramatic fanfares, trumpet calls, and frequent climactic outbursts.

Claudio Arrau deserved every bravo hurled at him for his triumphal performance of the solo part in the concerto. He is the type of pianist who addresses himself to the music and leaves the histrionics to the pianistic prestidigitator.

He obviously broadened the monumental first movement in adaptation to the vast expanses of the shed, but his performance remained a vivid one, creating an almost unbearable tension in the cascading octaves toward the close.

Mr. Monteux drew from the orchestra a gorgeous texture in the eloquent and noble adagio. His phrasing exactly matched the soloist in mood and color. In the final rondo both Arrau and Monteux reached a peak of brilliance I had never dreamed possible in this work.

The concert ended on the highest possible plane with a taut performance of Beethoven's best-known symphony. Instead of interpreting this masterpiece with a capital I, Monteux played it straight, allowing the music to create the fullest possible impact. That it did was evidenced by the breathless hush which the audience hung onto every note and by the thunderous applause at the conclusion.

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 23 1954

RUTH POSSELT will be violin soloist with the Boston Symphony Sunday afternoon at Tanglewood, Lenox, Mass.

BOSTON, MASS.
HERALD
JUL 18 1954

NICOLE HENRIOT, gifted young French pianist, who will be guest soloist Saturday evening in the Music Shed at Tanglewood, Lenox, with the Boston Symphony Orchestra in Liszt's E flat Piano Concerto.

SCHENECTADY, N. Y.
UNION-STAR
JUL 14 1954

Library Offers Recordings

The person who wishes to compare Berkshire Festival performances at Tanglewood, Lenox, Mass., with recorded versions of the same works has a good opportunity in the record collection of the Schenectady County Public Library.

Many of the selections being played by the Boston Symphony Orchestra at Tanglewood this season are available at the library.

Music to be played during July performances, obtainable on records at the library, includes the following with the date representing the day of the Tanglewood presentation:

July 16—Bach's "Suite No. 4"; July 18—Debussy's "Iberia" and the "Fantastic Symphony" of Berlioz; July 23—Handel's "Concerto Grosso No. 4" and Haydn's "Symphony No. 100 (Military)" and the "Nelson Mass"; July 24—Weber's "Der Freischutz" Overture and Strauss' "Don Juan"; July 25—Berlioz' "Beatrice and Benedict" Overture and the same composer's "Harold in Italy"; July 30—more Mozart's "Serenade for Eight Winds"; and July 31. Berlioz' "Romeo and Juliet."

For persons interested in learning something about the Tanglewood area and the people taking part in it, the library today suggested the following books: "The Berkshires Through the Camera of Arthur Palme"; "The Berkshires," edited by Roderick Peattie; "The Tales of Tanglewood" by M. A. deW. Howe; and "Dictators of the Baton" by David Ewen. The latter includes a biography of Charles Munch, conductor of the Boston Symphony.

3 One-Act Operas

Three rarely heard one-act operas by Vecchi, Hindemith and Toch will be performed by students of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., Tuesday at 8:30 p.m. in the Theater-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

HARTFORD, CONN.
COURANT
JUL 18 1954

Zimbler Sinfonietta, Morel at Tanglewood

The Zimbler Sinfonietta will open the Berkshire Music Festival concerts at Tanglewood, Lenox, Mass., this week.

The ensemble will be heard Wednesday evening at 8:30 in "The Seasons," by Vivaldi, "Apollon Musagete" by Stravinsky, and Rossini's Baroque Concerto.

The "Bach Mozart" concert Friday night at 8:30, will offer the Boston Symphony Orchestra and Charles Munch in Handel's Concerto Grosso, Opus 6, No. 4 and Haydn's "Military" Symphony. Hugh Ross will lead the orchestra in Haydn's "Nelson" Mass.

Saturday evening at 8:30, Jean Morel will conduct the Boston Symphony on the Overture to Weber's "Freischuetz," Prokofiev's Sixth Symphony, Strauss's "Don Juan," and the Elgar "Enigma" Variations.

Sunday afternoon at 2:30, Mr. Munch will conduct the Boston Symphony in the Overture to "Beatrice And Benedick" and "Harold in Italy," by Berlioz. William Primrose will be viola soloist. The program will close with Toch's Second Symphony.

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NEW YORK, N. Y.
WORLD-TELEGRAM & SU

JUL 24 195

Music

An 'All-H' Program Is Heard

By ROBERT BAGAR.

TANGLEWOOD, Lenox, Mass., July 24.—In the theater-concert hall at Tanglewood last night an audience of 2300 (quite a few were lying around outside) heard an all-H program. That is to say it consisted of music by Handel and Haydn.

The works presented consisted of Handel's Concerto Grosso for String Orchestra, Op. 6, No. 4; the Haydn Symphony in G Major, No. 100, otherwise known as the "Military" symphony, and the Mass No. 3, in D Minor by the same composer.

This mass, conducted by Hugh Ross, has a few descriptive names of its own. In England it goes either by "Imperial" or "Coronation" mass. Still another designation is "Nelson," which refers to the great British Admiral, Lord Nelson, whose victory in the "Battle of the Nile" Haydn heard about while working on the mass.

Conducted by Munch.

Charles Munch conducted the Concerto Grosso and the symphony. He got some quite remarkable effects with the string group, especially with the slow introduction and the third movement, a largo. I could find nothing wrong with his tempos this trip. They were perfectly even, when they had to be. And the playing was clear, incisive—a bit too much that way, sometimes—but compelling.

The feature of the evening, however, was the performance of the Haydn mass. This work, which I know very little about, is simply stunning. Well, it is stunning for a good two-thirds of the way. Such dramatic utterance for the chorus, such beautiful arias for the soloists!

Truly, Haydn had no end of knowledge about voice writing. His music here is at its symphonic best, and all with a chorus to interweave and comment and play an intimate role in the scheme.

Not in a long time have I experienced such pleasure as I did last night when I heard the soprano solo in the "Benedictus." Not only is this one of those arias for the book, but it was delivered with great refinement, not to omit great feeling by Naomi Farr.

Soloists Exceptional.

All the soloists, in fact, were exceptional for the musicianly, the stylistic manner of their work. And the chorus, which last night was grouped differently, sang with a wonderful spirit. Their voices blended perfectly. Oddly enough, I thought that the orchestra could have done with a few more players, just to make the vocal and instrumental equilibrium that much better.

The "Military" symphony got a witty performance by Mr. Munch and his musicians. And that was entirely correct, for the score is not without its gayety, its arch and humorous passages.

Also, it blasts and bangs away in the most abandoned fashion. Papa Haydn was about 62 years old when he delivered himself of this score. Well, if its spirit reflects the man, he must have been quite a droll, fun-poking fellow at that age.

The evening was rather a triumph for Mr. Ross, who is the director, trainer, guide and what-not, of the Berkshire Festival chorus. The singing of that chorus last night, the singing of soloists Beatrice Krebs, contralto; Marvin Worden, tenor; Thomas Stewart, baritone, and Miss Farr, the playing of the orchestra, all were products of unremitting labors in rehearsal. He was given a grand ovation at the end.

NEW YORK, N. Y.
JOURNAL-AMERICAN

JUL 24 1954

Berkshire Festival:

Haydn Music Special Treat

By MILES KASTENDIECK.

TANGLEWOOD, Lenox, Mass., July 24.—Rediscovering Haydn turned out to be the special treat of the opening concert of the third weekend of the Berkshire festival in the theatre-concert hall last night.

Hearing his "military" symphony (No. 1000) and his "Nelson" Mass on this occasion was nothing short of a revelation, especially since neither is too well known.

The symphony is a gay, almost exotic work. The music suggests that war could hardly be taken seriously when cheerfulness is always breaking in.

Since Charles Munch conducted the score with a lustiness equaled only by the music, the effect on the audience was electrifying. Trumpets and drums may have contributed, to say nothing of cymbals and the triangle, but the vitality lay within the score itself.

Spirited Living

The Mass gave the impression of burning faith last night. Part of this arose from the crisp performance it rereived under the direction of Hugh Ross. Part came from the spirited singing of the soloists and chorus.

The festival chorus thoroughly distinguished itself in point of attack and freshness of voice.

As the chief soloist the soprano Naomi Farr caught attention for agility of voice in negotiating difficult passages and for attention to style.

She was most ably supported by Beatrice Krebs, contralto, Marvin Worden, tenor and Thomas Stewart, bass. All concerned had been admirably prepared.

The concert began with Handel's Concerto Grosso for strings, opus 6, No. 4, conducted by Munch. The performance could have had less virtuosity and more precision. If the full sweep of the music did not come through, its solid grandeur did.

WATERBURY, CONN.
REPUBLICAN

JUL 13 1954

8,500 Hear 'Faust' At Tanglewood

Lenox, Mass., July 12 — An audience of 8,500 persons sat enthralled at Tanglewood over the week end as it listened intently to the Berkshire Festival's premiere presentation of Berlioz's dramatic legend, "The Damnation of Faust," as magnificently interpreted by the Boston Symphony Orchestra under the baton of Charles Munch.

This epic composition, offered Saturday night at the first of a number of programs marking the 150th anniversary of the birth of the noted French composer, provided the gala opening of the festival's 1954 Music Shed concert series. The two and one half-hour long, four part, 20-section symphonic poem, which recites the story of Goethe's "Faust" in a continuous narrative, was overwhelming in the sweep and vitality of its Tanglewood presentation.

The work was presented with the 104-piece orchestra, the 110 voices of the Harvard Glee Club and Radcliffe Choral Society, directed by G. Wallace Woodworth; and the solo performances of Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, Donald Gramm, bass.

Especially noteworthy, in a performance made memorable by the almost equally superb renditions by all participants, was the tonal beauty of Miss Steber's Marguerite and the stirring French style of Mr. Poleri's Faust and Mr. Singher's Mephistopholes.

Completing a truly outstanding opening week-end of music in the beautiful Berkshires was an all-Beethovan program attended by over 10,000 persons Sunday afternoon and featuring the eminent Chilean pianist, Claudio Arrau, and the brilliant 79-year-old French conductor, Pierre Monteux.

Mr. Arrau's carefully modulated, elaborate interpretation of the Piano Concerto No. 5 ("Emperor") captured all of the composition's sweeping grandeur and dramatic intensity. The unfailing blending of theme and variations between piano and orchestra was perfection itself.

The audience rose with thunderous applause at the conclusion of Mr. Monteux's powerful presentation of the Symphony No. 5. Under his inspired baton, the orchestra was as one magnificent instrument in performing this traditional masterpiece.

A stirring rendition of the Lenore Overture No. 3 opened the afternoon program.

BOSTON, MASS.
HERALD

JUL 18 1954

Berkshire Festival Now in Third Week

The third week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises a program of three rarely-heard selections of Vivaldi, Stravinsky and Rossini by The Zimbler Sinfonietta on Wednesday evening in the Theater-Concert Hall; a program of Handel and Haydn, including a Haydn Mass conducted by Hugh Ross, performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, on Friday evening in the Theater-Concert Hall; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the full 104-piece Boston Symphony Orchestra, with Jean Morel as guest conductor and Nicole Henriot as piano soloist, on Saturday evening in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and William Primrose as viola soloist, in a program of Berlioz and Toch, on Sunday afternoon (July 25), in the Music Shed.

The Zimbler Sinfonietta, founded by Josef Zimbler, 'cellist of the Boston Symphony Orchestra, will perform for the first time at Tanglewood in the new and popular Wednesday evening Chamber Music series, and their selections, Vivaldi's "The Four Seasons," Stravinsky's "Apollon Musagete" and Rossini's "Sonata for Violins, Cellos and Double Bass" are all new on Tanglewood programs. Another Tanglewood premiere during the week is the Haydn "Nelson" Mass in D Minor, No. 3 (July 23), with soloists and the Festival Chorus from students of Department II (Choral) and Department IV (Opera) of the Berkshire Music Center assisting. The Symphony No. 2 of Austrian-American composer Ernst Toch, guest teacher of composition this summer at Tanglewood, which Charles Munch introduced to the U. S. in Boston and New York with the Boston Symphony in the 1952-53 season, will also be performed for the first time at Tanglewood; it is dedicated to Albert Schweitzer. Nicole Henriot played last at Tanglewood in 1952, and William Primrose was an instructor in the chamber music department of the Berkshire Music Center in 1947.

The first of two Saturday afternoon organ recitals by E. Power Biggs will be given in the Music Shed at 3:00 P. M., July 24.

NEW YORK, N. Y.
JOURNAL-AMERICAN

JUL 25 1954

MUSIC

Man of the Hour Is Hector Berlioz

By MILES KASTENDIECK

TODAY'S composer is not of the 20th century but of the 19th!

That Hector Berlioz should be the composer-of-the-hour may be attributed in part to the 150th anniversary of his birth (Dec. 11, 1803). The passage of time often leads to fortuitous revivals.

Miles Kastendieck

Interest at the moment has crystallized chiefly because he has several champions. Most notable among them is Charles Munch, the conductor of the Boston Symphony.

By planning to perform 10 of Berlioz's works in the course of the six weekends of the Berkshire Festival, Munch has given the composer's emergence a healthy spurt. Whether this highlighting will bring a more judicious evaluation of his merits is anybody's guess.

One fact became established after the performance of "The Damnation of Faust" at the opening weekend of the festival: this masterpiece, seldom heard in its entirety (two and a half hours) has been unduly neglected.

Fortunately it will be heard again later this year, and a recording of it will be released in September.

If the Tanglewood performance did nothing else, it made many people realize that Berlioz's music cannot be dismissed in the summary fashion it so frequently is.

The most familiar of Berlioz's works, the Fantastic Symphony was performed last week. Today the relatively familiar "Harold in Italy" is scheduled along with the overture to "Beatrice and Benedick."

Next week the entire "Romeo and Juliet," heard here and in Tanglewood last season, will have another complete performance.

Ahead lie the Overture to "Benvenuto Cellini," the "Royal Hunt and Storm" from "The Trojans," the song cycle "Summer Nights," and the "Te Deum" (Aug. 7) and the "Requiem" (Aug. 15).

Such an array of works sends the music lover to reading up on this incurable romantic whose original genius constantly challenges the listener.

One of the most concise and best written monographs about him is by the late Herbert Peyser. Originally written for Philharmonic-Symphony radio listeners, it is now part of an important book entitled "Masters of the Orchestra."

Nicole Henriot At Tanglewood

The third week of four Berkshire Festival concerts, at Tanglewood, Lenox, will include a

NICOLE HENRIOT

program of Handel and Haydn performed by a chamber orchestra of members of the Symphony with Music Director Charles Munch on the podium, Friday evening, July 23, in the Hall; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the full Boston Symphony with Jean Morel as guest conductor and Nicole Henriot as piano soloist, Saturday evening, July 24, in the Music Shed; and the Orchestra, Mr. Munch conducting, with William Primrose as viola soloist, in a program of Berloz and Toch, Sunday afternoon, July 25, in the Shed.

A Tanglewood premiere will be the Haydn "Nelson" Mass in D Minor, No. 3, with soloists and the Festival Chorus from students of Department II (Choral) and Department IV (Opera) of the Berkshire Music Center assisting. The Symphony No. 2 of Austrian - American composer Ernst Toch, guest teacher of composition this summer at Tanglewood, which Charles Munch introduced to the U. S. in Boston and New York with the Boston Symphony in the 1952-1953 season, will also be performed for the first time at Tanglewood; it will be dedicated to Albert Schweitzer.

Nicole Henriot played last at Tanglewood in 1952, and William Primrose was an instructor in the chamber music department of the Berkshire Music Center in 1947.

The first of two Saturday afternoon organ recitals by E. Power Biggs will be given in the Music Shed at 3 p. m., July 24.

NEW YORK, N. Y.
SUNDAY NEWS

JUL 25 1954

TRIP TIP

Music lovers have three weekends left to take in the famed Boston Symphony's concerts at the Berkshire Festival at Tanglewood, Lenox, Mass. Those who would like to go to the Festival and return the same day can take a special package train trip, while weekend excursionists are offered all-exense-but-meals bus tours.

The train trip, to be operated next Sunday and on Aug. 8 and 15, costs $6.75 per person, including taxes and admission to the concert. Departure from New York is at 8:20 A. M., with return slated for 11:30 P. M. The bus tours, pegged at $19.95, plus tax, will leave here Saturdays at 9 A. M. through Aug. 14, returning on Sunday evenings. This trip includes overnight hotel accommodations, all transportation, sightseeing at Saratoga Springs and admission to two concerts.

THE NEWS Travel Bureau, 224 E. 42d St., New York 17, N. Y., has brochures available describing both trips. They may be had by visiting, writing or calling the Bureau (MU 2-1234).

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Around the Town: Times-Union (Albany) July 23

Crane Inn Draws Many Patrons of Tanglewood

By EDGAR S. VAN OLINDA

The extended season of the Boston Symphony Orchestra at Tanglewood this summer—six weekend concerts in the big shed as against three last year—has put an almost prohibitive curtailment on the dining and over-night accommodations in the entire Berkshire Area. Many music lovers from Boston and New York drive to Tanglewood, but unless they have reservations, find it difficult to obtain lodgings and food in the over-crowded hotels, motels, inns and private homes.

However, we discovered one delightful place on the main street of the beautiful village of Dalton, Mass, which is only four miles from the city of Pittsfield. It bears the important name (important in the paper-making industry) of the Crane Inn. It was formerly the Irving House, now entirely restored to its early America heritage by the family whose name it bears. And Albanians will receive the same warmth of greeting as that which was chiseled in the mantel-piece of Keeler's Broadway Hotel which read:

"Whoe'er has travelled this world's dull round; whe'er his stages may have been, may sigh to think he yet has found his warmest welcome at an inn."

DONEGAN IS HOST

And the man who best exemplifies that traditional hospitality is the manager, John E. Donegan, formerly the resident manager of the Ten Eyck Hotel in 1952 and 1953. As is to be expected, one will meet a lot of his friends and neighbors in the charming parlor of rane Inn, or in one of the several dining rooms and the unique cocktail lounge. Ad hoverig over each of the tables is the genial host, John Donegan. Or if he happens to be away at the moment, his function as greeter is easily taken over by his efficient secretary and hostess, Dorothy Murray.

It was our privilege to be taken on "a personally conducted tour" of the rooms on the second and third floors by Mrs. Murray, each done over by an interior decorator at the time the hotel was newly rebuilt last year, within and without.

DELIGHTFUL SPOT

The main dining room, overlooking the elm-shaded street is a delightful spot in which to shed the cares of the world, discuss the past and future programs of the nearby American capital of music at Tanglewood, or just enjoy the delicious food on the extensive menu, either before or after the concerts. One is never afraid to look at the figures in the right-hand corner of the carte de jour.

Nearby is the Crane Museum, housed in Crane and Co.'s Old Stone Mill, built in 1844., and opened as a museum in 1930. In wall and floor cases are exhibits which trace the history of American paper making from Revolutionary days to the all-rag papers used for currency, bonds and stock certificates today. And boniface Donegan tells us that if we think the Berkshires are beautiful now, we should come over in October when the trees take on their gorgeous fall coloring.

SPRINGFIELD, MASS. REPUBLICAN
JUL 18 1954

Time Out for Some Conversation

Time out for conversation, at the Corner House, Lenox, as Boston Symphony members gather for a post-concert confab. Left to right: Concert master Richard Burgin, violinist George Zazofsky, who will solo with the Zimbler Sinfonietta on Wednesday, July 21; oboist Ralph Gomberg, and cellists Joseph Zimbler and Martin Hoherman.

Record Audience Cheers Tanglewood Concerts

Times-Union July 20

By EDGAR S. VAN OLINDA

A very vital and harmonious France was represented by the week-end concerts of the Boston Symphony Orchestra at Tanglewood, with two conductors, steeped in the Gallic traditions, taking over the podium. Saturday night, Pierre Monteux was the guest director and Sunday afternoon, Charles Munch, the regular baton-wielder. A record audience was in attendance for both performances.

Saturday night's program included works by Debussy and Cesar Franck, with the D-Minor Symphony by Franck being the piece de resistance. As was to be expected, Mr. Monteux gave a spirited and thoroughly musicianly reading of colorful score. Vera Franceschi, a young American of French extraction, gave an electrifying performance of the Franck tone poem, "Les Djinns," with the orchestra.

MUNCH CONDUCTS

Sunday afternoon's program was highlighted by a portion of Debussy's "Iberia," and the "Fantastic Symphony" by Berlioz, the latter in honor of the 150th anniversary of the birth of the French composer. Mr. Munch was the conductor of this monumental program. As Franck, Debussy and Berlioz call upon every resourct of the modern orchestra, needless to say, the music raised the audience to a very high peak of enthusiasm.

The American composer, Aaron Copland, was represented by his piano concerto masterfully played by the young American virtuoso, Leo Smit. Mr. Copland has written a score which is unusually difficult for instrumentalists and soloist alike. There is an American strain of modern music running through the concerto with just a suggestion of Gershwin's "Porgy and Bess" in the middle section.

RATHER DISTURBING

For lovers of the "Three Bs," the work was rather disturbing in its unorthodox treatment of rhythm and harmony. However, the younger element in the audience cheered the work and its performers. Following the bombastic conclusion, Conductor Munch and Composer Copland were enthusiastically recalled for a musical monstrosity which appealed more to the technical skill required than to the strict definition of music, per se. As Mr. Copland is a member of the Tanglewood teaching staff, its inclusion might have musical political implications.

Music lovers are enjoying the Berkshire Festival at Tanglewood which is attracting a larger-than-ever audience due to the increased number of ... concerts in the Big Shed. On Saturday, July 31 Charles Mu... will direct the Boston Symphony in a dramatic symphony "Ro... and Juliet," with the Festival Chorus of the Berkshire Music Center. Sunday afternoon Richard Burgin will be the conductor.

For the ... time in the great Tanglewood Music Shed the Boston Pops Orche... with Arthur Fiedler celebrating his 25th year as conductor will ... form in the "Tanglewood on Parade" program on August 13, ... which is conducted each year for the Boston Symphony Officers Sch... of Music. Festivities from 6 p.m. until 11 p.m. include demonstrations by every department of the school. A lawn supper, the evening concert and dancing on the lawn are included.

Monteux Leads Program Of Franck and Debussy

Knickerbocker News July 19, 1954

The Berkshire Festvial concert Saturday night had all the ingredients for a successful evening, a great orchestra playing under an old favorite as conductor, his program of French music well balanced with two favorite compositions and two less familiar works by two of the best known composers and a pretty, young pianist making her local debut in a captivating performance.

All of these and more combined to produce the obvious satisfaction of the Tanglewood audience shown by the warm response to the soloist and the welcome for Pierre Monteux in his first appearance this season as guest conductor.

As always, Monteux proceeded in his precise manner with economy of physical demonstration in producing keen, energetic and forceful results. The Boston Symphony Orchestra was in superb accord, responding willingly to the musical requirements of a revered artist.

The program offered an interesting study of styles, since it alternated Debussy and Franck. Monteux opened with two excepts from Debussy's incidental music for the mystery play of Gabriele d'Annunzio, "Le Martyre de Saint-Sebastien."

Next he presented Vera Franceschi, flawless San Francisco pianist, in the seldom-heard "Les Djinns," symphonic poem for piano and orchestra by Cesar Franck. Miss Franceschi firmly asserts her artistry in a positive, graceful style. The free improvisatory manner of the slower section, an impassioned prayer, revealed her deep sense of expression. The composition is hardly a grateful vehicle for an artist, however. The one rather brief continuous movement uses the familiar growing melodic concept of Franck and the contrapuntal devices so characteristic of all his music.

As a musical experiment vaguely following the inspiration and form of Victor Hugo's poem, one could well understand why the composition has not achieved the importance of the "exercise in declamation" of the original model, "genies" notwithstanding.

Returning to Debussy with a powerful reading of "La Mer," Monteux maintained a shimmering luster in the sway of the first two movements that contributed by deliberate anticipation to the excitement and terrific climax of the finale, the Dialogue of the Wind and Sea. This obviously was the moment awaited by the capacity audience.

After intermission Monteux presented his famed interpretation of the great Franck "Symphony in D Minor." His treatment of every detail brought beautiful balance with fluidity of tempi, calm and vigorous moods, responsive performance by the orchestra. The old master richly deserved the ovation that followed.—C.F.S.

From Clipping in Town
PAWTUCKET, R. I.
TIMES
JUL 15 1954

Miss Florence M. McIntosh of Hanover, Conn., was the guest this past week end of Miss Beatrice Whatmough of 231 Central avenue.

Miss Shirley Wilkinson of 282 Smithfield avenue, will leave Sunday for Lenox, Mass., where she will be a student at the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in conjunction with the Berkshire Music Festival. The festival will continue through Aug. 15 at Tanglewood, in Lenox. Miss Wilkinson, the daughter of Mr. and Mrs. Vernon Wilkinson, is a senior at Pembroke College.

The Roving Reporter: Times-Union

Schenectady Youth Wins Acclaim as GI Musician

By TIP ROSEBERRY July 20

Music doesn't run in the family. But almost as soon as he could talk, Kenneth Schermerhorn, of Schenectady, was insisting: "I'm going to be a trumpet player."

He coaxed for a trumpet until, when he was eight, his mother gave him one and he began taking lessons—to the distress of some neighbors.

He got hold of an old baton, too, and used to wave it about.

Kenneth Schermerhorn is now only 24, but has won overnight acclaim as a symphonic conductor. A story about him is in the current issue of Time, with a picture captioned "The Sergeant gives the orders."

The Schenectady kid has won even the fervent applause of a snooty audience in Salzburg, the Austrian music center, as conductor of the three-year-old Seventh Army Symphony Orchestra. That 65-piece longhair orchestra of GIs is on a tour of Europe with "its morale the highest and its playing the best ever." The Time critic says its Salzburg performance "compared favorably with good European orchestras."

WORKED HIS WAY

A graduate of Mont Pleasant High School in 1947, Kenneth partly worked his way, partly was helped through the New England Conservatory by his widowed mother,, Mrs. Charlotte Schermerhorn, and his sister, Miss Lenore Schermerhorn, of 914 Hazelwood Ave., in the Bellevue district of Schenectady. The sister is a typist for GE.

The boy took lessons with Joseph Mirate, the late William Trembley, and then Willard Musser, who was director of music at Mont Pleasant High where Kenneth was an eager student, playing in the school band and orchestra. He had begun playing with dance-bands at the age of 13, and with the Schenectady Symphony Orchestra at 16.

He went on to the New England Conservatory, graduating with honors in 1950. He spent a Summer at the Berkshire Music Festival, played in a couple of Tanglewood concerts with the Boston Symphony under Koussevitzky. Then he took a chair with the Kansas City Philharmonic, whence he was drafted.

MUSICAL ARMY CAREER

Kenneth's Army career has been mostly musical. He won duty with the West Point Band. But band-music didn't satisfy him. He applied for overseas duty and was sent to Germany, biding his time until he could get into the Seventh Army Orchestra.

"I have won," he cabled his mother last Mother's Day, and signed it "Maestro."

Kenneth has lifted the orchestra out of mediocrity so that it is winning prestige for the Army in Europe. When a friend gets out of the Army next year. His mother doesn't know if he intends to go on with a career in conducting, but half-expects him to stay in Europe for a period of study. Kenneth phoned his mother about the Time article, "I was really floating in air," she says.

THE JEWISH ADVOCATE, THURSDAY, JULY 29, 1954

MUSIC IN REVIEW

By GERALD A. BERLIN

(Editor's Note:—This week's column is by Mr. Carl Thorp, pianist, composer and teacher, who resides in Newport. Mr. Thorp has contributed music criticism to this paper on other occasions.)

Last Friday Mr. Munch arranged a nutricious evening of very serious music for an audience that slightly exceeded the capacity of the small Tneater-Concert Hall. Handel's Sixth Concerto Grosso opened the program wherein Mr. Munch brought forth some perfectly magnificent string playing from his players and the Largo E piano movement was one of those rare moments in the life of music listening. Haydn's Military Symphony then followed; it proved to be a stirring prelude to the major work of the evening, namely the D Minor Mass of Haydn.

How Haydn was able to compose his third Mass with Lady Hamilton humming the vocal parts in his ears and a vast staff of servants popping in and out of doors of the Easterhazy Estate is a mystery which defies scrutiny. A mystery to only us, however, for he was most able to do so Hugh Ross unfolded the work with loving hands and it was a joy to hear the open-vowel Latin so strongly associated with this conductor. Beatrice Krebs, contralto, and the tenor, Marvin Worden, were well received and assisted by some superb singing by Thomas Stewart, bass, and Naomi Farr, soprano, in the Qui Tollis. The chorus, itself a ductile one, warmed to their gifted security under the direction of Mr. Ross.

Saturday's feast was shared by an enthusiastic audience, eager to hear Prokofieff, Strauss and the Elgar Variations. They were rewarded in tanto. No Tyro is Jean Morel who gave an impassioned reading of the lupine of Prokofieff's symphonies, the Sixth. The harmonies and textures are extremely complex but the three movements of this great work came to a brilliant unfolding under this gifted conductor's baton. The same can be said for the only slightly less irridescent score of the Strauss tone poem "Don Juan." The vast audience was untiring in calling back to the platform and claiming Jean Morel for the evening.

Strangely enough the E Flat Liszt Concerto was juxtaposed between the Prokofieff and the Strauss. How any conductor can place a Liszt concerto on a program and justify his musical conscience has always baffled me. But then I baffle easily. Mlle. Nicole Henriot, however, brought such freshness to the piece that it was a pity the triangle, a signal of the close, was already upon us. Generally I was in haste for the business to come to an end but not so with Mlle. Henriot whose ingratiating and engaging performance will live long in the minds of her listeners. I think the old Abbe Liszt too, would have beamed with pleasure.

The enigmatic Enigma Variations brought Mr. Morel back to the platform in full charge. A place the audience was well disposed to reserve for him, and it was thus the evening came to a close.

"Beaucoup de bruit pour rien" turns out roughly (and not too roughly at that) "much ado about nothing," upon which Berlioz based his overture called "Beatrice et Benedict" which began the Sunday concert, with Mr. Munch happily in charge of this magical work. It would be amusing to hear the Berlioz score for this comedy but we are not destined to do that. Comedy or drama, here is one composer who gives very little opportunity for idleness or repose to any desk in the orchestra. The bracing score came off with such deftness and alacrity that it left the audience fairly breathless.

William Primose then took his place on the platform with his viola and we prepared for some perfectly magnificent playing. In no way did he disappoint us. Supported by Mr. Munch and the great body of the Boston Orchestra, "Harold in Italy" became one of the great musical experiences of this audience's lifetme. One cannot say they are unlikely to hear a finer performance but for the present they have much to be grateful for in Sunday afternoon's concert.

The second Symphony of Ernest Toch, dedicated to Albert Schweitzer, summoned the brio of an orchestra that evidences the most disquieting originality and most especially in the second movement, "very shadowy, skimming." But disquieting originality was once said of Berlioz.

I only wish we could have heard the works played again for there are so many persistent and running figures which embroider the intense and rhapsodical character of the whole.

Indeed it was a full afternoon of perfectly gorgeous sound and pattern.

y, July 28, 1954

Conductor Arthur Fiedler of the Boston Pops Orchestra; Brenda Lewis, soprano, and Thomas Schippers, left to right. They will participate in the gala "Tanglewood on Parade," annual Center benefit, Aug. 13. This will marke the "Pops" first appearance in Tanglewood, sharing a Boston Symphony Concert led by Schippers, with Miss Lewis as soloist.

46 July 29 SYRACUSE HERALD-JOURNAL, Thursday

Gus Manos

SCENE FROM "The Tender Land," newly revised by Composer Aaron Copland to be sung in "Tanglewood," Lenox, Mass next Monday and Tuesday nights, in the Theater-Concert Hall by students in the Berkshire Music Center Opera department. Principals include Malcolm Bernstein, Mary MacKenzie and the younger folk Eve Rubin and Rosemary Carlos.

Among Syracusans studying in Tanglewood this summer, enrolled in Berkshire Music Center are Soprano Victoria R. Gorcoff, an active member of Civic Morning Musicals, Inc. and Miss Jane Snyder, 816 Maryland av. Miss Snyder, who teaches in Liverpool, was graduated from Wheelock School, Boston. Both young women sing in small choruses in "Tanglewood."

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HE NEW YORK TIMES, THURSDAY, JULY 29,

WORLD PREMIERE FOR BLOCH WORK

Griller Group Plays String Quartet No. 4 in Concert at Berkshire Festival

By OLIN DOWNES

Special to The New York Times.

LENOX, Mass., July 28—Ernest Bloch's String Quartet No. 4 composed last March had its world premiére at the Chamber Music Concert, the thirteenth of the Berkshire Festival, given this evening by the Griller Quartet in the Theatre Concert Hall.

As might be expected from Bloch's previous works in the form, especially the second and third quartets, which have been written in the course of the last seven years, this last is a highly individual and imaginatively free expression, yet, also one of a powerful unity and concentration of ideas.

Its principal themes are few. One, which receives many transformations, is a theme that Bloch discovered in a book of primitive melodies years ago, which persists in different movements and is varied in ways that are of rhythmic as well as linear interest. Harmonically the writing is polytonal, yet the sensation is of a very definite harmonic scheme. And the scheme, one that is solely and characteristically Bloch's.

The moods are introspective and range from those of a chip of the furious Bloch of old to the mystical communions of his later years. There is indeed a curious combination of the old earthiness and gusto and the later inwardness and serenity that seem to have evolved within this passionate artist with the passing of the decades.

The last movement is in part a summation of the developments that preceded it. But it will take considerably more than one hearing to grasp all the inner structural relations of this work. It is clear now that underneath apparently rhapsodic expression there is the hand of a tonal logician and master of his craft.

The Grillers have been Bloch's especial exponent in the chamber music genre through this last decade. They played him, so far as one might know at an initial hearing of the work, with sensitive nuance and proverbial understanding of his thought.

This work of Bloch's as enclosed within two classical quartets by Mozart ("The Hunt") and the Beethoven Quartet in G Major of that splendid early set of Opus 18. For the playing of the slow movement of Mozart alone the playing would have been volable. But the concert was an honor to the players throughout. Mozart and Beethoven, as well as Bloch, received long applause.

WORK HAS U. S. DEBUT: Ernest Bloch, whose String Quartet No. 4 had its first U. S. performance last night at the Berkshire Festival.

Lukas Foss Given Commission

STOCKBRIDGE, July 31—Lukas Foss, Tanglewood composer, conductor and pianist, has agreed to a commission of $1500 from the Stockbridge Bowl Association to write a composition on the theme, "I will lift mine eyes up into the hills."

The Biblical citation appears on the plaques awarded by the association in contests designed to encourage preservation of the beauty of the bowl area.

According to Nathan G. Horwitt, events chairman for the association, the commission will be raised in part by a concert scheduled Saturday on the grounds at Wheatleigh, an estate overlooking the bowl. Among the artists scheduled to give informal performances are; composer-pianist Aaron Copland, jazz pianist Joseph Bushkin, baritone Mac Morgan, soprano Theresa Green and violinist Ruth Posselt.

* * *

Vacationing in the Berkshires had a distinctly international flavor last week as 50 members of the United Nations secretariat frolicked at picnics, sports and concerts as guests of the Workshop for World Understanding in Pittsfield, The trip, the fifth annual, included visits to private homes and farms, concerts at Tanglewood and a picnic at Pontoosuc Lake. The visitors represented 21 different lands and were mostly "white-collar" U. N. employees.

Her-Trib Thurs July 29/54

Lenox Premiere For Bloch Quartet

LENOX, Mass., July 28.—The first American performance of Ernst Bloch's Fourth Quartet was the middle third of the program played by the Griller Quartet tonight in the theater-concert hall at Tanglewood. They had played it for the first time anywhere on July 18, in Wigmore Hall in London.

The Grillers have had the honor of introducing Bloch's previous two quarters and thus it was only natural that he should rely on them to introduce this latest one, finished in November and dedicated to his English friend, Ernest Chapman.

This new quartet is distinguished by a quiet, calm and reposeful mood. Its texture is lighter than in the previous ones yet it has terrific vitality without retaining the barbaric ingredients once associated with his chamber music. Even the

Variety Keynotes 1954 Tanglewood Concerts

By EDGAR S. VAN OLINDA

Variety seems to be the keynote of the 1954 series of concerts by the Boston Symphony Orchestra at Tanglewood with Berlioz coming into his own in honor of his 150th birthday. Guest conductors seem to emerge from behind every fine elm tree on the spacious lawns on the property of the orchestra and the school. Pierre moments but for this reviewer, Charles Munch, the regular conductor, seems to have that dynamic personality which places the music under his direction on a high and exciting plane, not always attained by his coadjutors.

Saturday night's program was conducted by Jean Morel and proved to be one of the outstanding events so far this season. Prouofieff was represented by his Sixth Symphony and Liszt by his E-Flat piano concerto, admirably played by the distinguished French piano virtuoso, Nicole Henroit. The final panel was the playing of Sir Edward Elgar's interesting and provocative "Enigma" variations, coupled with the colorful "Don Juan" tone poem by Richard Strauss.

SUNDAY CONCERT

Sunday afternoon's concert brought the world's greatest viola player, William Primrose, in his well known performance of Berlioz's travelogue, "Harold in Italy." He invested the work with warmth, a preat variety of tone color, vibrant tone and human sentiment.

Ernest Toch's Second Symphony ,with the composer in the audience and called to the podium at the conclusion of the work, was more a demonstration of the possibilities of a modern orchestra than a piece of music destined for immortality. Mr. Munch brought out every nuance, mood, accent of the work which, in the last analysis could be labeled: "Bombastic." Mr. Toch had a few weak moments when he allowed a melody to seep forth, but for this reviewer, we prefer less provocative music — something that leaves a good taste in the mouth at the conclusion. However, it appealed tremendously to the younger element of the audience as the enthusiastic applause made apparent. There was less demonstration from the staid, old New England box holders who were brougnt up on Bach, Beethoven and Brahms.

Boston Herald 54 July 31

Berlioz "Romeo" at Tanglewood Tonight

Continuing the celebration of the 150th anniversary season of the birth of Hector Berlioz, Music Director Charles Munch will conduct the Boston Symphony Orchestra, soloists and Festival Chorus of students in the composer's dramatic symphony "Romeo and Juliet" tonight at 8:30 p.m. in the Music Shed, Tanglewood, Lenox, Mass.

Broken String Fails To Halt Violinist

August 2 Waterbury

(Special To The American)

Lenox, Mass., Aug. 2—Sudden, intense drama burst through the confines of the formal score Sunday afternoon at Tanglewood when soloist Ruth Posselt's stirring rendition of Khatchaturian's "Concerto for Violin and Orchestra" was momentarily interrupted by the snap of her violin's E string halfway through the physically exactly first movement of this lyrical and rhythmic master work.

A shocked audience of 8,225 audibly gasped almost as one person as Miss Posselt, with professional control, turned immediatey to the violin section of the accompanying Boston Symphony and accepted the offer of a substitute instrument. Within seconds she tuned the Stradivarius, took a perfectly-timed cue from her husband, Conductor Richard Burgin, and resumed playing as if nothing had occurred.

After a short respite off-stage following the end of the first movement, Miss Posselt returned with her own instrument, to deliver an immensely moving interpretation of the richly-emotional Andante and vivid, dynamic Allegro Vivace. A genuinely appreciative, sustained ovation greeted the conclusion of her magnificent performance.

Sunday's audience at the Berkshire Festival was very nearly overwhelmed by powerful, intense emotions by the time the full concert was over. For in the second half, Conductor Burgin led an inspired Boston Symphony through Sibelius's pulsating, fiery Symphony No. 2 in D Major. This tremendous masterpiece climbed gradually to its truly splendid climax, leaving the assembled throng with a sense of excitement wonderfully contrasted with the balmy breezes drifting over the suddenly quiet festival grounds.

Completing an extraordinarily well-balanced program was a beautiful, wistful performance of Ralph Vaughan Williams's "Fantasia on a Theme by Thomas Tallis" and a festive, reminiscent celebration of youthful play on city streets, "American Festival Overture," by William Howard Schuman.

MDA

[245]

JULY 29, 1954 Hartford TIMES

Bloch Quartet Makes Debut in Program at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — The near capacity crowds which assemble on Wednesdays in the Theater-Concert Hall at Tanglewood attest to an eager and enthusiastic devotion to chamber music. The specific attractions last night were the world-famous Griller Quartet from England and the U. S. premiere of Ernest Bloch's Quartet No. 4.

Each of the celebrated string quartets has its defining characteristic or characteristics and the Griller group for us is most distinguishable for its homogeneity of sound, its tonal balance. It was merely the case of four old friends, temperamentally attuned, who were discoursing together with mellowness and perfect understanding.

* * *

TO EXEMPLIFY this instrumental unit there was the Mozart "Hunt" Quartet (K. 458), which was a model of aristocratic grace and tender warmth in the hands of these expert ensemblists. We will find it difficult indeed to erase the memory of an Adagio so exquisite in all its details as the one they offered. Such perfection is worth 150 miles of travel.

In programming the new Bloch quartet directly afterward, the risk was tremendous. But it was in good, reliable company, for the Griller has premiered all of Mr. Bloch's quartets except the First and that practically guarantees sympathetic treatment.

The composer has never employed modernistic devices for themselves and the predominant note in this astringent work is a feeling of intense emotionalism. Its mood is sadly reflective, almost lugubrious, lightened by episodes of vigorous animation.

* * *

THE DISSONANCE is never strident or thick-textured and there seems to be no discernible Hebraic influence here. What is always apparent is a series of conflicts, which are even reflected in the markings for the separate movements: "Tranquillo - Allegro energico - Tranquillo," "Presto - Moderato-Presto," etc. All is resolved, however, in a mood serenity at the conclusion.

Beethoven, as represented in his Opus 18, No. 2 Quartet, could hardly be expected to cap the sonoral climax of Bloch, but it was pleasant to once again hear this youthful effort with its forward-looking Adagio and its somewhat derivative opening Allegro. The Griller ensemble infused it with masculinity and vigor.

Public Events

Tonight

8:30—Concert by chamber orchestra, with Charles Munch, conducting, and Doriot Anthony, soloist. Theater-concert hall. Tanglewood, Lenox.

KANSAS BARN DANCE is about to be rehearsed on the lawn at Tanglewood as these students prepare for Aaron Copland's first full-length opera, "The Tender Land," which will be given by the opera department of the Berkshire Music Center Monday and Tuesday evenings at the theater-concert hall. In the foreground going over the score are, left to right, Frederic Cohen, head of the opera department; Mr. Copland, and Frederic Waldman, who will conduct the student orchestra at the performances. Manos

BSO Flutist Soloist Tonight In Ibert Concerto Premiere

July 30

DORIOT ANTHONY

TANGLEWOOD—Doriot Anthony, principal flutist of the Boston Symphony Orchestra, makes her second appearance at the 1954 Berkshire Festival as soloist tonight at 8:30 when she will be heard with the BSO Chamber orchestra, playing the Tanglewood premiere of the Flute Concerto by Jacques Ibert. The concert will be in the theater-concert hall. Earlier this season, Miss Anthony was a soloist in the program of Bach Brandenburg Concertos.

Charles Munch will conduct tonight's program by the chamber orchestra of BSO players in the flute concerto; Roussel's "The Spider's Feast"; Mozart's "Serenade for Eight Winds," all new to Tanglewood and also Mozart's "Paris" Symphony.

On Music Center Faculty

Miss Anthony, who joined the Boston Symphony in the autumn of 1952, was born in Streator, Ill. Her first teacher was her mother, a professional flutist. Her training continued at the Eastman School of Music where she studied with Joseph Mariano and later with William Kincaid. She played in the National Symphony Orchestra in Washington, D.C., for two years before joining the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. While in California, Miss Anthony devoted much of her time to chamber music, participating in many first performances of contemporary works. In addition to her work with the Boston Symphony and chamber music, Miss Anthony is a faculty member of the Berkshire Music Center.

Ibert's Flute Concerto, which will have its first Tanglewood performance tonight was played by Miss Anthony with the Boston Symphony Orchestra last season in Boston and New York. Winner of the Prix de Rome in 1919 and director of the French Academy at Rome in 1937, Ibert visited the U.S. in 1950 to teach composition at the Berkshire Music Center in association with Aaron Copland. His opera "Le Roi d'Yvetot" was the major production of Tanglewood's opera department that season and in 1953 the Center produced his one-act opera, "Angélique."

The Boston Symphony soloists in the "Serenade for Eight Winds" are Ralph Gomberg, Louis Speyer, oboes; Gino Cioffi, Manuel Valerio, clarinets; James Stagliano, Harry Shapiro, French horns; Sherman Walt, Ernst Panenka, bassoons.

In case of rain the concert will be held in the Music Shed.

Tanglewood Singer At St. Stephen's

Theresa Green, concert singer who is appearing at Tanglewood this summer, will sing at the 10 a.m. worship service in St. Stephen's Episcopal Church Sunday morning.

A native of Baltimore, Md., Miss Green studied at the Curtis School of Music in Philadelphia. She is a three-time winner of the Arthur Godfrey award and made her Town Hall debut in 1950. In 1953-1954, Miss Green made a nationwide concert tour singing 60 concerts.

At Tanglewood this summer, she will sing in the "Bach Cantata" and Mozart's opera, "Idomenia." On Sunday she will sing: "Bist Du Bei Mir," and "My Heart Ever Faithful" both by Bach.

'Carnival' Nets $55 for Tanglewood Scholarship Fund

The Tanglewood scholarship fund is $55 richer thanks to efforts of 12-year-old Michael G. Miller and his assistants, Gary W. Tucker and Norman C. McClintock, who staged the Williams Street carnival yesterday.

More than 150 children attended, many in bathing suits because of the extreme heat. The merry-go-round, made from a wagon wheel and powered by elbow grease, proved the most popular attraction. The pony rides, which ranked second in popularity, came to an abrupt halt for a while when Buttons, the neighbor's pony, lost patience, kicked up his heels and ran for home. Virginia Fischer, 11, was kept busy reading palms in the fortune telling tent.

Mrs. Fenton McClintock, 149 Egremont Ave., won the 16mm. camera awarded as door prize.

City Edition

Stockbridge Bowl Assn. Benefit Slated at Wheatleigh Aug. 5

Mac Morgan Named Master of Ceremonies; Tanglewood Artists and Joe Bushkin, Jazz Pianist and Trumpeter, To Appear

TANGLEWOOD—The second annual informal outdoor concert for members of the Stockbridge Bowl Assn., of which Mrs. John H. P. Gould is president, will be held Thursday, Aug. 5, at 3 p.m. on the lawns and terraced porch of Wheatleigh, the dormitory for male students of the Berkshire Music Center.

Donating Services

Celebrated Tanglewood personalities who make their homes on or near the Bowl will donate their services for the Bowl Assn's aim to raise money to maintain and improve the natural beauties of Lake Mah-Kee-Nac, otherwise known as Stockbridge Bowl.

Concert basso Mac Morgan, of Stockbridge, the master of ceremonies, will sing a group of folk songs by Aaron Copland, with the composer at the piano; and also "A Quiet Girl" from Leonard Bernstein's Broadway musical, "Wonderful Town."

Violinist Ruth Posselt, a member of the Tanglewood music school's chamber music faculty, will play selections, accompanied by Ralph Berkowitz, dean of the Berkshire Music Center.

Joe Bushkin, the celebrated jazz pianist and trumpeter, who is spending the summer at Richmond while he is a composition student of Lukas Foss at the Tanglewood music school, will play his own works. Soprano Theresa Green, a professional concert singer studying opera dramatics at Tanglewood, will be accompanied in a group of songs by Emanuel Balaban, a coach in the opera department. Leo Van Witsen, head of costumes and make-up of the opera department, will give a make-up demonstration.

Retiring President Nathan George Horwitt, of Stockbridge, who has arranged the program, announces the event will be in the nature of a party, "brief, intimate and delightful."

The concert has an important aim: To raise money towards a $1,500 commission to composer Lukas Foss, of the Berkshire Music Center's faculty, to provide a musical setting for the 121st Psalm, "I Will Lift Up Mine Eyes Unto the Hills." The Biblical citation will be engraved on the Stockbridge Bowl Assn.'s plaques, including those to be presented to the recent winners of the "House Beautiful" contest conducted among Stockbridge Bowl cottagers. It is hoped Mr. Foss' oratorio setting to the hymn, which the composer will have ready by the summer of 1955, may have a Tanglewood premiere.

Tickets for members at half price and full price to non-members are on sale at the Lenox Library and at the Whitestone Photo Studio in Lenox.

4 Concerts Scheduled At Tanglewood

The fifth week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., will first offer a program of chamber music by Haydn, Hindemith and Ravel played by the Kroll String Quartet, on Wednesday evening (August 4) in the Treatre-Concert Hall. A program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Lukas Foss as guest conductor and Seymour Kipkin as piano soloist, will follow, on Friday evening in the Theater-Concert Hall.

An all-Berlioz program by the full 104-piece Boston Symphony Orchestra, Charles Munch, music director, conducting, including Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, is scheduled for Saturday evening, Aug. 7, in the Music Shed and the Boston Symphony Orchestra, will offer a program of Gluck, Beethoven and Brahms, Sunday afternoon, Aug. 8 in the Music Shed, Mr. Munch conducting, Zino Francescatti violin soloist.

Violinist Not Fazed As String Pops

(Special to The Republican)

Lenox, Mass., Aug. 2—Sudden, intense drama burst through the confines of the formal score Sunday afternoon at Tanglewood when soloist Ruth Posselt's stirring rendition of Khatchaturian's "Concerto for Violin and Orchestra" was momentarily interrupted by the snap of her violin's E string halfway through the physically exacting first movement of this lyrical and rhythmic master work.

A shocked audience of 6,239 audibly gasped almost as one person as Miss Posselt, with professional control, turned immediately to the violin section of the accompanying Boston Symphony and accepted the offer of a substitute instrument. Within seconds she turned the Stradivarius, took a perfectly-timed cue from her husband, Conductor Richard Burgin, and resumer playing as if nothing had occurred.

MDA

The Eagle Saturday Features

Tanglewood: The $100,000 Storm

By John G. W. Mahanna

This third in a series of four articles on the early history of the Berkshire Symphonic Festival Inc., by The Eagle's county editor, reveals the trials and tribulations experienced by the two boards of the Festival and Boston Symphony Orchestra before a tentative agreement was reached on the policies to be followed at Tanglewood.

AFTER STRUGGLING for two years to bring outdoor symphony concerts to the Berkshires, the Berkshire Symphonic Festival finally went out of the red and into the black in 1936 when 15,000 music lovers turned up at Holmwood for the weekend series of programs by the Boston Symphony Orchestra, with Dr. Serge Koussevitzky conducting. The three concerts at Mrs. Margaret Emerson's estate on Route 7, between Lenox and Stockbridge, resulted in receipts of $21,194.42 and expenses of $18,259. The net profit was $2,934.75.

* * *

ENCOURAGED with the financial success of the 1936 venture, the Festival officials began to realize their out-of-door concert plan was fast growing from a local undertaking to an artistic event of international importance.

While attempting to broaden the plans for the future development of the Festival idea, the Festival board members and trustees of the Boston Symphony Orchestra exchanged many views on the proposal for the next season.

* * *

COGNIZANT of the great drawing power of the BSO with its famed conductor Dr. Koussevitzky, the executive committee of the Festival five days after the 1936 series ended authorized Miss Gertrude Robinson Smith, the president, John C. Lynch, treasurer, and George W. Edman, clerk of the board, to open negotiations with the BSO to return for another season.

Dr. Koussevitzky had agreed to direct the Boston Symphony in a tent the first year of the

groups or organizations, at times when it was not needed by the Festival. Payments of rent for the use of the shed would be made to the Berkshire Symphonic Festival Inc.

* * *

THE FESTIVAL board voted that if the $100,000 wasn't forthcoming by Nov. 1, 1936, the Festival wouldn't attempt to continue in 1937 unless Dr. Koussevitzky would conduct the concerts another year under the same conditions—in a tent—and that efforts be carried on for a permanent shed in time for the 1938 Festival.

Berkshire businessmen and civic leaders into whose lap this problem was dropped were: Richard H. Gamwell, Donald B. Miller, William A. Whittlesey, Simon England, Jay C. Rosenfeld, Gardner S. Morse, C. Kenneth Fuller, George W. Edman and Lawrence K. Miller of Pittsfield; Henry Dwight, John C. Lynch and Mrs. Charles C. Griswold of Stockbridge; Robert K. Wheeler and John B. Hull Jr. of Great Barrington; Lester Roberts and Mrs. Carlos M. deHeredia of Lenox; Edward S. Rogers, Norvill H. Busey Jr. and Roland Packard of Lee; Philip Marshall Brown of Williamstown and Atty. Milton B. Warner, counsel for the corporation.

* * *

FROM THIS group, a committee of 16 was formed to study the proposal and report before the Nov. 1 deadline. The 16 held several meetings and finally

THE GIFT of Tanglewood to Dr. Koussevitzky and the BSO included the Tappan mansion, overlooking Stockbridge Bowl.

'IT IS HOT,' said Dr. Koussevitzky to the Tanglewood audience one humid afternoon in 1937 when he and his BSO musicians removed their coats in the middle of a program.

TRAFFIC JAMS over Route 183 (West St.) in Lenox were common occurrences the first year concerts were held at Tanglewood.

38 patrons and 356 members through October of 1936. Much more was needed to keep the

way, the Festival workers went ahead with the 1937 plan, enlisting new members and patrons, each of whom was notified by letter that "in the event the 1937 Festival is not to be held, all paid subscriptions will be returned in full."

* * *

OLIN DOWNES, the widely ... music critic of the New ...

reasonable amount.

2. A building committee found that estimated cost of a steel building seating 5,000 would be approximately $60,000 without grading or a floor.

3. A finance committee found in a preliminary canvass that no more than $25,000 could be raised from commercial interests alone. This committee thought that a ...

could not come to some ... standing, a few Festival officials began to think of making overtures to the Philadelphia or Cleveland Symphony Orchestras to carry on the Festival plan.

* * *

BOARD members took matters into their own hands and started looking for sites around the Berkshires. Dr. ...

A FEW DAYS after the gift of the beautiful estate was made to Dr. Koussevitzky he turned the property over to the trustees of the Boston Symphony Orchestra. Upon arriving at Tanglewood to make his first inspection of the new Festival home, Dr. Koussevitzky exclaimed:

...erties in the neighborhood.

"After the successful Festival of 1936," continued the letter, "the board of trustees enthusiastically accepted your proposition of six concerts for 1937 at a cost of $26,000. They were interested in your proposal to erect a permanent shed and stage

...ning greeted them as the concert opened but they carried on bravely. The major trouble the evening came from the humidity.

...could assume the conditions as

...a thing he had never done before in his 12 years with the Boston Symphony—but only after consulting with Miss Robinson Smith and the BSO manager, Mr. Judd. He stepped to the edge of the stage and said to the audience:

"It is awfully hot. You will excuse if we remove our

AN EARLY START on the construction of the ... was necessary in order to complete it in time for the 1938 Festival. These workmen started digging holes for the steel piers in midwinter.

Upon arriving home she prepared a circular which was printed the next morning and distributed at the two remaining concerts, appealing for support of the building fund and seeking

drive for building-fund donations, additional patrons and members. Conferences followed with the architect for the great Music Shed. Ground was broken in the middle of winter as workmen ... the steel for

TIGHT BINDING

the president, John [illegible] and Atty. Milton B. Warner, treasurer, and George W. Edman, clerk of the board, to open negotiations with the BSO to return for another season.

Dr. Koussevitzky had agreed

ahead with the 1937 plan, enlisting new members and patrons, each of whom was notified by letter that "in the event the 1937 Festival is not to be held, all paid subscriptions will be returned in full."

* * *

OLIN DOWNES, the widely known music critic of the New York Times, offered advice to the board on the 1937 plans. Agreeing with Dr. Koussevitzky that an auditorium is "absolutely essential," Mr. Downes felt "it is the only practical measure which can insure the concerts being given, regardless of conditions of weather."

* * *

WITH WAR clouds hovering over Europe, the Festival officials were agreed that "now is the psychological time to institute a music festival of the highest rank in America." They felt the great musical advance of the next half century would take place in the United States because of conditions abroad.

In conferences with Dr. Koussevitzky, the Festival officials and BSO representatives learned that the maestro was anxious to increase the number of concerts the following summer because he did not feel three concerts in one series constituted a Festival. He suggested that the series be increased to two weekends.

Dr. Koussevitzky saw a need among new music lovers in the Berkshires for "music appreciation lectures," and recommended that critic Downes be hired at $500 for a series of lectures on the Festival programs before each concert. The Berkshire Playhouse offered its theater for the series.

* * *

ENTHUSED over the prospects for expanding the Festival, the board members of the Berkshire corporation at their annual meeting, Oct. 20, 1936, decided to go all out in planning the next summer event. They voted to look over sites for a permanent home for the Festival; to try to raise $100,000 for the purpose of acquiring and preparing the necessary land and to erect a permanent shed to seat 5,000 people.

In a resolution adopted by the board at the annual meeting, the business leaders of Berkshire County were invited to assist in the huge task. The Festival officials, pointing to the "economic value" the concerts were bringing to the Berkshires, informed the business leaders that the trustees would continue to assume the financial budgets of the concerts, provided the business men of the Berkshires raised a minimum of $180,000 to acquire a site and build a shed.

* * *

THE RESOLUTION also stipulated that the shed would be made available for use by other

counsel for [illegible]

* * *

FROM THIS group, a committee of 16 was formed to study the proposal and report before

38 patrons and 356 members through October of 1936. Much

TRAFFIC JAMS over Route 183 (West St.) in Lenox were common occurrences the first year concerts were held at Tanglewood.

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* * *

THE FUND drive outlined earlier by John Price Jones was called off. Nature had taken over.

From that time on, the Festival organization stepped up its drive for building-fund donations, additional patrons and members. Conferences followed with the architect for the great Music Shed. Ground was broken in the middle of winter as workmen prepared to receive the steel for the framework of the mammoth structure.

The Festival was now on its way to greater glory in the musical world — thanks to the community spirit of a determined group of Berkshire residents with a big assist from the $100,000 storm.

3. A building committee found that estimated cost of a steel building seating 5,000 would be approximately $60,000 without grading or a floor.

5. A finance committee found in a preliminary canvass that no more than $25,000 could be raised from commercial interests alone. This committee thought that a considerable sum might be secured for the project from individuals interested in the Festival, and from foundations which foster similar projects. But the committee made no estimate of the sum that might be so raised.

* * *

IN CONCLUSION, the report of the committee, signed by W. A. Whittlesey, congratulated the Festival officers for making the concerts "a widely known and financial success," and expressed the hope that the trustees "may find it possible to continue their splendid work on some other basis than that laid down in their resolutions."

* * *

ACCOMPANYING Mr. Whittlesey's letter was another from a three-man committee, consisting of Laurence R. Connor, Gardner S. Morse and Donald B. Miller, suggesting that the $100,000 could only be raised from three sources:

1. The residents of Berkshire County.

2. The wealthier summer people of Berkshire County.

3. Musical foundations located in New York or Boston.

The committee also questioned the desirability of having an enlarged Festival, "from the viewpoint of the summer residents." Many summer people found themselves making great adjustments in their social engagements at the time, and a few were not too happy about this new cultural attraction to the Berkshires.

* * *

THE REPORT of the businessmen was sent on to Boston for the BSO trustees to consider, along with a note expressing the feeling that "the money can be raised, but not at the present time."

* * *

DESPITE THIS disheartening development, negotiations continued with the Boston Symphony Orchestra trustees. The cost of bringing the BSO to the Berkshires for the 1937 season, covering two weekends, would amount to $26,000, George E. Judd, the BSO manager informed the Festival officials.

Although negotiations were being handled by top-level authorities of both organizations, the enthusiasm among the Festival workers showed signs of wavering because "the future was too uncertain" at this point. The Festival had collected $3,235.35 from

standing, a few Festival officials began to think of making overtures to the Philadelphia or Cleveland Symphony Orchestras to carry on the Festival plan.

* * *

BOARD members took matters into their own hands and started looking for sites around the Berkshires. Dr. Koussevitzky and Miss Robinson Smith looked over property near Laurel Lake in Lee, the Berkshires Hunt & Country Club on the Lee-Lenox Road, Mrs. Margaret Emerson's Holmwood estate and a parcel of land on the Pittsfield Road in the rear of Burke's-in-the-Berkshires, later the Cardinal Inn.

Mrs. Elisabeth C. T. Miller, who acquired the Hanna farm, site of the 1934 and 1935 Festivals, offered her property to the Festival for the consideration of $1 per annum.

* * *

FESTIVAL officials, stimulated by Mrs. Miller's offer and encouraged by the reception given them by other property owners in the area, met again Nov. 7 at the home of Miss Robinson Smith in Stockbridge when they unanimously adopted a resolution to go forward with the 1937 plans.

* * *

BY THIS TIME they had convinced the BSO trustees that the shed idea had to be dropped temporarily because of lack of enthusiasm for such a project in the area. While the board members felt three concerts would be more advisable for 1937 than six, the enlarged plan was explored further and the two organizations finally agreed on the two series of programs to be given in a tent with an improved stage and acoustics.

However, the shed plans were still very much in the picture for the 1938 event, and to get an early start, Miss Robinson Smith contacted John Price Jones in New York to interest him in having his fund-raising organization make a preliminary study of a drive to obtain $100,000 the following year.

* * *

DARK CLOUDS swiftly disappeared from the Festival scene one wintry day when Mrs. Gorham Brooks and her aunt, Miss Mary Aspinwall Tappan, offered to Dr. Koussevitzky their beautiful and historic 200-acre estate, Tanglewood, for a permanent home for the Festival. All worries over a new site seemed to disappear.

The attractive mansion overlooking picturesque Stockbridge Bowl, the formal gardens and long driveways lined with ancient hemlocks and tall pines made a perfect setting for a music festival.

The estate was created in 1849 by Miss Tappan's father, William Aspinwall Tappan, Boston banker and merchant. From 1851 to 1853, Nathaniel Haw-

of the beautiful estate was made to Dr. Koussevitzky he turned the property over to the trustees of the Boston Symphony Orchestra. Upon arriving at Tanglewood to make his first inspection of the new Festival home, Dr. Koussevitzky exclaimed:

"Wonderful. We make beautiful music here. Festivals of music grow up for various purposes and on a scale commensurate with their surroundings."

* * *

THE GIFT of Tanglewood to Dr. Koussevitzky and the Boston Symphony presented a complex problem for the Berkshire Symphonic Festival Inc.

Miss Robinson Smith corresponded with the BSO trustees, seeking clarification of the Festival's part in the new setup. After all, the Berkshire organization founded and developed the Festival, free at all times to engage whatever symphony orchestra it desired. Because of the success of the first appearance here of the BSO with Dr. Koussevitzky conducting, the Festival had just completed negotiations for the famed orchestra to return for a second season.

A five-year agreement with the orchestra for six concerts a summer had been worked out between the two organizations when Tanglewood came into the picture. The Festival had gone into plans to erect a great shed for the concerts, but how could they erect a building on some other organization's property? Squatter's rights would perhaps lead to many difficulties.

* * *

BEFORE THE Tanglewood gift was made by Mrs. Brooks and Miss Tappan, Dr. Koussevitzky on a Western trip with the BSO had consulted his close friend, Eliel Saarinen, the noted architect of Bloomfield Hills, Mich., and head of the Cranbrook Academy of Art, about drawing plans for not only a shed but a great musical center in the Berkshires.

In reply to Miss Robinson Smith's letter to the BSO trustees, asking an explanation to the problem facing the Festival board, Ernest B. Dane, BSO treasurer, wrote:

"'Tentatively, the trustees would look favorably upon allowing your association the use of the property (Tanglewood) for your Festival for a period of years, provided suitable structures are erected by you, and that you meet all of the expenses of the upkeep, and such taxes as may be assessed on the property."

MR. DANE'S letter didn't go too well with the Festival board. At a subsequent meeting of the executive committee in Stockbridge, a letter was sent to Bentley W. Warren, president of the committee under no circumstances

"After the successful Festival of 1936," continued the letter, "the board of trustees enthusiastically accepted your proposition of six concerts for 1937 at a cost of $26,000. They were interested in your proposal to erect a permanent shed and stage and were desirous of meeting the proposal in every way possible. After a careful investigation of the situation in the Berkshires, they realized the impossibility of carrying out the project in its entirety this year.

* * *

"THEY HAVE, however, agreed to try to raise $25,000 this year and to erect as much of the shed as this will pay for and to proceed with plans to complete the project in time for the concerts the following year. All of this of course to be on the basis of a suitable contract with the orchestra for concerts for a reasonable number of years.

"Therefore, while appreciating the complex problem facing both boards and realizing Mr. Saarinen's plans may not be completed, we therefore ask you to give us a definite answer by Feb. 6 as to the acceptance of our modified proposal. If we do not receive a favorable reply by that date, we will regretfully assume that we are free to make other plans for the 1937 Festival."

* * *

ON FEB. 5, a memorandum from Bentley Warren was sent to the clerk of the Festival Board, Mr. Edman, setting forth a BSO offer. In brief, the BSO proposed to acquire Tanglewood along with the risk of having to carry it if the Festival failed; to meet the contract for six 1937 concerts, and to give six concerts a year in the following four years if a suitable auditorium were provided.

* * *

NOW THAT some understanding had been reached, the Festival board and BSO trustees were anxious to get on with their joint plan. The two groups had agreed on the two weekend series and Dr. Koussevitzky, though disappointed, agreed to conduct the 1937 Festival in a tent.

A larger tent with an improved stage and better acoustics formed the Tanglewood setting for the 1937 series on Aug. 5, 7 and 8, Aug. 12, 14 and 15.

The first night's concert drew a crowd of 5,000, overflowing to the spacious lawns of the estate. A shower fell over the grounds in the afternoon but stopped before the program was to begin. However, an unscheduled overture of rumbling thunder in the hills to the south of Tanglewood, gave the Festival officials and BSO a few anxious moments.

* * *

THE MUSICIANS and audience were less fortunate the second night. Rain, thunder and light-

in his 12 years with the Boston Symphony—but only after consulting with Miss Robinson Smith and the BSO manager, Mr. Judd. He stepped to the edge of the stage and said to the audience:

"It is awfully hot. You will excuse if we remove our coats."

* * *

THE FOLLOWING afternoon, Sunday, as the concert drew to a close, the audience unleashed a turbulent manifestation which ended only when Koussevitzky, near exhaustion, could no longer return to accept for himself and the men of the orchestra the applause the happy audience was so pleased to grant them.

The second series opened Aug. 12 after a terrific publicity campaign had been waged, attracting music lovers to an all-Wagner program. This was a memorable night in the annals of the Berkshire Symphonic Festival. The heavens opened up and rain bombarded the canvas roof over the tremendous audience as the BSO started to play the *"Ride of the Valkyries."* The roar it created within the tent completely drowned out the tones coming from the stage.

Koussevitzky surrendered to the elements. As The Eagle's music critic, Jay C. Rosenfeld, reported at the time "even the French horns were shipping water."

* * *

THE AUDIENCE was in fine humor after the conductor was compelled to stop. Water dripped through a few seams in the tent, but otherwise the listeners complained very little.

Koussevitzky started a second time, but before the trumpet reached its second call, in the introduction of the *"Rienzi"* overture, the rain pelted the canvas again, compelling the conductor to wave his arms once again in submission. The applause emanating from the audience was a mixed expression of pity and happy sympathy.

* * *

AFTER starting a third time, Dr. Koussevitzky carried his musicians through the first half of the program. At intermission the BSO manager, Mr. Judd, mounted the platform to announce a few changes in the second half of the program, made necessary because of the damage to some instruments by the storm.

* * *

AS THE CONCERT concluded, the Festival president, Miss Robinson Smith, made her way to the front of the tent, climbed up on the platform and announced:

"The storm has proved conclusively the need for a shed. We MUST raise the necessary $100,000 to build it."

Before the night was out, Miss Robinson Smith had received $30,000.

Music

First Fine Friday Weather Brings Crowd for Concert

By JAY C. ROSENFELD

THE FOURTH of the Friday evening series in the theater-concert hall at Tanglewood last night by the small ensemble of the Boston Symphony Orchestra offered a program half Mozart and half of late French music, Roussel and Ibert. The largest audience of the season for this particular series, due to the first real pleasant weather on a Friday evening for four weeks, heard the small orchestra at its most brilliant in the Paris symphony, with which the program ended. Charles Munch, the director of the orchestra, selected tempi that were brisk to giddy for the first and last movements, but the men took the challenge as a frolic and romped through with keen zest. The middle movement, *andantino*, brought out some extremely lovely string tones and graceful phraseturning.

* * *

BOTH ROUSSEL and Ibert have had close association with the Boston Symphony. Roussel was their guest in Boston to conduct his own works several times and Ibert was at the Berkshire Music Center in 1950 as a guest member of the composition faculty with Aaron Copland. He was mildly irked at that time that everyone seemed to think his unique and total composition was "The White Donkey," which every piano student trots out for uncles and aunts. Roussel's "The Spider's Feast" is in a perfect setting in an ensemble of last night's size, some 35 men. Munch kept the texture light and tenuous and gave a fastidious character to the little drama portrayed in the music, originally intended to support a ballet. At the end, Munch beckoned to James Papoutsakis for his beautiful flute solo.

* * *

DORIOT ANTHONY (who has become Mrs. Thomas Dwyer since her last visit to Tanglewood) was the soloist in Ibert's flute concerto. Her playing of the little cadenza and ensuing improvisatory badinerie of the interlude in the last movement was Here her tone and the masterful Here her tone and the masteful way she varied and controlled it was superb. In the other parts of the existing concerto she was equally in command of her instrument, but it was more an easy conquest of difficulties than at matter of expressiveness. Ibert has put as much interest in the orchestra as in the solo flute. There is some wonderful syncopation early in the first movement and the clarity and lightness of the performance belied its pleasant intricacies. Mrs. Dwyer was given a tremendous ovation for her beautiful performance.

* * *

THE MOZART serenade for eight wind instruments with distinct parts for each of two oboes, clarinets, bassoons and French horns, is a remarkably sonorous suite. The blend of the four kinds of wind tone makes a resonance not equalled very often and the individual players last night contributed solos on occasion and to the ensemble with unsurpassed smoothness and quality. It is a question whether such a work needs a conductor and if it should not be played as a piece of chamber music. Apart from Mozart's wealth of themes and their development and the players' excellence, the performance was over-cautious.

TIGHT BINDING

Berkshire Music Calendar

Plus Nearby Summer Theaters and the Dance

HOW TO GET THERE: Tanglewood, on Route 183 between Stockbridge (via Routes 102 and 183) and Lenox (via Route 183 from center of town); South Mountain, on Route 7 just south of Pittsfield; Music Mountain, off Route 7 in Falls Village, Conn.; Berkshire Playhouse, off Route 7 on Route 102 near center of Stockbridge; Malden Bridge Playhouse, on Route 66 between Chatham and Pittsfield-Albany road (Route 20); Jacob's Pillow, off Jacob's Ladder section of Route 20 in the village of West Becket.

Tomorrow

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Works by Dahl, Rieti, Brahms
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Richard Burgin; soloist, Ruth Posselt.
American Festival Overture — William Schuman
Fantasia on a theme by Tallis — Vaughan Williams
Concerto for Violin — Khachaturian
Symphony No. 2 — Sibelius
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
Guest artist, Dorothy Eustis, pianist.
Quartet No. 1 — Fuleihan
Quartet No. 7 (Dedicated to Mrs. Elizabeth Sprague Coolidge) — Porter
Piano Quintet — Shostakovitch

Monday, August 2

Berkshire Playhouse

"Traveler's Joy"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program; special tickets required.
"The Tender Land" — Copland

Tuesday, August 3

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 except Sunday at 7 p.m.
"The Silver Whistle"

Tanglewood

Opera, Theater-Concert Hall, 8:30 p.m. Dept. IV. Friends program with special ticket required.
"The Tender Land" — Copland

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Richard Dyer-Bennet, tenor-guitarist.
"20th Century Troubadour"
Chamber Music Hall, 4:30 p.m.
String Quartet in G Major, Opus 18 No. 2 — Beethoven
Trio in A Minor, Opus 114 — Brahms
Quintet in E-flat Major, Opus 16 — Beethoven

Wednesday, August 4

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. The Kroll String Quartet.
Quartet in D, Op. 64, No. 5 ("The Lark") — Haydn
Quartet No. 3, Op. 22 — Hindemith
Quartet in F — Ravel

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Emerson and Jayne, dance satirists.

Thursday, August 5

Tanglewood

Dept. I Orchestra, Shed, 8:30 p.m. Friends program.
"L'Arlesienne" Suite No. 1 — Bizet
"El Salon Mexico" — Copland
"A Night on Bald Mountain" — Moussorgsky
Suite for Orchestra, Opus 9 — Enesco

Wheatleigh

Stockbridge Bowl Assn. Concert. 3 p.m. Mac Morgan, Aaron Copland, Ruth Posselt, Ralph Berkowitz, Joe Bushkin, Theresa Green, Emanuel Balaban.

Sunday, August 8

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti.
Overture to "Alceste" — Gluck
Violin Concerto — Beethoven
Symphony No. 2 — Brahms
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Monday, August 9

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Carol Stone in
"The Iron Gate"

Tuesday, August 10

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.
"The Love of Four Colonels"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.
"From the Pastures of Ireland to the Appalachian Mountains."

Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.
Violin Sonata in A major — Brahms
Suite in C (Violin unaccompanied) — Bach
Violin Sonata in D Minor — Brahms

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Ram Gopal, Hindu dancer.

Thursday, August 12

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Jean Morel.
Overture to "Scala di Seta" — Rossini
Symphony in B flat K.319 — Mozart
"Mother Goose" Suite — Ravel
"Der Burger als Edelmann" — Strauss

Sunday, August 15

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.
"Requiem" with Festival Chorus and soloist — Berlioz

Music Mountain

Berkshire Quartet 4:00 p.m.
(Program to be announced)

Monday, August 16

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. William Roerick in
"Charlie's Aunt"

Tuesday, August 17

Malden Bridge Playhouse

"The Moon Is Blue"

Wednesday, August 18

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Italian and English music of the Renaissance and Baroque.

Sunday, August 22

South Mountain

Chamber Music Festival, Coolidge Series, 4:00 p.m. Chamber Orchestra from the Boston Symphony Orchestra, Rudolf Serkin and Alexander Schneider.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Music of the Spanish Renaissance.

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Monday, August 23

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m. Betty Field in
"Ethan Frome"

Tuesday, August 24

Malden Bridge Playhouse

"The Moon Is Blue"
(Second week)

Wednesday, August 25

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. English medieval and Elizabethan carols.

Sunday, August 29

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 1:30 p.m. Vocal and instrumental works of Salamone Rossi, Hebreo (Mantua 1587-1628).

Music Mountain

Berkshire Quartet, 4:00 p.m.
(Program to be announced)

Monday, August 30

Berkshire Playhouse

Opening night, performances every evening through Saturday. Curtain time 8:45 p.m. Matinees Wednesday and Saturday at 2:30 p.m.
(Program to be announced)

Tuesday, August 31

Malden Bridge Playhouse

"Ladies in Retirement"

Wednesday, September 1

Thursday, September 2

Pleasant Valley Sanctuary

Off Route 7 between Lenox and Pittsfield. Watch for signs. Trailside Museum open 1-5 p.m. every day; Red Barn Tea Room, noon to 7 p.m. every day; grounds open from 8 a.m. to 7 p.m. every day.

Berkshire Garden Center

At junction of Routes 183 and 102, west of Stockbridge. Open Monday through Saturday from 9 a.m. to 5 p.m.; Sunday, 10 a.m. to noon and 2-6 p.m. Horticulturist in attendance.

Bartholomew's Cobble

Sanctuary featuring native ferns and flowers, unusual limestone outcropping along Housatonic River. Off Route 7 at Ashley Falls. Watch for signs. Open 9 a.m. to 5 p.m. every day. Warden in attendance. Guided tours and picnic facilities.

History, Art and Movies

Berkshire Museum

On South Street, center of Pittsfield. Hours, Tuesday through Saturday, 10 a.m.-5 p.m.; Sunday, 2-5 p.m.; closed Mondays. Exhibitions, through August, paintings by Ellen Emmet Rand, photographs by Clemens Kalischer, miniature rooms by Andrew Zenorini, sculpture by Franc Epping, Wilsson collection of etchings, engravings and lithographs of famous composers (in cooperation with the Boston Symphony Orchestra); Aug. 3-31, Civil War photographs by Mathew Brady.

Little Cinema (Evenings at 8:15; Saturdays, continuous from 7); July 28-31, Jack Hawkins in "Crash of Silence"; Aug. 4-10, Ann Magnani in "The Golden Coach" (in English); Aug. 11-14, "Spice of Life" and "The White Tower"; Aug. 18-24, "Fan Fan the Tulip," with Gina Lollobrigida; Aug. 25-28, to be announced.

Mission House

On Route 7 in the center of Stockbridge. Built in 1739 for John Sergeant, first missionary to the Stockbridge Indians. Moved and restored by Miss Mabel Choate as a memorial to Mr. and Mrs. Joseph H. Choate. Open Monday through Saturday, 10 a.m. to 12:30, 2-6; Sunday, 2-6.

Friday, August 6

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Lukas Foss; soloist, Seymour Lipkin.
"Pulcinella" (complete) *Stravinsky*
Piano Concerto in B flat, K.450 *Mozart*
"Idomeneo" (excerpts) with chorus and soloists *Mozart*

Saturday, August 7

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Organ recital, Shed, 3 p.m. E. Power Biggs, organist. Friends
Boston Symphony Orchestra, Shed, 8:30 p.m, Conductor, Charles Munch; soloist, Eleanor Steber. Berlioz program:
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights," for soprano and orchestra
"Te Deum" with Festival Chorus and soloist

South Mountain

Chamber Music. 4:00 p.m.
Alexander Schneider, Artur Balsam.
Beethoven Sonatas for violin and piano Nos. 5, 2, 9

Friday, August 13

Tanglewood

Tanglewood on Parade.
4:00—Opera Scenes
6:00—Department Demonstrations
8:15—Concert, Boston Symphony Orchestra.
Symphony in C *Bizet*
"Salome" (Final scene) *Strauss*
Brenda Lewis, soprano, soloist
Boston Pops Orchestra. Arthur Fiedler, conductor.

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" *Brahms*
Symphony No. 4 *Piston*
"Le Tombeau de Couperin" *Ravel*
Symphony No. 3 (with organ) *Saint-Saens*

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 2 *William Denny*
Quartet in G, Op. 54, No. 2 *Haydn*
String Quartet No. 1 *Benjamin Lees*
Quartet in F major *Ravel*

Friday, August 20

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m., Friday and Saturday evenings at 9 p.m.
Negro Dance Theater.
Grace and Kurt Graff.
Ram Gopal, Hindu dancer.

Saturday, August 21

South Mountain

Chamber Music Festival, Coolidge Series, 11 a.m. and 4 p.m. Kroll Quartet, Chamber Orchestra from the Boston Symphony Orchestra.

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Court and chapel music of Henry V-Henry VIII.

Friday, August 27

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evenings at 9 p.m.
Yurek-Lazowski, character ballet.
Pearl Lang and Co.
Lotte Goslar.

Saturday, August 28

Pro Musica Antiqua

Festival Concert, Lenox Town Hall, 8:30 p.m. Music of the German Renaissance and Baroque.

Friday, September 3

Jacob's Pillow

Dance Festival. Opens today for two days. Friday and Saturday matinees at 4 p.m.; Friday and Saturday evening at 9 p.m.
Andre Eglovsky and partner, ballet.
Harriet Ann Gray and company.
The American Mime Theater.

Saturday, September 4

Bernstein, Foss Compositions To Be Heard at Israeli Benefit

Compositions by Leonard Bernstein and Lukas Foss will be featured at the third annual Music for Israel concert Monday evening, Aug. 9, at the Jewish Community Center.

Additional artists for the event will be Walter Rubin, a former pupil of the late Victor Polatcheck, first clarinetist for the Boston Symphony Orchestra; and Miss Catherine Akos, mezzo soprano, who has sung at the Budapest Royal Opera. Others who will participate are Richard Burgin, violin; Jean Bedetti, cello; and Ralph Berkowitz, piano; and Mr. Foss, pianist.

Ticket Aides

Ticket committee members, announced by Mrs. Carl J. Wildman, chairman are: Mrs. Paul C. Aaronstein, Mrs. Jason I. Borke, Mrs. Herman S. Braun, Mrs. Pasquale B. Cioffi, Mrs. Jack J. Daniels, Mrs. Benjamin M. England, Mrs. Max E. Fishelson, Mrs. Kenneth B. Goldblum, Mrs. David Gordon, Mrs. Arthur T. Grohe, Mrs. Nathan E. Kolman, Mrs. Robert M. Kriger and Mrs. Mack B. Landis.

Also, Mrs. Julius G. Leavitt, Mrs. Simon Lipton, Mrs. Arthur A. Maislen, Mrs. William H. Morrissey, Mrs. A. Leo Nash, Mrs. Maxwell J. Nadelson, Mrs. Harry G. Rich, Mrs. Ruth Samuels, Mrs. David L. Schainuck, Mrs. Isador Secunda, Mrs. John E. Skole, Mrs. Harry Smith, Mrs. Florence Zlotnick and Mrs. Sidney Zuckerman, all of Pittsfield.

County Members

Others are Mrs. Irving Bashevkin of North Adams, Mrs. Ralph Berkowitz, Mrs. George Bisacca, Mrs. Mildred diLorenzo, Mrs. Nathan G. Horwitt, Mrs. Harriet Parsons Levinson, Mrs. Leo Loeb and Mrs. Richard V. Pelton, all of Lenox; Mrs. George Breit of Becket, Mrs. Scott Buchanan andMrs. William M. Crane of Richmond, Mrs. Abraham Gair of Lee, Mrs. William Leipsig of Tyringham and Mrs. Marvin L. Weiss of Albany.

Complete program for the concert follows:

Sonata for clarinet and piano, Leonard Bernstein
Mr. Rubin and Mr. Foss.
Selections from Song of Songs . Lukas Foss
Miss Akos.
Variations for piano for four hands, Schubert
Mr. Foss and Mr. Berkowitz.
Trio for violin, 'cello and piano, Mendelssohn
Mr. Burgin, Mr. Bedetti and Mr. Foss.

375 Students Enrolled in Music Center

TANGLEWOOD—There are 35 states and 12 foreign countries represented among the 375 students at the Berkshire Music Center this season. The summer school of music maintained by the Boston Symphony Orchestra in conjunction with the Festival, is the only school in the world sponsored by a major symphony orchestra. The school will close at the end of the festival Aug. 15.

Founded in 1940

The Berkshire Music Center was established in 1940 by the BSO to provide a campus where young musicians could add to their professional training and artistic experience under the guidance of eminent musicians and teachers. Charles Munch, music director of the Boston Symphony Orchestra, is director of the Center. The eminent American composer Aaron Copland is the assistant director, and Ralph Berkowitz, pianist of the staff of the Curtis Institute of Music in Philadelphia, is dean. The faculty includes Jean Morel, Seymour Lipkin, Richard Burgin, William Kroll, Hugh Ross, Frederic Cohen, Lukas Foss and members of the Boston Symphony Orchestra. Gregor Piatigorsky is guest teacher in chamber music, and Ernst Toch is guest teacher in composition. Dr. Toch continues the tradition of having one outstanding contemporary composer in residence each season; his predecesors include Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Boluslav Martinu, Paul Hindemith and Olivier Messiaen.

116 in Study Group

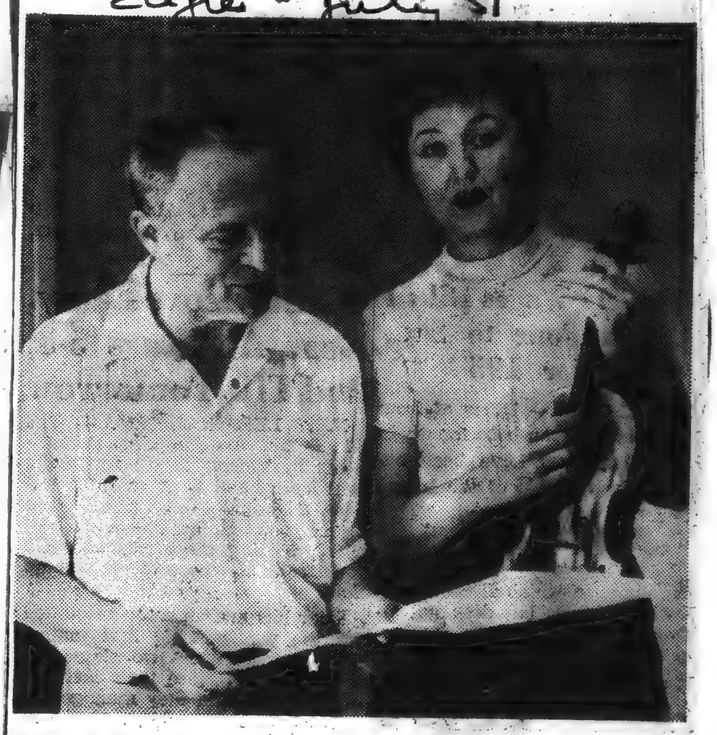
Over 100 students are registered from New York State, 57 from Massachusetts, Connecticut, New Jersey and Pennsylvania are represented by 55 students. From Illinois, Michigan, Minnesota and Wisconsin have come 34 students and the Far West is represented by three Washingtonians and six Californians. Canada has its largest enrollment in several seasons with 12 students ranging from Charlottetown, Prince Edward Island, to Calgary, Alberta. The 29 foreign students, besides the Canadians, include four Cuban registrations and three from France. In America since 1953 as an exchange student from 'sHertogenbosch, Holland, on a Fullbright Fellowship is pianist Adriana Crone; Stefan Grove of Cape Town, South Africa, is at Tanglewood on the Margaret Lee Crofts Scholarship as a special composition pupil of Aaron Copland. Another Copland student is Tossi Ichiyanagi from Tokyo, Japan. A housewife from Caracas, Venezuela, Mrs. Suzanne Goldberg, is enrolled in the opera department. Cuba has sent a quartet of string players for orchestral study and John Kim, conductor of the Korean National Naval Symphony Orchestra and resident of Pusan, has returned for another season of coaching in orchestra conducting. Also included in the 12 foreign countries represented are pupils from Haiti, Israel, Hungary and Greece.

BERKSHIRE STUDENTS at Tanglewood's Berkshire Music Center discuss their progress with Ralph Berkowitz, left, dean of the school. Marjorie Komber of 337 Holmes Rd., Pittsfield, a student in the opera department, and Louis Garemani of North Adams, a choral leader, are among 400 students.

Mason

Munch Leads BSO Tonight In Berlioz' 'Romeo and Juliet'

Eagle - July 31



Richard Burgin, concertmaster of the Boston Symphony, will conduct the orchestra tomorrow afternoon when his wife, Ruth Posselt, will be the violin soloist. Here they discuss plans for the program.

BEATRICE KREBS

TANGLEWOOD—Continuing the celebration of the 150th anniversary season of the birth of Hector Berlioz, music director Charles Munch will conduct the Boston Symphony Orchestra, soloists and Festival chorus in Berlioz's dramatic symphony, "Romeo and Juliet" tonight at 8:30 in the Music Shed.

Richard Burgin, associate conductor and concertmaster of the BSO, will lead the orchestra for the first time at Tanglewood tomorrow afternoon at 2:30 in William Schuman's "American Festival Overture," Vaughan Williams' "Fantasia on a Theme by Thomas Tallis," the Sibelius Second Symphony and Khatchaturian's violin concerto in which Ruth Posselt will be the soloist.

"Romeo and Juliet," performed in its complete form by Mr. Munch and the Boston Symphony Orchestra in Boston, Tanglewood, New York and Washington, D.D., and recorded by the orchestra within the past two seasons, is being repeated at the Berkshire Festival as one of the rarely-heard Berlioz works being given in their complete form in honor of the composer's 150th anniversary season. The chorus of Tanglewood students has been trained by Hugh Ross and Lorna Cooke De Varon.

Contralto Soloist

Beatrice Krebs, a Tanglewood student, will be the contralto soloist. Born in Cleveland and a student of the Cleveland Institute of Music, Miss Krebs has appeared with the Robert Shaw Chorale, New York City Opera Company, the Little Orchestra Society and Riverside Church in New York where she is soloist. She first attended the Berkshire Music Center last season when she sang in the Haydn "Theresa" Mass. This season, again studying advanced opera-dramatics, Miss Krebs has been heard by Festival audiences in Bach's Cantata No. 93 and Haydn's "Nelson" Mass.

Repeating their performances of last year will be tenor John McCollum, and Nicola Moscona singing the role of Friar Laurence. A native of Greece, Mr. Moscona came to the United States in 1937 to join the Metropolitan Opera Company where he has sung over 500 performances. Returning to Greece in 1949 he was presented the Cross of the Royal Order of Phoenix by King Paul—the first artist ever to be so honored. Mr. Moscena has also sung 26 times with Arturo Toscanini.

Former Tanglewood Student

Winning the Atwater Kent Auditions in Los Angeles in 1950 started McCollum on his professional career, and in less than four years in the East he has had leading tenor roles with the New York Philharmonic-Symphony, Boston Symphony, Buffalo Symphony orchestras, the Little Orchestra Society of New York, the New England Opera Theater, and in student opera productions at Tanglewood. Last summer, while studying at the Berkshire Music Center, Mr. McCollum performed in four concerts with the BSO and was leading tenor in the school's major opera productions. He was leading tenor in the New England Opera Theater's first national tour in 1953. In the autumn he will again tour the country with this company.

At tomorrow's concert, Richard Burgin will be conducting the Boston Symphony for the first time at the Festival, although he has frequently conducted the orchestra in Boston and New York as well as the student orchestra at Tanglewood and at "Tanglewood on Parade." Concertmaster of the Boston Symphony Orchestra since 1920 and more recently associate conductor of the orchestra, Mr. Burgin was born in Warsaw, Poland. His first public appearance was at the age of 11 as soloist with the Warsaw Philharmonic Society. Formerly concertmaster of the Leningrad, Helsinki, Christiania and Stockholm orchestras, Mr. Burgin is now conductor of the Portland (Maine) Orchestra in addition to his Boston Symphony duties including Berkshire Music Center teaching.

Soloist in the Khatchaturian Violin Concerto—a Tanglewood premiere—is Mr. Burgin's wife, Ruth Posselt, who was heard earlier in the Festival programs as a member of the Bel Arte Trio. Miss Posselt has toured extensively in Europe in recital and with the orchestra under the aegis of Pablo Casals, who introduced her in Spain in a series of 20 recitals. In this country, in addition to many appearances with the Boston Symphony Orchestra, Miss Posselt has played under Monteux, Szell, Golschmann, Bernstein, Wallenstein and others in world premieres of many concerti written expressly for her.

Tickets are available at the Tanglewood box office for all Festival concerts and reservations may be made by telephoning Tanglewood.

[250]

The Berkshire Festival

These are the programs to be presented this week by the Boston Symphony Orchestra, partial and complete, and other artists, at the Berkshire Festival in Tanglewood, Lenox:

Today at 2:30, Music Shed, Boston Symphony Orchestra, Richard Burgin conducting, William Schuman: "American Festival" Overture; Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Khatchaturian: Violin Concerto (Ruth Posselt, soloist); Sibelius: Second Symphony.

Wednesday at 8:30, Theatre—Concert Hall. Chamber music played by The Kroll String Quartet. Haydn: Quartet in D major, Op. 64, No. 5 ("The Lark"); Hindemith: Quartet No. 3, Op. 22; Ravel: Quartet in F.

MET OPERA soprano, Eleanor Steber will be soloist at a Berlioz program conducted by Charles Munch at the Berkshire Festival in Tanglewood Saturday night.

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Study, Too

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Music-Minded—Aaron Copland (left), ass't director at the music center, confers with Arthur Berger, critic, author and Brandeis University professor, at Tanglewood. Copland's opera, "The Tender Land," has its New England premiere at Tanglewood Monday. See below . . .

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JOHN BROOK "SEVENTEEN" AUGUST 1954

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WOMAN FLUTIST STAR IN CONCERT AT TANGLEWOOD

Doriot Dwyer Acclaimed at Theater Program; 'Romeo And Juliet' Tonight

By WILLARD M. CLARK

Tanglewood, July 30—Doriot Anthony Dwyer, principal flutist of the Boston Symphony Orchestra, was the bright particular star of the Chamber orchestra concert given tonight under the direction of Charles Munch. The program devoted to the music of Roussel, Ibert and Mozart drew 2500 people to the theater shed and adjacent lawn.

The brilliant and demanding flute concerto by Jacques Ibert proved a perfect vehicle to display the amazing technical resources and sound musicianship of this petite and charming flutist. She was recalled at least a half dozen times.

Two Mozart Works

The color, animation and lyric beauty in this concerto, fine tonal contrasts and cadenzas which all for enormous technical resources, all of which were available in abundance. The small orchestra joined with Mr. Munch in providing splendid collaboration.

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SHARON, CONN
NEWS
7/22/54

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The Berkshire Festival

These are the programs to be presented this week by the Boston Symphony Orchestra, partial and complete, and other artists at the Berkshire Festival in Tanglewood, Lenox:

Today at 2:30, Music Shed, Boston Symphony Orchestra, Richard Burgin conducting. William Schuman: "American Festival" Overture; Vaughan Williams: Fantasia on a Theme by Thomas Tallis; Khatchaturian: Violin Concerto (Isaac Foreait, soloist); Sibelius: Second Symphony.

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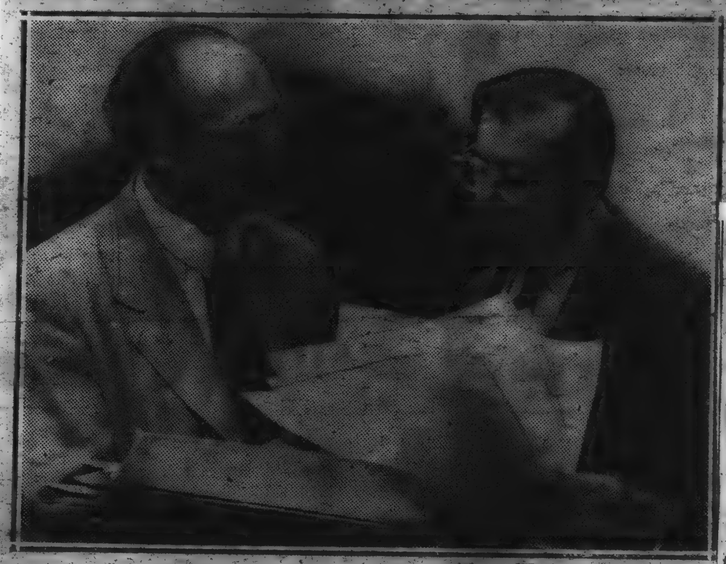

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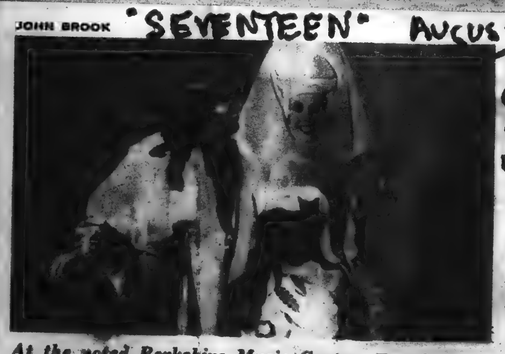

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[251]

Zino Francescatti Enjoys Living in Berkshire Hills

World Renowned Violin Virtuoso Happy at Fiddletop, His Home at Monterey; in Two Concerts at Tanglewood Next Week

By JOHN LA FONTANA

Monterey, July 31—From Marseilles, France, to Monterey, Mass., is the story of Zino Francescatti, world renowned violin virtuoso, who is slated for two appearances at Tanglewood, Lenox, this summer, the first on Sunday afternoon Aug. 8, and the other on Wednesday evening, Aug. 11. And his home "Fiddletop," appropriately named to house a man of his talents, is perched on a knoll which commands a fine view of the Berkshire Hills.

Of course, Tanglewood in Lenox is responsible in a way for attracting outstanding musicians to the Berkshire Hills, but the beauty of the area sells itself also. The late Albert Spalding maintained his home Aston Magna on Berkshire Heights in Great Barrington, and Fritz Kreisler for several years has been spending much of his time in Stockbridge.

Really Enjoys Life

Mr. Francescatti not only loves his home Fiddletop because it is located only a few miles from one of the finest music centers in America, but he finds it a place where he can rest and relax to his heart's content after his strenous concert tours. He can don lounging clothes, and do such prosaic chores as working in the garden or helping to keep the surroundings of Fiddletop in a neat and orderly fashion.

A few minutes with the noted virtuoso, who is considered the foremost exponent of the works of the great Nicola Paganini, soon places his visitor at ease, for Mr. Francescatti reveals he enjoys life to the utmost regardless of whether he is playing the violin, working about the home, or having an informal chat about anything and everything. He exudes charm that is contagious.

You can sense that in the way he speaks, his mannerisms, which are typically continental, aided and abetted by his Italian-French extraction. He emphasizes his remarks with gestures of his hands so typical of the Latin race. His face in a matter of a split second can express moods as quickly as he can change a tune on his violin. It can be a picture of deep seriousness in one second, and suddenly one of keen delight when something happens to please him. He has a fine command of English which he fires in the rapid style of the French language. Short, clipped sentences, and to the point are his forte. And one of his favorite expressions, to designate that something didn't turn out too well, is the puckering tightly of his lips and emitting a "pff-t" and emphasized with a tossing of his hands in a hopeless gesture.

Musical Background

Music is in Mons. Francescatti's life and love, for he was really born into it; a heritage handed to him from which he couldn't escape. His father was Fortunato Francescatti, a gentleman from Verona, Italy, son of a lawyer. Fortunato grew up about the time the influence of Paganini was very strong in Italy. Fortunato, or "Renato" as he was called for short, took up violin playing and became a fine musician. While still a very young man he went to France and was featured soloist and later led many of the outstanding orchestras in that country. He had studied the violin under Bazzini, and Camillo Sivori, two of the greatest of their day.

Sivori was a pupil of Paganini, and in fact his only pupil. The great master had taken a liking to Camillo and taught him all the skills that he knew. In turn the older Francescatti was to learn the technique from Sivori, and he in turn taught them to his son Zino, so that the Paganini technique was handed down family style so to speak. And it is no wonder that on Columbus Day last year in Genoa, Zino Francescatti was invited to play the Paganini violin, for he was considered the artist best able to express the works of Paganini. It marked the third time that the violin, which Paganini willed to the City of Genoa, had been played in public. Other artists had from time to time asked for permission to play it in private for their own satisfaction, but that was all.

Zino's Father

Zino's father after making a name for himself in France as a violinist, decided to establish his home in Marseilles. The large seaport city was not noted as a cultural center, so to speak, but Signor Francescatti found that there were other things that gave him more pleasure than fame and money. In Marseilles he knew he was without peer as a musician, which meant he would avoid a lot of professional clashes. And inwardly he was a naturalist, a lover of everything the Almighty created, whether it be plants, animals, or the arts. There in Marseilles too was a large Italian population and he felt pretty much at home with so many of his countrymen about him. But the one thing that really fascinated him was the docks, for here would come boats from all the ports in the world discharging their miscellaneous cargoes. Many of the boats brought in strange animals from far off places. These fascinated him so much that he spent considerable money buying practically everything that came through the port, monkeys, lizards, turtles, birds of various note and hue. He took these to his large home, and kept them in rooms above his studio, or in his yard. He also pursued his love for etching in wood, painting, and collecting various and sundry articles, and writing too.

Many times his friends would implore him to leave Marseilles and come to Paris where his talents would be much more appreciated and where he would accumulate much more wealth than he could in Marseilles. But Fortunato was adament. He liked Marseilles and there he was going to stay. In fact he was so happy with his way of life, that he gave little thought to romance.

Then came Romance

If "Renato" had been impervious to the charms of the beautiful French belles for many years, he finally found his match when 15-year-old Ernesta Feraud, came to him as a violin pupil. Ernasta had won the conservatory award, and it was decided she would continue her studies under the great Francescatti. Ernasta came from an old Marseilles family which traced its lineage back to the days of the Romans. She was not only a capable violinist, but beautiful as well, and two years later when she was 17 and her teacher 44 years old, they were married, and lived happily together. She like her husband was a great lover of music But she had no aspirations to play in concert halls, or tour the continent. Madame Francescatti was content to play her role as the wife of Signor Francescatti. Even today, she obtains much delight in playing the violin, and will practice as diligently as her son.

Violinist Is Born

On Aug. 9, 1905 their first son was born. They called him Rene, sort of an abbreviation of Renato. But while he was small they tagged the nickname of Zino on him and he was to grow up to be better known by that name than Rene. On June 29, 1908, their second son was born, and he was named Raymond.

At the time Signor Francescatti still kept his home looking much like a combination music salon, museum, and zoo. The strains of a sweet violin, or lilting notes of a piano would be shattered by the sudden chatter of a monkey, or other denizen of the wild, expressing either approval or disapproval of the efforts of the musicians. Finally, Zino's godfather, who was a noted obstetrician of Marseilles, approached Signor Francescatti and told him bluntly that he would have to give up his menagerie, for it wasn't safe with the young boys around. The animals might have contagious diseases with which the children could become afflicted and with dire results. So the elder Francescatti reluctantly gave up his role as zoo-keeper, and the Marseilles zoo was the beneficiary, for it received many of the animals Signor Francescatti had collected.

Music Dominated Home

In the Francescatti home, where music furnished the background of its family life, Zino and Raymond were to hear the strains of the classics in early life. Then came the day when Zino, about five years old, was approached by his father who told him 'matter-of-factly, "Now you are going to study the violin." He brought out a minature-sized instrument and presented it to the boy. Zino did not look upon this gesture with any misgivings, for he was pleased to think that he would have a violin all of his own. And he took to it, like the proverbial duck takes to water.

In no time at all he was playing the clasic works, long before he could fully read the notes on the score sheet before him. "It was easy," he said, "because I had heard the tunes so many times, I knew them by heart."

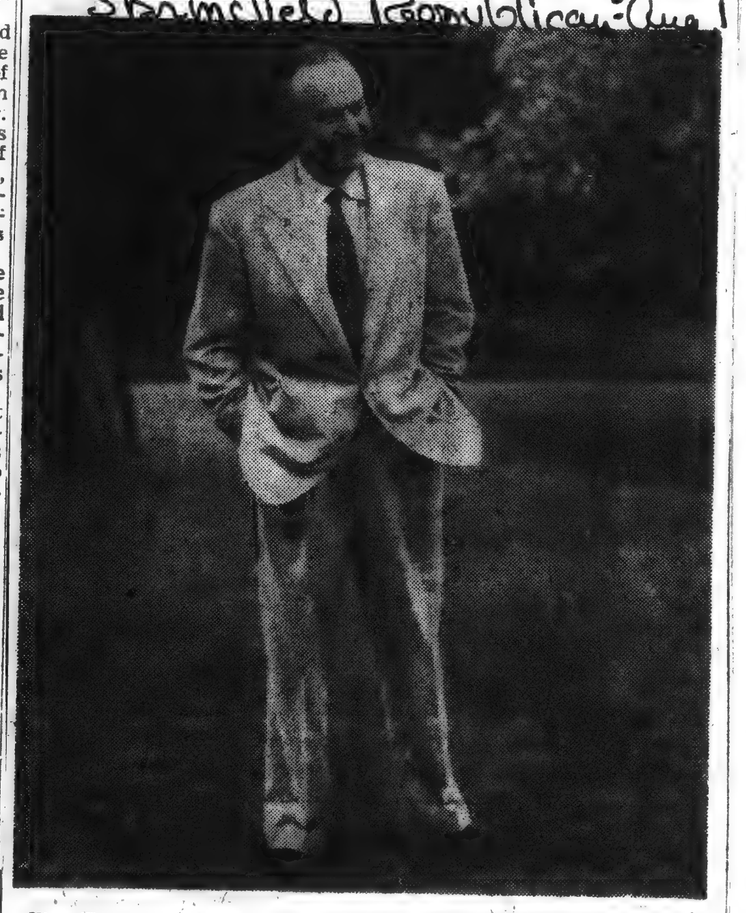
Zino proved to be an apt pupil and when he was 10 years old he gave his first public concert. From then on his climb to artistic fame was rapid. He never found the chore of practicing boring to him, and in fact enjoyed it. Raymond, on the other hand, was taught the piano, but although he had talent he didn't have the penchant for the keyboard as Zino did for the strings. Raymond later was associated with the French railroad. He was killed in 1944 during the invasion of France.

Getting back to Zino and his violin playing, in preparing for his concert program he will practice the selections weeks ahead of time so that he will know every note by heart. Then he sets his instrument aside, until it's about time for the concert. He will go through a rehearsal as a final tune up, just before the concert takes place.

During the period when he is relaxing, he finds that the best place for that is at his home, Fiddletop, which he now considers his permanent home. Next year he will be in Europe from March until September, and then will return to his Monterey home for a stay with his wife, the former Yolande Potel De La Briere, of Paris, France. She was a concert violinist, but gave up the role to devote her time to running her home. Also with Mr. and Mrs. Francescati at Fiddletop is the violinist's mother.

The trio find Fiddletop and Monterey in general much to their liking, and to say that the folks of Monterey, like having one of their neighbors one of the world's greatest musicians is putting it conservatively. They tune in on his radio programs, listen to his recordings and concerts, and hope that he will be a neighbor at Fiddletop forever.

Relaxing in Monterey



Zino Francescatti, world renowned violinist, pictured in a relaxing pose at his home, Fiddletop in Monterey. He will be heard at two Tanglewood concerts in Lenox this year, the first on Sunday afternoon Aug. 8, and the other Wednesday night, Aug. 11.

Tanglewood Tales

Lenox, July 31—Arthur Fiedler's program with the Boston Pops for "Tanglewood on Parade," the gala day-long benefit for the Berkshire Music Center, on Friday, Aug. 13, rain or shine, will include two Fiedler specialties: the Merrick-Bennett arrangement of the Gillette razor theme of its radio and television programs, "Look Sharp-Be Sharp"; and the arrangement by Hayman of a pot-pourri of television commercials called "TV-iana."

* * *

A special attraction for patrons of "Tanglewood on Parade" who buy the box seats or tickets for the reserved sections in the Music Shed, will be the one-act opera, performed by students of the school's Department IV, held, in the formal gardens at 4 p. m. This year Frederic Cohen has selected "Le Medecin Malgre Lui" The Doctor In Spite of Himself after Moliere's play, composed by Charles Gounod in 1858.

* * *

Karl Kohn, assistant to Lukas Foss and Florence Dunn in Tanglewood's Department V, the Tanglewood Study Group, is on the faculty of music at Pomona College, Cal. Mr. Kohn is also an accomplished pianist, and Tuesday night (July 27) was soloist at the Esplanade Concert in Boston in Beethoven's piano concerto No. 1. The concert was conducted by G. Wallace Woodworth, leader of the Harvard Glee Club, which performed recently at the Berkshire Festival.

* * *

Pierre Monteux, who led two Festival concerts at Tanglewood this summer, has been announced as musical director of the San Francisco Opera Company's staged production of Arthur Honegger's "Joan of Arc at the Stake, its U. S. premiere in this form, on Oct. 15 and 21. Film star Dorothy McGuire will portray Joan. Mr. Monteux was conducter of the San Francisco Symphony for 17 years, and will be returning to the Coast city for the first time since he shared with Charles Munch the 1953 tour to the West Coast of the Boston Symphony Orchestra.

* * *

William Sistare, Pittsfield Community Concert manager, who is head of ushers at the Berkshire Festival concerts and in charge of program distribution, has as his deputies this summer the following: David M. Cullen, Jr., Pittsfield (gate); Lawrence Baldwin, West Stockbridge, and James M. Kimball, Jr., Great Barrington (box section); Benjamin E. Bowers and David Keating, Pittsfield (blue section), George Tompkins and Gordon Davidson, Pittsfield (red section); Harry Hamilton, Pittsfield (aides); H. R. Birt and William E. Bensch, Pittsfield, Harry E. Stedman and David R. Kidd, Dalton (assistants) Mrs. Alexander J. Young, Lenox, and Miss Dorothy Heidenreich and Miss Josephine Enright, Pittsfield (program girls); Warren Sears (first aid). Mr. Sistare's staff totals 20 ticket takers, 90 ushers, 30 program girls, and 18 first aid administrators.

* * *

Juan Orego, of the Facultad de Belles Artes, Augustine 620, Santiago, Chile, who at the close of last summer's session of the Berkshire Music Center was awarded the Samuel Wechsler Commission for a short work suitable for orchestral performance, is due to spend the last 10 days of the Festival season at Tanglewood, according to Aaron Copland, assistant director of the summer music school. Mr. Copland advises that Senor Orego is en route from Chile, to lecture in the Tanglewood "Aspects of Music parties, and it is hoped his work will be performed by the student symphony orchestra in its final concert of the season, Saturday, Aug. 14, at 3 p. m. in the Music Shed.

* * *

Jean Morel, head of the student symphony orchestra at Tanglewood, who made such a pronounced hit with Berkshire Festival audiences when he led the Boston Symphony for the first time, last Saturday (July 24), will conduct a second Festival concert this summer, the final chamber orchestra program, which because of "Tanglewood on Parade" being scheduled for Friday, Aug. 13, will be heard a day earlier than customary, on Thursday, Aug. 12. Mr. Morel will introduce three works new to Tanglewood: Rossini's overture to his short farcical opera "Scala di Seta" (The Silken Ladder), written when the composer was 20 years of age, in 1812; Ravel's "Mother Goose Suite"; and Richard Strauss' suite composed for Moliere's "Le Bourgeois Gentilhomme" (The Would-Be Gentleman), which Pierre Monteux gave for the first time in the U. S. with the Boston Symphony in 1921.

* * *

E. Power Biggs gives the second of his two Saturday afternoon organ recitals in the Tanglewood Music Shed on Saturday afternoon, Aug. 7, at 3 p. m. Mr. Biggs will also play the organ solo role in Camille Saint-Saens "Symphony No. 3", with Mr. Munch and the Boston Symphony, in the Festival concert of Saturday night, Aug. 14.

* * *

Berlioz' massive "Requiem," which concludes the 1954 Berkshire Festival on Sunday afternoon, Aug. 15, is remembered vividly from its Tanglewood premiere by Charles Munch two summers ago. Mr. Munch had conducted the 100th anniversary of the first performance (1837) in Paris, in the same auditorium, the Chapel of St. Louis in the Invalides in June, 1937, and brought it to Boston in April, 1951. As before, the "Requiem" requires the the participation of four bands, 26 players for, which are now being recruited in Boston, which will play under the Shed platform, at the edges of the stage, in promenade sections. The brass-bands will rehearse with the Boston Symphony and Mr. Munch on Friday afternoon, Aug. 13; with the chorus of Festival students augmented by 50 voices from the Springfield (Mass.) Symphony Orchestra Chorus; and in the Pension Fund public rehearsal Saturday morning, Aug. 14.

* * *

With the Berkshire Festival at the half-way mark this season, a total attendance at 12 concerts in the first three weeks of 60,750 persons has been registered, which compares favorably with the 117,950 persons who attend the Festival in six weeks in the summer of 1953. Attendance at 12 of the scheduled 25 student concerts this season totaled 16,025.

COPLAND'S OPERA 'THE TENDER LAND' TO BE PRESENTED

Two Casts of Students to Perform Work at Tanglewood

Lenox, July 21—"The Tender Land," opera by Aaron Copland on an American theme, newly revised by its composer who has been assistant director of the Berkshire Music Center since the summer school of music maintained by the Boston Symphony Orchestra was founded in 1940 in conjunction with the Berkshire Festival, will have its second production anywhere as a major project of the summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, will be given by the students of the opera department, in the Theater-Concert Hall, at 8:30 p. m. Monday and Tuesday.

Second Opera.

Composer of many symphonies, mallets, chamber, theater and film music, Aaron Copland explored the opera medium only once before, when he wrote "The Second Hurricane," a children's piece more than 15 years ago. "The Tender Land," finished in March of this year, was written on a commission from the League of Composers, from a grant by Richard Rodgers and Oscar Hammerstein 2d.

"I think my piece has great workshop possibilities," Mr. Copland said at the time of the New York premiere. "The music is stylistically plain, It has a colloquial flavor, even, and in some spots is suite folkish."

The composer chose a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Walker Evans in a book about southern tenant farmers in the 1930's, "Let Us Now Praise Famous Men," by James Agee. It tells the story of Laurie, the elder of two daughters of a farmer's wife, and her decision on the even of her graduation to work out her own life beyond the horizon of the farm.

Frederic Cohen will be assisted in the staging of the Berkshire Music Center production by Elsa Kahl. Scenery and lighting are by John Blankenchip, costumes and makeup by Leo Van Witsen. Thomas De Gaetani is technical director, Thomas Garrett is master electrician. The orchestra of Department I students will be conducted by Frederic Waldman. Two different casts of opera department students will sing the work.

AARON COPLAND

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Really Enjoys Life

Mr. Francescatti not only loves his home Fiddletop because it is located only a few miles from one of the finest music centers in America, but he finds it a place where he can rest and relax to his heart's content after his strenuous concert tours. He can don lounging clothes, and do such prosaic chores as working in the garden or helping to keep the surroundings of Fiddletop in a neat and orderly fashion.

A few minutes with the noted virtuoso, who is considered the foremost exponent of the works of the great Nicola Paganini, soon places his visitor at ease, for Mr. Francescatti reveals he enjoys life to the utmost regardless of whether he is playing the violin, working about the home, or having an informal chat about anything and everything. He exudes charm that is contagious.

You can sense that in the way he speaks, his mannerisms, which are typically continental, aided and abetted by his Italian-French extraction. He emphasizes his remarks with gestures of his hands so typical of the Latin race. His face in a matter of a split second can express moods as quickly as he can change a tune on his violin. It can be a picture of deep seriousness in one second, and suddenly one of keen delight when something happens to please him. He has a fine command of English which he fires in the rapid style of the French language. Short, clipped sentences, and to the point are his forte. And one of his favorite expressions, to designate that something didn't turn out too well, is the puckering tightly of his lips and emitting a "pff-t" and emphasized with a tossing of his hands in a hopeless gesture.

Musical Background

Music is Mons. Francescatti's life and love, for he was really born into it; a heritage handed to him from which he couldn't escape. His father was Fortunato Francescatti, a gentleman from Verona, Italy, son of a lawyer. Fortunato grew up about the time the influence of Paganini was very strong in Italy. Fortunato, or "Renato" as he was called for short, took up violin playing and became a fine musician. While still a very young man he went to France and was featured soloist and later led many of the outstanding orchestras in that country. He had studied the violin under Bazzini, and Camillo Sivori, two of the greatest of their day.

Sivori was a pupil of Paganini, and in fact his only pupil. The great master had taken a liking to Camillo and taught him all the skills that he knew. In turn the elder Francescatti was to learn the technique from Sivori, and he in turn taught them to his son Zino, so that the Paganini technique was handed down family style so to speak. And it is no wonder that on Columbus Day last year in Genoa, Zino Francescatti was invited to play the Paganini violin, for he was considered the artist best able to express the works of Paganini. It marked the third time that the violin, which Paganini willed to the City of Genoa, had been played in public. Other artists had from time to time asked for permission to play it in private for their own satisfaction, but that was all.

Zino's Father

Zino's father after making a name for himself in France as a violinist, decided to establish his home in Marseilles. The large seaport city was not noted as a cultural center, so to speak, but Signor Francescatti found that there were other things that gave him more pleasure than fame and money. In Marseilles he knew he was without peer as a musician, which meant he would avoid a lot of professional clashes. And indeedly he was a naturalist, a lover of everything the Almighty created, whether it be plants, animals, or the arts. There in Marseilles too was a large Italian population and he felt pretty much at home with so many of his countrymen about him. But the one thing that really fascinated him was the docks, for here would come boats from all the ports in the world discharging their miscellaneous cargoes. Many of the boats brought in strange animals from far off places. These fascinated him so much that he spent considerable money buying practically everything that came through the port, monkeys, lizards, turtles, birds of various note and hue. He took these to his large home, and kept them in rooms above his studio, or in his yard. He also pursued his love for etching in wood, painting, and collecting various and sundry articles, and writing too.

Many times his friends would implore him to leave Marseilles and come to Paris where his talents would be much more appreciated and where he would accumulate much more wealth than he could in Marseilles. But Fortunato was adament: He liked Marseilles and there he was going to stay. In fact he was so happy with his way of life, that he gave little thought to romance.

Then came Romance

If "Renato" had been impervious to the charms of the beautiful French belles for many years, he finally found his match when 15-year-old Ernesta Feraud, came to him as a violin pupil. Ernasta had won the conservatory award, and it was decided she would continue her studies under the great Francescatti. Ernasta came from an old Marseilles family which traced its lineage back to the days of the Romans. She was not only a capable violinist, but beautiful as well, and two years later when she was 17 and her teacher 44 years old, they were married, and lived happily together. She like her husband was a great lover of music But she had no aspirations to play in concert halls, or tour the continent. Madame Francescatti was content to play her role as the wife of Signor Francescatti. Even today, she obtains much delight in playing the violin, and will practice as diligently as her son,

Violinist Is Born

On Aug. 9, 1905 their first son was born. They called him Rene, sort of an abbreviation of Renato. But while he was small they tagged the nickname of Zino on him and he was to grow up to be better known by that name than Rene. On June 29, 1908, their second son was born, and he was named Raymond.

At the time Signor Francescatti still kept his home looking much like a combination music salon, museum, and zoo. The strains of a sweet violin, or lilting notes of a piano would be shattered by the sudden chatter of a monkey, or other denizen of the wild, expressing either approval or disapproval of the efforts of the musicians. Finally, Zino's godfather, who was a noted obstetrician of Marseilles, approached Signor Francescatti and told him bluntly that he would have to give up his menagerie, for it wasn't safe with the young boys around. The animals might have contagious diseases with which the children could become afflicted and with dire results. So the elder Francescatti reluctantly gave up his role as zoo-keeper, and the Marseilles zoo was the beneficiary, for it received many of the animals Signor Francescatti had collected.

Music Dominated Home

In the Francescatti home, where music furnished the background of its family life, Zino and Raymond were to hear the strains of the classics in early life. Then came the day when Zino, about five years old, was approached by his father who told him 'matter-of-factly, "Now you are going to study the violin." He brought out a minature-sized instrument and presented it to the boy. Zino did not look upon this gesture with any misgivings, for he was pleased to think that he would have a violin all of his own. And he took to it, like the proverbial duck takes to water.

In no time at all he was playing the clasic works, long before he could fully read the notes on the score sheet before him. "It was easy," he said, "because I had heard the tunes so many times, I knew them by heart."

Zino proved to be an apt pupil and when he was 10 years old he gave his first public concert. From then on his climb to artistic fame was rapid. He never found the chore of practicing boring to him, and in fact enjoyed it. Raymond, on the other hand, was taught the piano, but although he had talent he didn't have the penchant for the keyboard as Zino did for the strings. Raymond later was associated with the French railroad. He was killed in 1944 during the invasion of France.

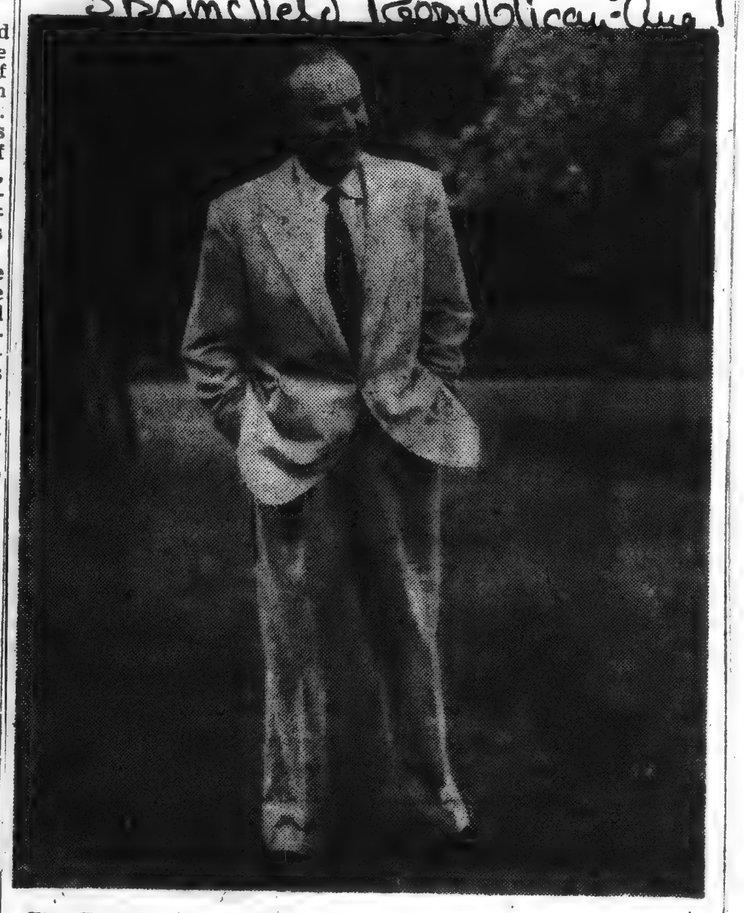
Getting back to Zino and his violin playing, in preparing for his concert program he will practice the selections weeks ahead of time so that he will know every note by heart. Then he sets his instrument aside, until it's about time for the concert. He will go through a rehearsal as a final tune up, just before the concert takes place.

During the period when he is relaxing, he finds that the best place for that is at his home, Fiddletop, which he now considers his permanent home. Next year he will be in Europe from March until September, and then will return to his Monterey home for a stay with his wife, the former Yolande Potel De La Briere, of Paris, France. She was a concert violinist, but gave up the role to devote her time to running her home. Also with Mr. and Mrs. Francescati at Fiddletop is the violinist's mother.

The trio find Fiddletop and Monterey in general much to their liking, and to say that the folks of Monterey, like having one of their neighbors one of the world's greatest musicians is putting it conservatively. They tune in on his radio programs, listen to his recordings and concerts, and hope that he will be a neighbor at Fiddletop forever.

Relaxing in Monterey

Springfield Republican-Aug 1



Zino Francescatti, world renowned violinist, pictured in a relaxing pose at his home, Fiddletop in Monterey. He will be heard at two Tanglewood concerts in Lenox this year, the first on Sunday afternoon Aug. 8, and the other Wednesday evening, Aug. 11.

Tanglewood Tales

Lenox, July 31—Arthur Fiedler's program with the Boston Pops for "Tanglewood on Parade," the gala day-long benefit for the Berkshire Music Center, on Friday, Aug. 13, rain or shine, will include two Fiedler specialties: the Merrick-Bennett arrangement of the Gillette razor theme of its radio and television programs, "Look Sharp-Be Sharp"; and the arrangement by Hayman of a pot-pourri of television commercials called "TV-iana."

* * *

A special attraction for patrons of "Tanglewood on Parade" who buy the box seats or tickets for the reserved sections in the Music Shed, will be the one-act opera, performed by students of the school's Department IV, held, in the formal gardens at 4 p. m. This year Frederic Cohen has selected "Le Medecin Malgre Lui" The Doctor In Spite of Himself after Moliere's play, composed by Charles Gounod in 1858.

* * *

Karl Kohn, assistant to Lukas Foss and Florence Dunn in Tanglewood's Department V, the Tanglewood Study Group, is on the faculty of music at Pomona College, Cal. Mr. Kohn is also an accomplished pianist, and Tuesday night (July 27) was soloist at the Esplanade Concert in Boston in Beethoven's piano concerto No. 1. The concert was conducted by G. Wallace Woodworth, leader of the Harvard Glee Club, which performed recently at the Berkshire Festival.

* * *

Pierre Monteux, who led two Festival concerts at Tanglewood this summer, has been announced as musical director of the San Francisco Opera Company's staged production of Arthur Honegger's "Joan of Arc at the Stake, its U. S. premiere in this form, on Oct. 15 and 21. Film star Dorothy McGuire will portray Joan. Mr. Monteux was conducter of the San Francisco Symphony for 17 years, and will be returning to the Coast city for the first time since he shared with Charles Munch the 1953 tour to the West Coast of the Boston Symphony Orchestra.

* * *

William Sistare, Pittsfield Community Concert manager, who is head of ushers at the Berkshire Festival concerts and in charge of program distribution, has as his deputies this summer the following: David M. Cullen, Jr., Pittsfield (gate); Lawrence Baldwin, West Stockbridge, and James M. Kimball, Jr., Great Barrington (box section); Benjamin E. Bowers and David Keating, Pittsfield (blue section), George Tompkins and Gordon Davidson, Pittsfield (red section); Harry Hamilton, Pittsfield (aides); H. R. Birt and William E. Bensch, Pittsfield, Harry E. Stedman and David R. Kidd, Dalton (assistants) Mrs. Alexander J. Young, Lenox, and Miss Dorothy Heidenreich and Miss Josephine Enright, Pittsfield (program girls); Warren Sears (first aid). Mr. Sistare's staff totals 20 ticket takers, 90 ushers, 30 program girls, and 18 first aid administrators.

* * *

Juan Orego, of the Facultad de Belles Artes, Augustine 620, Santiago, Chile, who at the close of last summer's session of the Berkshire Music Center was awarded the Samuel Wechsler Commission for a short work suitable for orchestral performance, is due to spend the last 10 days of the Festival season at Tanglewood, according to Aaron Copland, assistant director of the summer music school. Mr. Copland advises that Senor Orego is en route from Chile, to lecture in the Tanglewood "Aspects of Music parties, and it is hoped his work will be performed by the student symphony orchestra in its final concert of the season, Saturday, Aug. 14, at 3 p. m. in the Music Shed.

* * *

Jean Morel, head of the student symphony orchestra at Tanglewood, who made such a pronounced hit with Berkshire Festival audiences when he led the Boston Symphony for the first time, last Saturday (July 24), will conduct a second Festival concert this summer, the final chamber orchestra program, which because of "Tanglewood on Parade" being scheduled for Friday, Aug. 13, will be heard a day earlier than customary, on Thursday, Aug. 12. Mr. Morel will introduce three works new to Tanglewood: Rossini's overture to his short farcical opera "Scala di Seta" (The Silken Ladder), written when the composer was 20 years of age, in 1812; Ravel's "Mother Goose Suite"; and Richard Strauss' suite composed for Moliere's "Le Bourgeois Gentilhomme" (The Would-Be Gentleman), which Pierre Monteux gave for the first time in the U. S. with the Boston Symphony in 1921.

* * *

E. Power Biggs gives the second of his two Saturday afternoon organ recitals in the Tanglewood Music Shed on Saturday afternoon, Aug. 7, at 3 p. m. Mr. Biggs will also play the organ solo role in Camille Saint-Saens "Symphony No. 3" with Mr. Munch and the Boston Symphony, in the Festival concert of Saturday night, Aug. 14

* * *

Berlioz' massive "Requiem," which concludes the 1954 Berkshire Festival on Sunday afternoon, Aug. 15, is remembered vividly from its Tanglewood premiere by Charles Munch two summers ago. Mr. Munch had conducted the 100th anniversary of the first performance (1837) in Paris, in the same auditorium, the Chapel of St. Louis in the Invalides in June, 1937, and brought it to Boston in April, 1951. As before, the "Requiem" requires the the participation of four bands, 26 players for, which are now being recruited in Boston, which will play under the Shed platform, at the edges of the stage, in promenade sections. The brass-bands will rehearse with the Boston Symphony and Mr. Munch on Friday afternoon, Aug. 13; with the chorus of Festival students augmented by 50 voices from the Springfield (Mass.) Symphony Orchestra Chorus; and in the Pension Fund public rehearsal Saturday morning, Aug. 14.

* * *

With the Berkshire Festival at the half-way mark this season, a total attendance at 12 concerts in the first three weeks of 60,750 persons has been registered, which compares favorably with the 117,950 persons who attend the Festival in six weeks in the summer of 1953. Attendance at 12 of the scheduled 25 student concerts this season totaled 16,025.

COPLAND'S OPERA 'THE TENDER LAND' TO BE PRESENTED

Two Casts of Students to Perform Work at Tanglewood

Lenox, July 21—"The Tender Land," opera by Aaron Copland on an American theme, newly revised by its composer who has been assistant director of the Berkshire Music Center since the summer school of music maintained by the Boston Symphony Orchestra was founded in 1940 in conjunction with the Berkshire Festival, will have its second production anywhere as a major project of the summer of the Berkshire Music Center. The New England premiere, and the first performance at Tanglewood, will be given by the students of the opera department, in the Theater-Concert Hall, at 8:30 p. m. Monday and Tuesday.

Second Opera.

Composer of many symphonies, mallets, chamber, theater and film music, Aaron Copland explored the opera medium only once before, when he wrote "The Second Hurricane," a children's piece more than 15 years ago. "The Tender Land," finished in March of this year, was written on a commission from the League of Composers, from a grant by Richard Rodgers and Oscar Hammerstein 2d.

"I think my piece has great workshop possibilities," Mr. Copland said at the time of the New York premiere. "The music is styled tonally plain. It has a colloqu[illegible] in some sp[illegible]

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AARON COPLAND

Featured Artists at Tanglewood This Week

ELEANOR STEBER

RICHARD BURGIN AND RUTH POSSELT

LUKAS TOSS

SEYMOUR LIPKIN

E. POWER BIGGS

STORM DISRUPTS BERLIOZ CONCERT AT TANGLEWOOD

Conductor Munch Waits for Rain to Stop Before Continuing

By WILLARD M. CLARK

Tanglewood, July 31—At this moment Tanglewood history is repeating itself. In the middle of the "Queen Mab Scherzo" of Berlioz "Romeo and Juliet" the heavens opened up and the rains came down to the accompaniment of thunder and lightning. The delicate music couldn't be heard.

Artists Dismissed

Charles Munch stopped the orchestra, waited several minutes and then dismissed orchestra, chorus and soloists. The same sort of storm interupted a Wagner program given in the tent in the '30's, but Serge Koussevitzky shifted programs and played Wagner to the accompaniment of the elements.

The bell is now ringing signifying the concert will start again. Perhaps the elements will give better co-operation now.

Tonight Charles Munch is continuing the Berlioz series commemorating the 150th anniversary of the composer's birth, with a performance of "Romeo and Juliet." A similar performance was given last year. Indeed, although Beatrice Krebs replaces Jennie Tourel in the contralto role, John McCollum and Nicola Moscona are singing the roles, they sang last year.

Berlioz, labelled this work a dramatic symphony. To maintain a symphonic medium he has relegated the textual exposition to the first part of the symphony, during which he outlines the whole story in narrative form. He has restricted the solo voices to narration.

Four Movements

The symphony has the general style of four movements with a prologue as a vocal introduction to the first. The love scene and the "Queen Mab Scherzo," both instrumental, correspond to the slow movement and scherzo, while the chorale finale rounds out the whole.

Mr. Munch finds this work congenial and he has offered it numerous times and has recorded it. Thus the performance tonight is distinguished by its power and the insight of the director. The purely orchestral portions of the program have been played in superb style. What should be broad in style and grandiose has been so. What should be delicate, pi[illegible] and imabinative has been so.

Beatrice Krebs has a voice of beautiful texture and an ability to understand and project a mood. Her sincerity is very real and there is a personal quality to her singing which is affecting. She provided distinguished utterance of the two metrical verses dealing with the vows of the lovers and their delight.

John McCollum has a fine voice, sings with understanding of text and he projects his scherzetto clearly and cleanly. The music lies a bit low for absolute vocal effectiveness.

Greek Basso Excels

Of the three soloists, Nicola Moscona has the best opportunity for vocal display and the Greek basso made the most of it. His recitative and air were sung with tremendous impact. Vocally rich and convincing.

The festival chorus was in top form singing with full realization of text and well blended tones. The men's section was distinguished in the love scene. Compelling indeed was the choral funeral dirge. A total of 9800 persons heard this concert.

Tomorrow afternoon Richard Burgin, concertmaster, will take over as conductor. Ruth Posselt, his wife, will be heard in the Khatchaturian violin concerto. The orchestral works will include William Schuman's "American Festival Overture." Vaughan Williams, "Fantasia on a theme by Thomas Tallis, for double spring orchestra" and "Symphony No. 2 in D Major" by Jan Sibelius.

Fiedler and Pops Orchestra At 'Tanglewood On Parade'

Schippers to Conduct First Half of Special Concert On 13th, Brenda Lewis Soloist

Lenox, July 31—Tanglewood will be "On parade" Friday, the 13th. The annual benefit for the Berkshire Music Center, which attracted 8500 persons last summer, is in aid of the Boston Symphony Orchestra's summer school of music, now in its 12th season in conjunction with the six-week Berkshire Festival. Festivities, from 6 p. m. to 11 p. m., include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

Fiedler, to Conduct

For the first time in the history of the Tanglewood Music Shed, the Boston Pops Orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the podium. Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the Pops and Arthur Fiedler than any other orchestra or conductor in history. Mr. Fiedler is now conducting the art commission Pop concerts in San Francisco's Civic Auditorium, and will fly to the Berkshires of "Tanglewood on Parade" and return to California immediately.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music Center where he was a student in 1948, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Soloist on this half of the concert will be Brenda Lewis, young star of opera and musical comedy, in the final scene from Strauss' "Salome."

Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme," and did a coast-to-coast tour with the Met's production of Johann Strauss' "Die Fledermaus." She created the role of Birdie in the original Broadway production of Marc Blitzstein's opera "Regina," sang the title role in the New York City Opera Co.'s revival last year. On Broadway she has starred in "The Merry Widow," "The Gypsy Baron" and last season in the musical comedy, "The Girl in Pink Tights."

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved bytelephone to Lenox 500.

Mrs. Serge Koussevitzky is Chairman of the "Tanglewood on Parade" committee; Mrs. Bruce Sanborn of Lenox and Mrs. John H. Rice of Pittsfield, are vice-chairmen; Miss Margo Miller of Pittsfield is secretary. Miss Gertrude Robinson Smith, of Glendale, is chairman of the committee for the sale of boxes, with Mrs. Thomas D. Perry, Jr., as vice-chairman. Mrs. Sanborn is also heading the committee for door prizes, which will be awarded to luck ticket-holders after the concert. The program follows:

4.00 p. m.—Opera Scenes (Students of Department IV), Formal gardens (for box-holders and reserved seat patrons only)

5.45 p. m.—Fanfare; welcome address, Steps of Administration Building.

6.00 p. m., Simultaneous demonstrations by each department, Berkshire Music Center: Music Shed—Short symphonic works, Orchestra (Department I students); Theatre-Concert Hall—One-act operas (Department IV students); Chamber Music Hall—Chamber Music program (Department I students)

7.15 p. m.—Lawn party, picnic supper, Concert by Chorus (Department II students), steps of Administration Building.

8.15 p. m.—Music Shed—Gala Concert: Boston Symphony Orchestra—Thomas Schippers, conductor.

.....Bizet Symphony in C

Strauss "Salome" (Final Scene) Brenda Lewis, Soprano, soloist Boston pops Orchestra Arthur Fiedler, conductor in a typical Pops program.

11 p. m.—Drawing for Door Prize.

11.14 p. m.—Waltzing on the lawn.

STUDENT EVENTS AT TANGLEWOOD

Lenox, July 31—Student concerts during the next week by pupils of the Berkshire Music Center, admission to which is through a voluntary contribution to the school's support are as follows:

Sunday, Aug. 1 and Aug. 8, 10 a. m.—Chamber Music Hall: Chamber music concerts by students of Department I (Orchestra)

Monday and Tuesday, 8.30 p. m.—Theater-Concert Hall: (All seats reserved) "The Tender Land," opera in three acts by Aaron Copland, libretto by Horace Everett (New England premiere). Produced and staged by Frederic Cohen, assisted by Elsa Kahl, scenery and lighting by John Blankenchip, costumes and makeup by Leo Van Witsen, orchestra of Department I students conducted by Frederic Waldman. With alternating casts of student performers.

Thursday, 8.30 p. m.—Music Shed: Symphony concert by students of Department I (Orchestra)

Sunday, August 8, 8.30 p. m.—Chamber Music Hall: Composers' Forum by students of Department III (Composition).

Second Thoughts in Music

Concerts of String Music At Tanglewood Rewarding

Chamber Group and Chamber Orchestra Prove Popular; Festival Chorus Does Fine Work; Jean Morel Conducts; Ernst Toch's Symphony Heard

By WILLARD M. CLARK

The Berkshire Music Festival at Tanglewood has passed its halfway mark. Achievements to date have been considerable and there is much more to come. Two performances by the Festival Chorus under the direction of Hugh Ross reveal what a fine conductor of choral muic he is and how fortunate the Berkshire Music School is to have him on its staff. One must realize, however that advanced students and choral directors make up the material with which Mr. Ross works, so much of the drudgery which the average choral director must go through to put on a performance is eliminated.

Chamber Concerts

We have found the chamber music concerts each Wednesday night most rewarding. There is an intimacy and an interesting audience attitude and reaction that one can find only at such concerts. Last Wednesday night the Zimbler Sinfonietta, a group of 20 members of the Boston Symphony Orchestra, was heard in a program included "The Four Seasons" by Vivaldi; Stravinsky's ballet "Apollom Musgete" and Rossini's Sonata for Violins, Cellos and Double Bass.

The Vivaldi opus really four concerti for violin and strings, was given a splendid performance, heightened in interest through the brilliant playing of George Zazofsky. This splendid violinist is well known in Springfied both as a soloist with the Springfield Symphony Orchestra and as an occasional member of the first violin section.

Chamber Orchestra Plays

Leaving the realm of Bech and Mozart, the chamber orchestra under the direction of Charles Munch provided great pleasure in a program which included Concerto Grosso for String Orchestra, Op. 6 No. 4 by Handel and Haydn's Symphony in G major, No. 100, familiarly known as the "Military." This was beautiful music indeed and the Boston Symphony has just the string virtuosi to make Handel's Concerti Grossi sing. Mr. Munch was particularly successful in his reading of the Haldn symphony, a work which does not demand a silken texture. The French conductor sensed its somewhat earthy humor and communicated it to the audience.

Hugh Ross was on hand to conduct Haydn's Mass No. 3 in D minor, the "Nelson." The music school has some excellent soloists this season and a good chorus. Thomas Stewart, basso, was particularly effective vocally. His is the finest basso we have heard at Tanglewood. Beatrice Krebs, known here in Springfield and a second-year member of the music school, and Naomi Farr, a soprano with brilliant top notes, vocal flexibilty and good projection handled the music with excelent taste and understanding. Marvin Worden, the tenor, had a light pleasant voice and awareness of text.

Orchestra Concerts

Jean Morel, the French conductor and member of the music school faculty this summer, made his initial appearace as conductor on the Saturday night program. Morel has had a varied and consistent career in the United States since 1939, having conducted both opera and orchestras. His reading of Prokofieff's Symphony No. 6, in E flat minor was powerful and intellectual, particularly fine was his perception of the compex character of the slow movement. Strauss' tone poem "Don Juan" and the "Enigma" variations served to give one a good picture of this conductor's versatility and sound musicianship.

The piano soloist in Liszt's Concerto for Piano in E flat major, No. 1 was Nicole Henriot, making her second appearance as a Tanglewood soloist. Her playing was marked by tonal brilliance, technical bravura and a considerable feeling for the poetry in the work. She received admirable support from the orchestra.

Last Sunday afternoon Charles Munch continued his tribute to Hector Berlioz by playing his Symphony with Viola Solo known as "Harold in Italy." William Primrose was the soloist. It was a memorable performance, spacious, rich-toned and sensitive. Mr. Primrose played with a exquisite sensitivity and drew marvellous tones from his instrument. The rapport between soloist and condictor was complete.

Ernest Toch is on the music school staff this summer, so it was not strange that his second symphony was programmed by Mr. Munch. This was written in 1951 and is strictly contemporary. There is a deal of dissonance and a smattering of melody. It is well written and while it may not be heard to any great extent it is a notable addition to the orchestra repertory. Mr. Toch informs us that he was inspired to write this symphony because of his admiration for the great Albert Schweitzer, doctor, missionary, organit and Bach authority.

The weather has not co-operated to well with the festival. On many days skies were thratening, while on others it rained. Audences for the Shed concerts have seemed small to us, 10,050 being the largest, we believe. The audiences at both the chamber music and chamber orchestra concerts have been good, with the Theater-Shed usually full and several hundred people outside.

It wil be interesting to see what this new six-week season will accomplish in the way of audiences and receipts. One thing it has already accomplished—the bringing to its audiences of a greater variety of music and great performances.

Organ Recital

Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday at 10 a. m., for $1, for the benefit of the orchestra's pension fund.

An added attraction for Festival patrons is the organ recital at 3 p. m., Saturday in the Music Shed, by E. Power Biggs, admission free to Friend tof the Berkshire Music Center, those who support the summer school of music of the Boston Symphony by voluntary contributions. Mr. Biggs' program consists of: Antonio Soler: Double Concerto No. 3, in G; J. S. Bach: Fantasia and Fugue in C minor; Louis Claude Dequin: Three Noels with Variations; Anthony Donato: Two Pastels; Jehan Alain: Litanies. The complete programs.

Wednesday, 8.30 p. m. Theater concert Hal, Chamber Music:

Haydn: String Quartet in D major, Op. 64 No. 5, ("Lark"); Hindemith: String Quartet No. 3, Op. 22; Ravel: String Quartet in F. The Kroll String Quartet: William Kroll, Louis Graeler, violins; David Mankovitz, viola; Avron Twerdovsky, 'cello.)

Friday, 8.30 p. m.—Theater Concert Hall, Chamber Orchestra:

Stravinsky: "Pulcinella," Ballet with song in one act (after Pergolesi); with soloists Regina Sarfaty, soprano; Jefferson Morris, tenor; Mulleurs Boatwright, bass. Mozart: Piano Concerto in B flat major, K. 550—with Seymour Lipkin, soloist. Mozart: Excerpts from "Idomeneo," K. 366, soloists Marvin Worden, tenor; Theresa Green, Regina Sarfaty, Charlotte

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Burgin to Conduct Today First Time at Tanglewood

August 1 — Springfield Republ.

Ruth Posselt Soloist in Khatchaturian Violin Concerto; Kroll Quartet, Foss, Lipkin, Eleanor Steber Featured Artists Later This Week

Lenox, July 31—The Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, will present a program of music by William Schuman, Vaughan Williams, Aram Khatchaturian and Jan Sibelius tomorrow afternoon in the Music Shed at Tanglewood.

Burgin, concertmaster of the orchestra, is guest conductor for the first time on a Festival program, although he has conducted the student orchestra and "Tanglewood on Parade" here and has led the Boston orchestra in Boston and New York.

Miss Posselt, Mrs. Burgin in private life, will appear on the same program with her husband for the first time in the Berkshires. The Khatchaturian concerto she will perform is a Tanglewood premiere. The complete program: Schuman: American Festival Overture; Vaughan Williams: Fantasia on a theme by Thomas Tallis; Khatchaturian: Violin Concerto; Sibelius: Symphony No. 2.

This Week's Features

There will be a program of chamber music by Haydn, Hindemith and Ravel played by the Kroll String Quartet Wednesday evening in the Theater-Concert Hall; a program of Stravinsky and Mozart performed by a chamber ochestra of members of the Boston Symphony, Lukas Foss guest conductor and Seymour Lipkin piano soloist, Friday evening, also in the Theater-Concert Hall.

An all-Berlioz program by the full 104-piece Boston Smyphony, Charles Munch conducting, including Tanglewood permieres of the "Summer Nights" song cycly with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, will be presented Saturday evening in the Music Shed. The orchestra will be heard in a program of Gluck, Beethoven and Brahms next Sunday afternoon in the Music Shed, with Mr. Munch conducting, Zino Francescatti violin soloist.

The Kroll String Quartet, under the leadership of William Kroll, violin, who with Richard Burgin heads the chamber music department of the Berkshire Music Center, consists also of Louis Graeler, violin; David Mankovitz, viola; Avron Twerdowsky, 'cello, and will perform for the first time at Tanglewood in the new and popular Wednesday evening Chamber Music series.

Foss to Conduct

Foss, who is a teacher of composition and who heads the Tanglewood Study Group division of the Berkshire Music Center, will conduct the Boston Symphony Orchestra chamber orchestra in its first performance of "Pulcinella," ballet with song in one act, by Igor Stavinsky, after Pergolesi, with Regina Sarfaty, soprano; Jefferson Morris, tenor; McHenry Boatwright, bass, as soloists.

Another Tanglewood premiere on this program will be the excerpts from Mozart's opera, "Idomeneo" (which had its American permiere by the Berkshire Music Center's opera department at Tanglewood in 1947), with soloists Marvin Worden, tenor, and Theresa Green, Regina Sarfaty and Charlotte Holloman, sopranos; 50 voices of the Festival chorus of Berkshire Music Center students, supplemented by 18 boys from Indian Hill Workshop, Stockbridge, trained by David L. Buttolph and Harold Aks.

Mr. Much's Saturday evening Festival concert, one of his programs this summer in honor of the 150th anniversary season of the birth of Hector Berlioz, will mark first performances by the Boston Symphony Orchestra of the six "Summer Nights" songs after Theophile Gautier which Miss Steber has previously performed with the New York Symphony Orchestra.

The "Te Deum," also to be given its first performance by the Boston Symphony, will have the assistance of the Festival Chorus, prepared by Hugh Ross, 40 boys, aged nine to 13, from Camp Mah-Kee-Nac at neighboring Stockbridge Bowl, and 44 girls, aged 13 to 18, from Indian Hill Music Workshop at Stockbridge.

Holloman, sopranos; Festival Chorus of Berkshire Music Center students, augmented by pupils of the Indian Hill Music Workshop.

Saturday 8:30 p. m.—Music Shed, Boston Symphony Orchestra:

Berlioz: Royal Hunt and Storm from "The Trojans;" "Summer Nights," for Soprano and Orchestra, Op. 7—with Eleanor Steber, soloist. "Te Deum;" for Three Choruses, with Orchestra and Organ, Op. 22, with David Poleri, tenor; William Frisco Frank, organ soloist; Festival chorus prepared by Hugh Ross and Lorna Cooke DeVaron, augmented by a children's chorus from Camp Mah-Nac for Boys, Stockbridge Bowl, and Indian Hill Music Workshop, Stockbridge. Charles Munch, conductor.

World of Music

By TUCKER KEISER

Boston Post

Overshadowed by the widely publicized concerts of the Boston Symphony Orchestra in the Tanglewood Music Shed, the Tanglewood student orchestra, composed of instrumentalists on the brink of professional careers, gives weekly concerts of extraordinary quality.

During a recent week end at Lenox I made it a point to visit this orchestra in rehearsal. As I passed the Shed on a beautiful Saturday morning, the strains of Berlioz' "The Damnation of Faust" floated over the well-kept lawn, disappearing it seemed in the distant Stockbridge Bowl. Eleanor Steber's glorious soprano was filling the coolish morning air with Marguerita's third act aria.

Down the rolling hill, past the Hawthorne House, I found the student orchestra rehearsing with fervor and utter absorption in the spacious barn. Samuel Krachmalnick, an advanced conducting student who served as Arthur Fiedler's assistant during the last "Pops" tour, was leading these tieless and Toniless musicians through Stravinsky's tricky "Divertimento."

Overseeing this orchestral reading sat a handsome, huskily built man with silver-grey hair, intently following a conductor's score propped up vertically on a substantial music stand. Huddled around him was a small group of eager-eyed young people following every whispered remark and vivid gesture of the seated maestro.

The Third Man

This was Jean Morel, the distinguished conductor. As acting head of the instrumental music and conductor of the Tanglewood school orchestra, Morel becomes the third person to head this department of the Berkshire Centre since the school's founding in 1940. Koussevitzky, despite his busy schedule with the Boston Symphony itself, directed every operation of the department until 1951; then his pupil and protege, Leonard Bernstein, took over the post. Mr. Bernstein is on leave of absence this season.

What struck me so forcefully about the orchestra was its beautiful tone. I have heard many of the smaller professional orchestras throughout the country; none, however, had the rich strings or the sonorous brasses of this student organization, which by the way, when I heard them had only been playing as a group a little over a week. Koussevitzky once remarked that his students created a more beautiful sound than a well-known, long-established Midwestern orchestra. He was nearly sued for slander.

Later in the day, I had the chance to speak to Mr. Morel about his young musicians. As we sat comfortably over coffee, he explained the fine tone of this group.

"Tone is seldom a problem," he declared, "with a group such as this one. They are all young, they bring an immense capacity to work, they all study with that concentration students genuinely in love with their art have, they constantly practice sonatas, they continue to work with their teachers, and they enjoy what they play. Candidates are rigorously auditioned for Tanglewood, and an instrumentalist admitted to the school is expected to be a master of his oboe, trumpet, or fiddle."

"Each one in this stage of his career is interested in obtaining all the beauty of sound from his instrument of which he is capable; in reading class or in performance he never lets down for a minute. Here, my job is primarily one of explaining points of style and ensemble."

Morel further stated that the music which he has selected for this summer embraces all periods of orchestral literature, baroque, classical, romantic, and contemporary.

Theatre-Concert Hall, Lenox, Mass. "The Tender Land" by Aaron Copland. (New England premiere) directed by Frederic Cohen. 8:30 p. m.

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Tuesday

Theatre-Concert Hall, Lenox, Mass. Program same as Monday. 8:30 p. m.

* * *

Wednesday

Theatre-Concert Hall, Lenox, Mass. Kroll Quartet. Haydn—Quartet in D major, op. 64, no. 5. Hindemith—Quartet No. 3. Ravel—Quartet in F.

* * *

Friday

Theatre-Concert Hall, Lenox, Mass. Boston Symphony Orchestra, Lukas Foss conducting. Stravinsky—"Pulcinella." Mozart—Piano Concerto in B-flat, K. 450. Mozart—Excerpts from "Idomeneo." Seymour Lipkin soloist. 8:30 p. m.

Castle Hill, Ipswich, Mass., New York Brass Ensemble and Geoffrey Holder. 8:30 p. m.

* * *

Saturday

Tanglewood Music Shed, E. Power Biggs, organist. 3:00 p. m.

Tanglewood Music Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch conducting. Berlioz — Royal Hunt and Storm from "The Trojans," "Summer Nights" and "Te Deum." Eleanor Steber, soprano; David Poleri, tenor and Festival Chorus. 8:30 p. m.

Castle Hill, Ipswich, Mass. New York Brass Ensemble and Geoffrey Holder. 8:30 p. m.

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Sunday

Tanglewood Music Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch conducting. Gluck—Overture to "Alceste." Beethoven—Violin Concerto. Brahms—Symphony No. 2. Zino Francescatti, soloist. 2:30 p. m.

NEW YORK, N. Y.
POST
JUL 27 1954

Non-Profit Adult Camp

For young men and women (18-28) Camp Lehman, Big Indian, N. Y., offers a beautiful pool, cook-outs in the mountain countryside, dancing every evening, sings around a camp fire, outings to the Music Festival at Tanglewood and bicycle trips with other bike fans.

roadblock Tournavon
Wed July 28, 1954

Here's Tanglewood Line-up For Week

We got some nice "thank you" notes for printing up the Tanglewood programs for last week, so we're bowing to public demand and setting down the musical fare coming up this week at the 1954 Berkshire Festival in Lenox, Mass.

If you're interested in driving over, take your choice from these performance:

Tonight, Wednesday, July 28 — The Griller String Quartet—Mozart Quartet in E flat, K. 428, Bloch Quartet No. 4 (first performance), Beethoven Quartet in G major, Op. 18, No. 2.

Friday evening, July 30 — Roussel "The Spider Feast," Ibert Flute Concerto (Soloist: Doriot Anthony), Mozart Serenade for Eight Winds K. 388, Mozart "Paris" Symphony K. 297 (Charles Munch conducting).

Saturday evening, July 31—Berlioz "Romeo and Juliet" Dramatic Symphony and Festival Chorus and Soloists (Charles Munch conducting).

Sunday afternoon, August 1 — Schuman American Festival Overture, Vaughn Williams Fantasia on a Theme by Thomas Tallis, Khatchaturian Violin Concerto (Soloist: Ruth Posselt), Sibelius Symphony No. 2 (Richard Burgin conducting).

Wednesday evening — August 4 — The Kroll String Quartet — Haydn Quartet in D, O. 64, No. 5 ("The Lark"), Hindemith Quartet No. 3, Op. 22, Ravel Quartet in F.

Woodstockers will certainly want to attend the August 4 concert, featuring the Kroll String Quartet, with hometowner William Kroll who's been the hit of the current Maverick Concerts, on violin.

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Ruth Posselt in Striking Violin Solo at Festival

Springfield Union
Aug 2

By JULLARD M. CLARK

Tanglewood, Aug. 1—There were 8225 persons in the audience for this afternoon's concert by the Boston Symphony under the direction of Richard Burgin, its concertmaster. The soloist was Ruth Posselt, violinist and Mr. Burgin's wife.

Varied Program

The large audience heard a varied program, ranging through the contemporary scene. It opened with a striking performance of William Schuman's "American Festival Overture." Its rhythmic content is more interesting than its melodic content, but it is bright, virile and a good opener. The orchestra played magnificently in perfect rapport with the conductor.

There are few lovelier contem-

Continued On Page 9

porary works than the "Fantasia on a Theme by Thomas Tallis" by Vaughan Williams. It is written for double string orchestra. Although based on an old theme, one must regard this music as strictly modern. The Boston strings are incomparable and Mr. Burgin's approach to the music was sensitive and clear.

Few violinists have done more for contemporary music than Ruth Posselt. Her performances of this music have formed a notable contribution to the concert and recital hall. The Khatchaturian violin concerto, although it lacks some of the musicality and solidity of the familiar piano concerto, is a gay, brilliant rhythmically provoking piece of writing, a sure-fire hit with any audience. Miss Posselt was in top form, playing with all the required brilliance and providing a deal of poetic utterance when necessary. The fact that a violin string broke during the opening movement disturbed her not at all.

Switches Violins

She switched violins with the concertmaster and continued without missing a note.

The concert concluded with a performance of the Sibelius "Symphony No. 2 in D major." This is perhaps the most favored of the Sibelius symphonies. One can only marvel at the economy of means and the treasurable results. The simplicity of approach and the clarity of expression reveal that magnificent fertility and absorption which pervades all things and direct them to a single end. Mr. Burgin has made this work one of his finest interpretive achievements and it was a performance of nobility, deeply felt emotion and a plasticity of movement. The second movement with its fragments of melody which follow one after the other in rich profusion was superbly played.

N.Y. Times - Aug. 3

POSSELT IS HEARD AS VIOLIN SOLOIST

She Plays Khatchaturian's Concerto at 16th Program of Berkshire Festival

By OLIN DOWNES
Special to The New York Times.

LENOX, Mass., Aug. 1—The sixteenth program of the Berkshire Festival, given this afternoon by the Boston Symphony Orchestra conducted by Richard Burgin, was the most symphonic program of this season.

The most conspicuous feature of this concert was Ruth Posselt's brilliant performance of Khatchaturian's Violin Concerto. This concerto may not be as bold a work, or as rich in its developments as the same composer's Third Piano Concerto, which the late William Kappel played so successfully, but it is a work of picturesque orientalism—very effectively written for the solo violin with unusual combinations of the solo part and that of the orchestra.

Not only in the orientalism of the melodic line, but also in the interlacing of complex rhythms is the work arresting. Miss Posselt played it with fiery vituosity, with Bravura and exceptional accuracy, a vibrant and sensuous tone and a style that went well with the nature of the music. The concerto could well be performed more often than has yet been the case. It is at the least a welcome addition to the rather restricted literature of the violin in this field.

Orchestral Works Given

The orchestral works were, first, the robust American Festival Overture of William Schuman; the Fantasia on a theme of Thomas Tallis by Vaughan Williams and Sibelius' Second Symphony.

The Schuman Overture interests us more in its second theme and in its later developments than it does by its clamorous beginning. The Fantasia on the Tallis theme is now an accepted masterpiece, certain to move an audience my the poetry and the fine cathedral-gray of its coloring.

Mr. Burgin made a notable success with the Sibelius Symphony, which is now past its half century and continues to stir the listener by its breadth and the masculinity of accent, its reflections of northern nature, the somberness of the legendary slow movement sand the wildly triumphant finale.

The concert last night was devoted to an eloquent reading by Charles Munch and the Boston Symphony of Berlioz' uncut and complete "Romeo and Juliet" Symphony, with chorus, soloists and all, thus giving us the work as a whole and not in the truncated form in which the purely orchestral passages are customarily presented at symphonic concerts.

The result was an impressive realization of the complete justice of the public verdict these many years past upon the actual values of this astonishing score, and also of the heights of poetry and the depths of banality that Berlioz was capable of reaching almost simultaneously.

Berlioz at Its Finest

The pages that are the imperishable essence of this symphony are those of the love music of Shakespeare's fated pair. Berlioz himself ranked these pages as his greatest, and there is no reason to differ with him in this as he thinks of Romeo alone in the garden, hearing from afar the echoes of the ball at the Capulets.'

The music soars, in an ecstatic flight of which only the man and the tone poet who himself sought love—so dauntlessly, so tragically all his life—was capable; the one who could hymn it as only Berlioz does in these incomparable pages.

Cheek by jowl with all this is the buzz and banality of the introduction, the highly conventional writing for the chorus and the contraltos' recitative and stanzas, relieved only by the occasional significance of the instrumental commentary; and finally, the interminable loquacity of the passages depicting the adjurations of Friar Laurence.

There is a moment of light, or rather of melancholy shadow, in the chorus of lamentation for Juliet, but that also is marred by tonal devices that turn out to be conscious mannerisms before they are over.

Instrumental Magic

But the friar: It is customary to class King Mark in Wagner's "Tristan" as a king of operatic bores. Even he takes less time to discharge his diatribe than this pompous, long-winded friar.

What now and again relieves the commonplaceness of the vocal writing, solo and choral, is the magical use of the instruments when Berlioz does not attempt to be realistic, or other than the sublime singer of instrumental song it is his truest nature to be. Compare the enunciation of the love theme when it comes from the lips of the chorus in the prologue with the moment when the instruments seize upon this theme and begin to discourse it; or that exquisite flight of fancy, the Queen Mab Scherzo, with its Gossamer orchestration and the imagination displayed in the delicate use of pulsatile instruments of its later pages.

We are then listening to the voice of the arch-prestidigitator and magician of the modern orchestra, from whose scores so many of the composers who succeeded him in the century after his death have plundered.

The performance was finest when Mr. Munch was making the instruments eloquent. The chorus sang lustily, with confidence, enthusiasm and brilliancy, if not invariably wth distincton of style.

The soloists were of high rank. The soprano was Beatrice Krebs; the tenor, John McCollum; the basso—the only voice that sings as a character in the drama—Nicola Moscona.

But why, the reader might naturally ask, with voices present and available, does not Romeo himself sing his sweet Romanza, and why not from Juliet's lips the song of love triumphant? Simply for the reason that Berlioz' imagination takes fire most irresistably when he turns to his instruments. Their voices are more marvelous to him than any that ever issued from a human throat. For he was the Geni of the instruments.

The audience this afternoon numbered 8,225, and 9,800 attended last night's performance.

COPLAND'S "THE TENDER LAND" REACHES TANGLEWOOD

A rehearsal in front of the Theatre-Concert Hall. The cast practices the square dance. In the foreground are Frederick Cohen, director, and Mr. Copland (seated) and Frederic Waldman, conductor. The performance by the Berkshire Music Center will take place tomorrow and Tuesday.

The New York Times (by Sam Falk)

EARLY MASTERPIECE

Vecchi's 'L'Amfiparnasso' Has Historic Importance and Is Also Great Music

By OLIN DOWNES

THE first part of a triple bill offered by the opera department of the Berkshire Music Centre last Tuesday night was a mimed version of a score celebrated in music history, but honored more often in the breach than in the observance, where performance is concerned. This was "L'Amfiparnasso" of the early Italian composer, Orazio Vecchi.

In fact, this was probably the first dramatic presentation of the work, with scenery, costumes and action, in America. "L'Amfiparnasso" was given in concert form by Paul Boepple and the Dessoff Choirs in New York in February, 1953. But the performance at Tanglewood under the direction of Frederick Cohen, acting director of the opera department, followed in principle the procedure of its revival at the Florence May Festival of 1938, when the score —cast in the form of fourteen unaccompanied madrigals—was done with singers and costumed mimes; given, in short, as the cross between madrigal and opera buffa that its nature is.

Appropriate Way

For ourselves this seems the appropriate way to present Vecchi's famous work, and this in spite of a sentence in the prologue, which says that "this spectacle is to be seen with the mind, which it enters by the ear and not by the eyes."

Yet there are old woodcuts of "L'Amfiparnasso," that comedy which is to be considered as not of the heights but of the slopes of Parnassus, which show a stage, actor and an audience. The score, in which concerted voices sing individual roles, exchange banter and jokes between individuals and not groups on the stage, provides an astonishing number of effects of action, gesture and realistic episode by means of the unaccompanied voices alone. It is polyphonic madrigal feeling its way toward monodic aria and recitative, in a word-play of delicious nonsense, poetry, sensuality and wit, and adroit characterization of the figures on the stage. And it is impossible to believe that the wonderful, monodic, cantata-pantomime of Monteverdi, "Il Combattimento di Tancredi e Clorinda," could possibly have come into existence, in 1624, thirty years after Vecchi's work, if Vecchi's score had not been well known to the first great genius of seventeenth-century music-drama.

The work is a madrigal variation, or sublimation, of the comedy of masks, that semi-provisional form of dramatic entertainment that for two centuries and more delighted the Italian public and represented the most popular form of musico-dramatic representation that they knew. Vecchi's characters, in the libretto that he fashioned with the valuable cooperation of the poet Guilio Cesare Croce, have as principals Pantalone, the traditional Venetian merchant; the learned Doctor Graziano; the Bergomask buffoons, Arlecchino and Brighella, to whom are added the courtesan, Hortensia; the Spanish soldier Captain Cardone; a chorus of Jews, and two pairs of lovers. These are Lucio and Isabella, who quarrel and languish, love and despair, till at the end they are happily united.

They supply what may be generally described as the "lirica tragica" element in the plot, while the others represent the "grottesco-comica" side of it.

The Plot

The plot, of course, is of the slightest and of a generally inconsecutive character. Pantalone calls to his insolent servant Pedrolino to cease his guzzling and summon the contemptuous Hortensia, who will have nothing of the old man. Lelio, misunderstanding his Nissa, is woeful at her apparent indifference. Pantalone mocks Doctor Graziano, who wishes to marry his daughter, but they bargain it out. Lucio is alarmed at the lascivious Captain Cardone's pursuit of his Isabella. The capitano tells his Zanni to knock at Isabella's door. Isabella, truly loving Lucio, dissembles and practices the ways of the coquette with the amorous military man. But if Lucio does not return to her, Isabella will kill herself. The devoted servant Frutto prevents this, telling her that Lucio will be coming back to her.

Grazione, granted the hand of Pantalone's daughter, plans a wedding feast. His very loquacious man, Francatrippa, asks why his relatives are not to be invited to the feast. The Doctor sings an amorous serenade under the window, supposedly, of his inamorata. Francatrippa, short of cash, goes to the Jews to pawn a diamond but they cannot do business with him on Sunday. Now Lucio and Isabella find each other and arrange for their wedding. Lelio and Nissa are similarly united.

We sketch this farrago in order to make a comparison with the manner of its stage presentation, which was quite incongruous and inappropriate to the many strokes of humor and sentiment and badinage in the verses. No doubt Mr. Cohen wanted to escape literalisms and afford a sort of mimed fantasy in the manner of commedia dell' arte without attempting any exactitude of a realistic kind with his stage picture. In conception this is entirely logical and legitimate. In execution the pantomime inexcusably cheapens and obscures the meaning of the work.

Sung Superbly

It was sung, and sung superbly, by the Madrigal Groups One and Two, as they were called in the program; and if Vecchi's admonition to listen and reach the brain only by the ear and not the eye had been heeded, we would have had a very lively and expressive performance from the singers, who indeed proved to be virtuosos as well as vocal dramatists, under Hugh Ross' baton. But the further fact is of a lot of tumbling and buffoonery that were pointless and exaggerated in a way that greatly harmed the quality of the work. Much was made of Captain Cardone, who simply burlesqued in ways that had the smallest relation, if any, to the plot. Of the real quality, wit, finesse and rollicking humor of the piece, contrasting with the exquisite madrigals of the lovers, the thing was simply thrown out of court.

It is a pity, since, as Mr. Ross and his singers triumphantly demonstrated, the score has a vitality, poetry, and jocosity that would only come clearly into relief if the stage presentation equalled the genius of the text and music. Capitol Records has the Cetra-Soria recording of the vocal performance given by the chorus of the Lecco Academy in Modena, Vecchi's birthplace, where "L'Amfiparnasso" was revived at the 400th anniversary of the composer's birth in 1950. It is a beautiful performance. Yet we preferred the greater degree of vivacity, contrast and dramatic motivation that Mr. Ross' singers secured.

MEMORIAL

Serge Koussevitzky would have been 80 last Monday, had he been spared a few more years. His former chauffeur, Victor Sakharoff, who still works for the family, did not forget the birthday. He wrote a poem in honor of his employer, in which he likened the conductor's career to the light of a meteor which "still shines brightly, even now, as a rainbow after the rain."

Friday Aug. 1 THE

DORIOT ANTHONY IS FLUTE SOLOIST

Presents Ibert Concerto in Fourth Program of Series at Festival in Lenox

By OLIN DOWNES

Special to The New York Times

LENOX, Mass., July 30—It is difficult to write of the fourth concert of the so-called Mozart-Bach series, given Friday evening by Charles Munch and a small orchestra of the Boston Symphony players in the Theatre Concert Hall, and avoid superlatives.

The program was ideal. Given in a relatively small auditorium, in an intimate atmosphere that established a special rapport between audience and orchestra, it was half Mozart and half modern French music. It found the performers and Mr. Munch in top form, wholly in the vein, and rarely communicative of their inspiration. Perhaps, where distinction on the part of a single performer is concerned, the highlight of the evening was the performance of the Ibert Flute Concerto by the rarely gifted Doriot Anthony, first flutist of the orchestra.

Pleasure and Profit

Miss Anthony has played this concerto elsewhere with the Boston Symphony. The fact that your reporter heard her in the concerto for the first time must be the excuse for retailing the pleasure and profit that he had from her playing. Young as she is, with only two years' experience with the Symphony, she showed in all that she did her worthiness of the traditions of the famous orchestra and of succeeding in the position she occupies that master flutist, Georges Laurent.

It seemed that Miss Anthony lacked nothing pertaining to the highest finish and artistic treatment of her instrument. She displayed an impeccable virtuosity and beauty of tone. All the effects of which the flute is capable were there—harmonic effects, double-tonguing staccati, a wonderful legato and breath control and a singing tone that the finest singer might envy.

Mr. Munch was conducting, through the concert for all he was worth. When he does that things happen. He began with the engaging ballet suite, "Le Festin d' Araignee" ("The Spider's Feast") of Albert Roussel, a score in the vein that was modern at the time of Debussy. Somewhat more modern than Debussy is its artful dissonance and skill in the use of transparent orchestral coloring, in which, incidentally, James Pappoutsakis, the third flute of the orchestra, also played in a way notable for its beauty of tone and style.

For the second part of the program Mr. Munch conducted the Mozart Serenade for Eight Wind Instruments in C minor, K. 388.

NEW YORK TIMES, S

In this performance every player was the consummate artist. The balance and quality and blend of tone were things to remember. The piece is scored for oboes, clarinets, horns and bassoons in pairs. The oboes were Ralph Gomberg and Louis Speyer; clarinets, Gino Cioffi and Manue Valerio; horns, James Stagliano and Harry Shapiro; bassoons Sherman Walt and Ernest Pa aenka. No wonder that they were applauded to the echo.

The Mozart symphony that ended the concert was the "Paris" Symphony, the one that poo Mozart wrote—in the midst o the most discouraging circum stances—for the orchestra of the "Concerts Spirituels." One need not dilate here upon the qualities of the well known symphony. But there are things to be said o the glory of Mr. Munch's performance—and that of the serenade as well as the symphony For he interpreted the glowing music with superb virility and sweep, with a combination of masculinity, gusto and tona radiance that placed him in the rare category of those conductors who do not consider that it is necessary to play Mozart nicely and prettily to do him justice.

This was the full blooded surging music of Mozart with the wine of life singing in his veins transforming everything to wonder and triumphant beauty. Such and not an anemic classicism, should be the Mozart tradition.

Mr. Munch enunciated it magnificently, and the resulting demonstration of the audience was the proof of how aptly he had driven the truth home.

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Doriot Anthony Soloist Tonight at Tanglewood

B. Post - July 30

Flutist to Play Ibert Concerto

Doriot Anthony, principal flutist of the Boston Symphony Orchestra, makes her second appearance at the 1954 Berkshire Festival as soloist tonight at 8:30 P. M. in the Theatre-Concert Hall at Tanglewood. Earlier this seanon Miss Anthony was one of the soloists in the program of Bach Brandenburg Concertos.

Charles Munch conducts tonight's program by the chamber orchestra of Boston Symphony Orchestra players in Roussel's "The Spider's Feast," the Flute Concerto by Jacques Ibert, Mozart's "Serenade for Eight Winds," all new to Tanglewood, and also Mozart's "Paris" Symphony.

JOINED IN 1952

Miss Anthony, who joined the Boston Symphony in the autumn of 1952, was born in Streator, Ill. Her first teacher was her mother, a professional flutist. Her training continued at the Eastman School of Music where she studied with Joseph Mariano and later with William Kincaid. She played in the National Symphony Orchestra in Washington, D. C., for two years before joining the Los Angeles Philharmonic, also playing first flute in the Hollywood Bowl Orchestra. While in California, Miss Anthony devoted much of her time to chamber music. In addition to her work with the Boston Symphony and chamber music, Miss Anthony is a faculty member of the Berkshire Music Center.

A few seats at $4 and $5 remain for tonight's concert and reservations may be made by telephoning the Tanglewood box office at Lenox (Mass.) 600. Tickets of general admission, allowing listeners to hear the concert from the lawns, will be sold af ew hours before the program. In case of rain the concert will be held in the Music Shed.

Doriot Anthony

BOSTON, MASS.
MORNING GLOBE
JUL 18 1954

The Berkshire Festival

The third week of concerts in the Berkshire Festival by the Boston Symphony Orchestra, at Tanglewood, Lenox, will be as follows:

Today at 2:30, Music Shed, Charles Munch conducting. Debussy: "Iberia"; Copland: Piano Concerto (Leo Smit, soloist); Berlioz: "Fantastic" Symphony.

Wednesday at 8:30, Theatre-Concert Hall. Chamber music. Vivaldi: "The Four Seasons"; Stravinsky: "Apollon Musagete"; Rossini: Sonata for Violins, Cellos and Double Bass. Played by members of the Zimbler Sinfonietta.

Friday at 8:30, Theatre-Concert Hall. Small orchestra and chorus. Charles Munch conducting: Handel: Concerto Grosso, Op. 6, No. 4; Haydn: "Military" Symphony; Hugh Ross conducting: Haydn: "Lord Nelson" Mass.

Saturday at 8:30, Music Shed, Boston Symphony Orchestra, Jean Morel conducting. Prokoneff: Sixth Symphony; Liszt: Piano Concerto in E-flat (Nicole Henriot, soloist); Strauss: Tone Poem, "Don Juan"; Elgar: "Enigma" Variations.

Sunday, July 25, at 2:30, Music Shed, Boston Symphony Orchestra, Charles Munch conductor. Berlioz: Overture to "Beatrice and Benedick"; "Harold in Italy" (William Primrose, viola soloist); Toch: Second Symphony.

Ernst Toch Tells What's Wrong With Composers

By JAY S. HARRISON

It was a typical Tanglewood scene. Rehearsals, feverish preparations took place on every side; students, their instrument cases held tightly in hand, scattered in every direction. Before us, two singers, their cues not yet in sight, were passing time throwing stones at a tree. A conductor shrieked at his orchestra. An oboist sounded her "A." It was the kind of business-as-usual pandemonium that denotes the Berkshire Music Festival at high tide.

Through it all, Ernst Toch, Tanglewood's present composer-in-residence, seemed unperturbed. We were seated on a bench behind the school's Theater-Concert Hall waiting for a run-through of Mr. Toch's one-act opera, "The Princess and the Pea," to begin. And he was saying:

"For many, many years have I taught; and I have learned many things. The most important, I assure you, is that there exists today a great confusion in the minds of our young composers. The reasons? Well, they are easy to explain and hard to cure." At this point, Mr. Toch, a slow-speaking, methodical and almost severely serious gentleman, began to expand a theory which he has on countless other occasions brought to the music world's attention.

Instruction Based on Past

"You see, a young student—what is he taught? He works in traditional harmony and sixteenth-century counterpoint. He deals with the music of the past. His instruction is based on another age's instruction. And what happens? When he goes out to compose, when he is on his own, he discovers that the music of his day does not conform to the traditional ideas he has been taught. That, of course, upsets him completely, and he must find for himself a way to reconcile the new and the old.

"This situation results, I believe; in all the 'isms' apparent in modern music. It is also responsible for a book which I wrote, 'The Shaping Forces in Music,' in which I have concentrated on the subjects common to music in any and all times. The subtitle, by the way, is 'An Inquiry into Harmony, Melody, Composition, Form,' and the book's motto, which I took from Heraclitus, states 'Everything is in flux.' You understand, then, that I have studied the topic for years."

The noted Vienna-born musician cocked an ear in the direction of the song-full concert hall. Paul Hindemith's "Hin und Zuruck" was in rehearsal, to be followed by Mr. Toch's own "Princess." "No," he said, "they are not ready for me yet. We can continue. But here comes the greatest problem of all. You may teach a young man harmony, you may teach him counterpoint and form and rhythm—even you may instruct him in melody. But the one thing you cannot put into textbooks is creativity. Creativity is something—something, well not in any books. How can it be? Composing, after all, is not simply a matter of notes. There are other things behind it, things that start in your soul.

"I have to laugh. Today it is possible to get a Ph.D. in composition. Instead of writing a dissertation, you compose a symphony. So now we have certified composers, just like certified accountants. But it cannot be, it cannot be. Yes, all the musical elements can and must be shown to the young. And it's possible to guide, to help them use these elements; but after that, what? Good music is not written in ink, it is written in blood. I can explain better.

"There are compositions that start in the heart; from there their next station is the mind of the composer. From that point it travels over manuscript paper and then to the heart of the listener. In contrast, there are compositions that start on manuscript paper, travel over it and stop on the paper without arriving anywhere. And can you or I honestly teach the difference between one or the other? No, the heart is inside of you. You cannot give instructions to the heart."

With such finality was the foregoing said, that it seemed appropriate to change the topic. Tanglewood appeared a likely choice, since Mr. Toch had not, before his recent appointment as teacher of composition, ever even seen the vast and lovely grounds.

An Ideal Spot

"Tanglewood," he began, "is an ideal spot in all respects. The landscape, the climate, the student body are grand. Of course, it is practically impossible to attend all the activities—there is so much. And it is difficult, I think, for my pupils, too. You see, I meet my class as a whole once a week. Then I teach each member singly once a week for an hour and a half. That's when the real work is done. Still, with only six weeks to the summer semester you hardly get to know each other. Besides, there are so many events to follow. There are forums and lectures and contests and rehearsals, and no one, naturally, likes to miss any. They shouldn't either, for its miraculous compressed chance to imbibe music and knowledge. Such an opportunity I never had. In fact, I was trained as a physician and am self-taught as a composer."

Mr. Toch, who lives in California, continued by stating that he was born in 1887, had studied music on the sly, won several awards and, in 1932, arrived for the first time in America. Since then he has taught at the New School for Social Research and the Universities of Southern California and Oregon.

An Illustration

Additionally, as he put it, "I have composed regularly. That reminds me again of what I said about creativity. Several years ago in Europe I was attending a rehearsal of one of my works when a woman came to me and said, 'I hear that you were at a concert where my latest composition was performed. How,' she asked belligerently, 'did you like it?'

"To this I shook my head sadly," and she pounced on me. 'You are wrong,' she cried. 'I will show you you are wrong. Look at the score—every phrase of it equals every other phrase, every measure has its counterpart. It's perfect. Everything comes out even.'"

Mr. Toch rose from our bench and sighed. "Now," he asked, doesn't that tell the whole story?"

Ernst Toch

N.Y. Herald-Tribune Aug. 2

Munch and Burgin Share Podium at Tanglewood

By Jay C. Rosenfeld

LENOX, Mass., Aug. 1.—The fourth week end of concerts in the great shed at Tanglewood drew the season's largest audiences. Charles Munchc, the musical director of the Boston Symphony Orchestra, shared the podium with his concertmaster and associate conductor, Richard Burgin, who was given this afternoon's program for his first appearance as leader of a major concert in the Berkshire festivals. He chose a popular program in which he had the brilliant assistance of his wife, violinist Ruth Posselt, in the Khatchaturian concerto.

The weather was a very important factor in these last two concerts. Mr. Munch was forced to stop his program just after a few bars of the Queen Mab of Berlioz' dramatic symphony "Romeo and Juliette" Saturday night when a heavy shower, which had been threatening, finally deluged the several thousands of the audience who had bivouacked on the adjacent lawns.

The rain itself was not reason fo. the cessation of the music, but the commotion raised by that part of the audience that had been under the skies, or rather the clouds, coming in under the shelter of the roof was too disturbing to allow the music to go on. Mr. Munch wisely decided to declare an intermission at that point, and when he resumed after a rest, except for one threatening rumble, the symphony proceeded to the end without incident from the weather.

There had been plenty of emotional upheaval, however, in the intense performance Mr. Munch gave. The huge festival chorus enlisted from the student body of the Berkshire Music Center, the school which is a part of the activities of the summer Tanglewood season, sang for Mr. Munch with terrific impact. In the final scene, before Pere Laurence ominously reproached the quarreling families, the chorus rose to superlative splendor above a level loftily maintained during the whole drama. The Friar Laurence was sung by Nicola Mascona; Beatrice Krebs as Juliette was most impressive in her "premieres transports." John McCollum was excellent if not quite melancholy as Romeo.

Miss Posselt was sure and true in her concerto this afternoon. Near the close of the first movement her E string broke, but with magnificent sang-froid she handed her Guarnerius to acting assistant concert-master George Zozofsky, took his stradivarius and went on to complete the movement. She resumed on her own instrument before the andante, Mr. Burgin's program was calculated for popular appeal. The William Schuman "American Festival Overture," the Vaughan Williams fantasia on a theme of Tallis and the Sibelius second symphony pleased the huge audience and earned him endless recalls.

Saturday afternoon was also the fourth week end of concerts in Collidge Hall on South Mountain where, under the auspices of the Fromm Music Foundation of Chicago and the Elizabeth Sprage Coolidge Foundation in the Library of Congress in Washington, a series of six programs is being given. The program played by Alexander Schneider, violin; John Barrows, horn, and Artur Balsam, piano, consisted of the Brahms F major sonata for horn and piano an dalso his E flat trio for violin, horn and piano. There were two new compositions: A trio of Hugo Kauder and a sonata for violin and piano of Ben Weber, both commissioned by the Fromm Foundation.

The Kauder trio is a modal work. It is excellently placed for the horn and is well integradted with the other instruments, but it tended to be hollow or possibly more like a framework not filled in. It was quiet and reflective and placid. The extremely capable artists did not seem to have anything tto convei in their reading.

FALL RIVER, MASS.
HERALD NEWS
JUL 10 1954

Program Is Listed For Second Week At Tanglewood

A Wednesday night program of chamber music will open the second week of Berkshire Festival concerts at Tan[redacted]. The Albeneri Trio will play Brahms' Trio in B, Op. 8; Martinu's Trio in D minor; and Beethoven's Trio in B flat, Op. 97 ("Archduke").

An all-Bach program, including a cantata conducted by Hugh Ross and two suites performed by a chamber orchestra of members of the Boston Symphony Orchestra, conducted by Charles Munch, are listed for the Friday night Theater-Concert Hall program.

Bach's Cantata No. 93, "Wer nur den lieben Gott," will be played for the first time at Tanglewood.

The full 104-piece Boston Symphony Orchestra, with Pierre Monteux as guest conductor and Vera Franceschi as piano soloist, will present a program of Debussy, (excerpts from "St. Sebastian," and "La Mer") and Franck, ("Les Djinns" and Symphony in D Minor). First performances of "St. Sebastian" and "Les Djinns" will be given at this Saturday night concert.

Mr. Munch will conduct the Symphony Orchestra in a program of Debussy Copland and Berlioz, with Leo Smit as piano soloist, Sunday afternoon, July 18.

[256]

Munch Program Brisk, Pleasant

B. Post July 31

Tanglewood, Mass. — Charles Munch and his Boston Symphony opened their fourth week of music-making here at Tanglewood last night with a brisk and, for them, adventurous program.

The selections, played before a wildly enthusiastic audience of 2,500 people, ran from Mozart's Paris Symphony on up to the meaningless Ibert Flute Concerto and excerpts from Roussel's ballet suite "The Spider's Feast."

* * *

IN BETWEEN these two came a performance of Mozart's Serenade for Eight Winds, the eight winds being two each from the oboe, bassoon, horn and clarinet departments. It was quite a composition and quite a performance.

These eight men, all first and second chair players, performed with such spirit and ensemble feeling that they deserve individual credit: Ralph Gomberg and Louis Speyer, oboes; Gino Cioffi and Manuel Valerio, clarinets; James Stagliano and Harry Shapiro, French horns, and Sherman Walt and Ernst Panenka, bassoons. Separately they were incomparable, together they were perfection.

* * *

DR. MUNCH, and he was greatly responsible for the perfection of the Mozart Serenade, conducted the Roussel and the Ibert with his customary capture of everything Gallic and joyous in the French repertoire.

Doriot Anthony Dwyer was the soloist in the Ibert Concerto. She played the flute extraordinarily fine last night. Although the concerto gives her a marvelous opportunity to show off, it does not provide her with any opportunity to make music. Thus her performance was all show and brilliance, signifying little.

It was a happy discovery to find Samuel Mayes, the orchestra's first cellist, back in harness after a siege of illness. It was, in fact, a very pleasant evening of music all the way around.—E. C.

Berkshire Programs Now in Fifth Week

The fifth week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises a program of chamber music by Haydn, Hindemith and Ravel played by the Kroll String Quartet, on Wednesday evening in the Theater-Concert Hall; a program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, Lukas Foss guest conductor and Seymour Lipkin piano soloist, on Friday evening in the Theater-Concert Hall; an all-Berlioz program by the full 104-piece Boston Symphony Orchestra, Charles Munch, Music Director, conducting Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, on Saturday evening in the Music Shed; and the Boston Symphony Orchestra, in a program of Gluck, Beethoven and Brahms, Sunday afternoon (August 8) in the Music Shed, Mr. Munch conducting, Zino Francescatti violin soloist.

The Kroll String Quartet, under the leadership of William Kroll, violin, who with Richard Burgin heads the chamber music department of the Berkshire Music Center, consists also of Louis Graeler, violin; David Markovitz, viola, Avron Twerdowsky, 'cello, and will perform for the first time at Tanglewood in the new and popular Wednesday evening Chamber Music series.

Summer Opera in Three Stages

AARON COPLAND'S opera, "The Tender Land," in a revised and expanded version, will be performed tomorrow and Tuesday by the Berkshire Music Center at Tanglewood. Producing an opera at Tanglewood, which is in the heart of the Berkshire mountains, is a more bucolic process than musicians—normally a breed of city dwellers—are accustomed to, as these three pictures indicate.

Top, opera department head Frederic Cohen consults with Mr. Copland and conductor Frederic Waldman; students auditioning for roles surround them. Center, rehearsals have progressed from the outdoor grass to an impromptu set in a barn. Below, the cast moves to the finished set for a last run-through.

VARIETY
NEW YORK, N. Y.

JUL 21 1954

IN BOSTON . . .

WGBH-FM set to tape all of Boston Symphony Orchestra's major concerts at Tanglewood this summer for delayed broadcasts. Station will also tape student concerts, lectures and events at Berkshire Music Centre summer school for fall broadcasts . . . WBZ-TV debuts local hour-long variety show, to be aired Monday through Friday, Monday. by Nelson Bragg with localites [illegible] hosted the vocalizing . . . Lt. Com. [illegible] handling been named Commanding Officer of [illegible] engineer, has Division 1-8 . . . [illegible] Reserve Submarine brated the first anni[illegible] and tv editor, celeweek . . . WBMS moves [illegible] What's Old," last Hotel, which was recently sold to B[illegible] ers at the Shelton Aug. 1 . . . George E. Probst, [illegible] the Hotel Somerset has been named program director and [illegible] of the U. of Chicago, WGBH-FM and WGBH-TV. Latter sta[illegible] general manager of tional outlet, is expected to hit the air ne[illegible] channel 2 educa-

WORCESTER, MASS
GAZETTE
JUL 1 - 1954

Tanglewood Concert Series Opens July 9

TANGLEWOOD, July 1—Charles Munch, music director of the Boston Symphony Orchestra, will arrive in New York Friday by Air France from Paris, and will drive to Lenox to his Summer residence at Elm Court.

Mr. Munch immediately will prepare for his Summer duties as conductor of the 1954 Berkshire Festival, his fourth Summer as permanent conductor of the Boston Symphony and as director of the Berkshire Music Center, the Summer School of Music maintained by the orchestra in connection with the festival.

First Concert July 9

Mr. Munch will give his first concert July 9 with a chamber orchestra of Boston Symphony players, in the Theater-Concert Hall at Tanglewood at 8.30 p. m., an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist. On Saturday, July 10, he will inaugurate the Music Shed series with the first Tanglewood performance of Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society trained by G. Wallace Woodworth and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"The Damnation of Faust" will be the first of a number of the works of Hector Berlioz to be presented in their complete form at Tanglewood this Summer, under the baton of Mr. Munch, in observance of the 150th anniversary season of the birth of the French composer.

Conducted in France

During his month vacation in France, at the conclusion of the Boston Symphony's 73d season, Mr. Munch conducted at music festivals in Bordeaux and in his native city of Strasbourg, where at the Cathedral St. Andre he has also performed Berlioz' Biblical work, "L'Enfance du Christ." He conducted concerts at the Opera in Paris.

Mr. Munch will address opening exercises of the Berkshire Music Center in the Theater-Concert Hall at Tanglewood Sunday at 3.30 p. m., and will have his first rehearsal with the Boston orchestra on Wednesday afternoon. The Saturday morning rehearsal at 10 o'clock, July 10, preceding the first Music Shed concert, for the benefit of the orchestra's pension fund, will be open to the public for $1, a pattern for succeeding Saturday mornings during the festival.

NORTH ADAMS, MASS
TRANSCRIPT
JUL 9 - 1954

Weekly Exhibits Again Tanglewood Feature

A weekly exhibit of paintings, sculpture and photographs again will be a feature of the Berkshire Music festival season, housed in the reception hall at Tanglewood, Lenox, through the courtesy of the Berkshire museum, Pittsfield, and its director, Stuart C. Henry, it was announced today.

Three large wooden sculptures in California redwood, by Homer Gunn, of West Stockbridge, will be on outdoor exhibition through the summer in the formal gardens at Tanglewood and at the reception hall. They are "Early Spring," a seven-foot study symbolizing a plant unfolding, done last winter at the artist's studio in Glen Head, L. I.; "School of Fish," a laminated work 60 inches long, mounted on wooden base, created in 1953; and "Horses," a panel two feet by five feet, finished this year.

The first art exhibit at Tanglewood is of photographs of music and musicians, entitled "Music in the Berkshires," by Clemens Kalischer, Stockbridge road, which was recently housed in Carnegie hall, New York city.

Next week will feature an exhibit of sculpture by Miss Franc Epping of Lenox, director of the Sculpture workshop and the annual outdoor exhibit at the Lenox library gardens. Ture Bengtz, head of the Bengtz school of art at the Lenox school, will exhibit paintings a week commencing July 19. Additional sculpture and paintings of Homer Gunn will be on display the week of July 26. Miss Carol Cleworth, of Stockbridge, will show modern paintings a week beginning Aug. 2. From Aug. 9 to 15, paintings will be on view by Lawrence R. McCoy, vice president of the Southern Vermont Art center, Manchester, Vt.

PORTLAND, ORE.
OREGONIAN
JUL 4 1954

Young Conductor Billed

BLOOMFIELD—The young American conductor Theodore Bloomfield will direct Portland's Symphony orchestra in two concerts November 1 and November 15.

During his brief but promising career, Bloomfield has conducted both here and abroad, gaining the continued approval of critics. Since graduation from Oberlin conseryatory and Julliard Graduate school, he has studied with Pierre Monteux and George Szell. He was appointed Szell's personal assistant with the Cleveland orchestra in 1946. The next year, Bloomfield founded the Cleveland Little Symphony and has served as its director since then.

His European conducting debut was in Como in 1952, and since that time he has appeared with orchestras in Milan, Palermo, Vienna, and Catania. In this country he has been guest director for the Berkshire Music festival (Tanglewood), the ABC symphony, and 30 nationwide broadcasts by the Cleveland orchestra in 1951.

Guest artist for Bloomfield's first concert here November 1 will be Eugene Istomin, pianist. Other musical figures to appear during the coming season include Enrique Jorda, Carlos Chavez, and Astrid Varnay.

THEODORE BLOOMFIELD
Billed to lead orchestra

[257]

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 13 1954

Albeneri Trio At Tanglewood

The Albeneri Trio will give a recital on Wednesday at 8:30 p.m. in the Theatre-Concert Hall at Tanglewood, Lenox, second in the new and popular series of Wednesday evening chamber music concerts now incorporated into the Berkshire Festival.

Now in its sixth season, the Albeneri Trio is headed by pianist Erich Itor Kahn who was born in Rimbach, Germany. Mr. Kahn received his musical training in Europe at the Frankfurt-am-Main Conservatory. He concertized throughout Europe and toured with Pablo Casals until becoming a United States resident in 1954. He has composed for orchestra and chamber groups and was awarded the Elizabeth Sprague Coolidge medal for "eminent services to chamber music" in 1948.

First Italian violinist in many years to win the first prize at the Paris Conservatoire, Giorgio Ciompi, the Albeneri Trio's violinist, was born in Florence, Italy. His recital debut at New York's Town Hall took place in 1938 when he was 20. Concerts in Europe followed, as well as advanced study wtih Georges Enesco, until the outbreak of the recent world war. On his return to this country, where he took up permanent residence in 1947, Mr. Ciompi returned to the concert stage in recital and with the Albeneri Trio.

Benar Heifetz, 'cellist, launched his career with a recital at the age of 12. Born in Russia, Mr. Heifetz studied at the St. Petersburg Conservatory and at the Master School in Leipzig, Germany. His solo career continued until 1926 when he joined the Kolisch Quartet in Vienna, with which group he concertized throughout the world. A resident of the United States since 1937, Mr. Heifetz—before joining the Albeneri Trio—was first 'cellist of the Philadelphia Symphony Orchestra and member of the NBC Symphony Orchestra under Arturo Toscanini.

A few seats, at $2.00 and $3.00, remain for the Wednesday evening program which will consist of Brahms' Trio in B, Op. 8; Trio in D Minor by Martinu, and Beethoven's "Archduke" Trio. Telephone reservations are accepted at the box office, Tanglewood, telephone, Lenox 600, Lenox. Admission tickets, entitling holders to listen from the Tanglewood lawns, will be sold a few hours before the program begins. In case of rain, the concert will be held in the Music Shed.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 12 1954

Large Crowds At Tanglewood Over Weekend

Fine weekend weather brought thousands to Tanglewood at Lenox for the Saturday night and Sunday afternoon concerts of the Berkshire Music Festival, both held in the big Music Shed.

Altho the chamber music concerts, held earlier in the week, are drawing larger and larger crowds, it is the big concerts that fill the lawns of Tanglewood with listeners. It is estimated that there were 10,500 on hand for the Sunday afternoon program alone.

On Saturday night Charles Munch, conductor of the Boston Symphony and director of the Berkshire Music Center, led the Boston Symphony, the Harvard Glee Club and the Radcliffe Choral Society in Berlioz's "Damnation of Faust" as part of the celebration of Berliaz's 150th anniversary.

Sunday afternoon guest conductor Pierre Monteux of France conducted a Beethoven program consisting of the Overture to "Leonore" No. 3, the "Emperor" Concerto with Claudio Arrau as piano soloist, and the Fifth Symphony.

M. Monteux is 79, but his spirit is young and vigorous and the program was received with much admiration.

Mr. Arrau also won high praise as pianist of meticulous skill. It must be remembered also that when the Boston Symphony plays Beethoven, all staleness drops from these classic masterpieces and the grandeur stands forth.

This week the Albeneri Trio will present the chamber music program Wednesday evening in the Theatre-Concert Hall, and Charles Munch will conduct an all-Bach concert Friday night with the chamber orchestra in the same place.

Saturday night M. Monteux will lead the full orchestra in a Cesar Franck program in the Music Shed, and Sunday afternoon compositions by Debussy, Copland, and Berlioz will be conducted by Charles Munch.

COXSACKIE, N.Y
UNION
7/9/54

Players and Pipers

By John and Betty Bagley

"FINIAN'S RAINBOW"
by
E. Y. Harburg, Fred Saidy
and Burton Lane
Directed by
Michael Howard
Sets by Robert Jillson
Choreography, Betty Lind
Musical Directors: Abba Bogin
and Norma Champainer
Starring
Susan Reed — Alan Gilbert
Michael Lewin

Anyone who likes social satire, an Ogden Nash twist of rhyme, leprechauns, good dancing and happy tunes will have a fine time attending the lively produciton of "Finian's Rainbow" at the Woodstock Playhouse this week. Rock-ribbed conservatives, who have stored their sense of humor in mothballs for the summer, are the only people who can think of who might not have fun.

Leonardo Cimine as Og plays as convincing a leprechaun as one could hope to see, (with the aid of intricate business which must have kept some stage-hand on constant alert throughout the evening). Michael Lewin is good as Irish Finian who spirits Og's pot of gold to America, thereby providing the plot.

Susan Reed, Finian's daughter, has a sweet voice, which she used to especially good advantage in "Old Devil Moon," a duet, with the male lead, Alan Gilbert. Mr. Gilbert, who played the part of Woody in the London Production, has a good voice and gives the most finished performance of the evening.

Betty Lind dances the part of the mute, Susan Mahoney, with distinction. We liked Miss Purcell's singing of "Necessity"; Bernard Kate's acting of Senator Billboard Rawkins; Heywood Hale Broun's Buzz Collins, and the various contributions of acting and singing by Charles Queenan.

This is an ambitious undertaking for a summer theatre which has been brought off surprisingly well by Director Michael Howard and his technical aids.

One of the delights of heaven will surely be a performance of Mozart's G Major quartet, K 387, by the Berkshire String Quartet like the one given Sunday at Music Mountain. As the newspaper critic will get through the pearly gates, even with a press card, we are happy to have been present Sunday.

After the Mozart, Bruce Simonds joined the proup in playing Brahm's Quintet in F Minor for piano and strings. Mr. Simonds is an accomplished musician and ensemble player who avoided the common tendency of the pianist to overwhelm the strings. The long concert closed with the Beethoven quartet, Opus 59, No. 2, in E Minor, which we think is one of the master's lesser works.

Since we last heard them in 1952, the members of the quartet have improved the balance and unity of their playing, which last Sunday was as smooth as if one mind and spirit controlled the instruments. They have an advantage over many summer string groups in playing togetner throughout the year as quartet in residence at Indiana University, where they perform and teach chamber music.

This summer's series at Music Mountain will be devoted to music of Beethoven, Mozart and Brahms, next Sunday's program being all Beethoven. Programs for the later recitals have not been announced. Some of Beethoven's chamber music is, of course, difficult to grasp, but anyone who likes a tune will enjoy Mozart's chamber music. As for Brahms—in spite of his reputation for scholarly aridity and solemnity, he has innumerable singable melodies and whenever we hear his music, we have a sense of exploration and discovery. In Sunday's quintet, for example, several portions amazingly foreshadowed the rhythms and melodic devices of twentieth century music.

If you're not going to spend all your summer music money and time at the heavily Berlioz-laden Tanglewood concerts, we suggest a Sunday afternoon trip to Music Mountain. Concerts at 4; $2. admission; most men wear jackets. It's a beautiful ninety-minute, forty-five mile trip from Catskill or Kingston through Millerton to Lime Rock, Conn. Call us for short-cut, back road information on getting to Music Mountain or Tanglewood. By the way, there are two delightful picnic spots within three miles of Music Mountain.

At the theatres:

Woodstock Playhouse, July 13-18, "Mr. Roberts."

Malden Bridge Playhouse, July 13-18 and July 20-25, "My Three Angels".

Berkshire Playhouse, July 12-17, "My Three Angels".

Berkshire Musical Festival:

July 9, evening, all Bach program including Brandenburg Concertos Nos. 1, 2, 3, 5 and 6 with piano solo by Lukas Foss. July 10, evening, "The Damnation of Faust" by Berlioz with Harvard Glee Club, Radcliffe Choral Society and soloists.

July 11, afternoon, all Beethoven program, "Leonore" overture No. 3, "Emperor" concerto with Claudio Arrau soloist, and Symphony No. 5.

July 14, evening, The Alberneri Trio playing Brahms, B Major; Martinu, D Minor; and Beethoven, B flat trios.

July 10 at 4 p. m. Alexander Schneider, violinist, and Artur Balsam, pianist, will open a series of three Beethoven concerts at South Mountain, Pittsfield, Mass.

July 11 at 4 p. m. the Berkshire String Quartet also play an all Beethoven concert at Music Mountain, including Trio Op. 8, and two quartets, Op. 95 and 132.

Jacob's Pillow Dance Festival, July 9 and 10, matinee and night, John Butler Dance Theatre; Michael Maule and Mary Ellen Moylan, classical ballet; and the Ernestis, American Indian Dancers.

July 10 at 4 p. m. there will be chamber music at the Maverick Concert Hall in Woodstock.

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 2 - 1954

Munch Arrives, Tanglewood Season Ready To Open

Charles Munch, music director of the Boston Symphony orchestra, arr[illegible] York today by Air France from Paris, and will drive to Lenox, Saturday to his summer residence at Elm Court.

Mr. Munch will immediately prepare for his summer duties as conductor of the 1954 Berkshire Festival, his fourth summer as permanent conductor of the Boston Symphony and as director of the Berkshire Music Center, the summer school of music maintained by the orchestra in connection with the Festival.

Mr. Munch will give his first concert July 9 with a chamber orchestra of Boston Symphony players, in the Theatre-Concert Hall at Tanglewood, an all-Bach program of Brandenburg Concertos, with Lukas Foss as piano soloist.

The following night, July 10, he inaugurates the Music Shed series with the first Tanglewood performances of Berlioz' "The Damnation Of Faust," with the Harvard Glee club and Radcliffe Choral society trained by G. Wallace Woodworth, and soloists Elea[illegible] (Marguerite), David Polerl (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander).

"The Damnation of Faust," will be the first of a number of the works of Hector Berlioz to be presented in their complete form at Tanglewood this summer in observance of the 150th anniversary season of the birth of the French composer. Mr. Munch is president of the newly-formed Perlioz society, founded to advance knowledge and understanding of Berlioz and his works.

During the distinguished conductor's month vacation in France, at the conclusion of the Boston Symphony Orchestra's 73rd season, he conducted at music festivals in Bordeaux and in his native city of Strasbourg, where at the Cathedral St. Andre he has just performed Berloz' biblical work, "L'Enfance du Christ." He also conducted concerts at the Opera in Paris.

Mr. Munch will address Opening Exercises of the Berkshire Music Center in the Theatre Concert Hall at Tanglewood this Sunday afternoon and will have his first rehearsal with the Boston Symphony orchestra on July 7. The Saturday morning rehearsal at 10 a. m., July 10, for the benefit of the Boston Symphony Orchestra's Pension Fund, will be open to the public for the nominal admission of $1, a pattern to be followed on succeeding Saturday mornings during the Berkshire Festival.

NEW HAVEN, CONN.
REGISTER
JUL 18 1954

Berkshire Music Festival Concerts This Week

Several Tanglewood premieres will be given during the coming week of concerts at the Berkshire Music Festival. Three of the four concerts in this third week of programs will have premiere performances, those on Wednesday and Friday evenings and that on next Sunday afternoon.

The entire program by the Zimbler Sinfonietta, to be given in the Theater-Concert Hall on Wednesday evening at 8:30, will represent first Tanglewood performances. This chamber music program consists of Vivaldi's "The Four Seasons," Stravinsky's "Apollon Musagete," and Rossini's "Sonata" for violins, cellos, and double bass. The 21 man Sinfonietta, founded by the Boston Orchestra cellist, will perform for the first time at Tanglewood on Wednesday evening.

Friday's concert, by the chamber group of the Boston Orchestra, will have a premiere in the performance of Haydn's Mass No. 3 in D minor. The Festival Chorus and soloists will assist in this performance which is to be conducted by Hugh Ross. The instrumental portion of this concert, consisting of Handel's Concerto Grosso for String Orchestra, Op 6, No. 4, and Haydn's "Military" Symphony, will be conducted by Charles Munch.

Nichole Henriot, the accomplished young French artist who has thrilled Woolsey Hall listeners with her piano wizardry on several occasions, will be the soloist in Saturday evening's concert. She will be heard in the Liszt E flat major Concerto. The balance of Saturday's program will be made up of Prokofieff's Sixth Symphony; the Strauss tone poem, "Don Juan"; and the "Enigma" Variations of Edward Elgar. The full Boston Orchestra, conducted by Jean Morel, will participate in this concert.

Another first Tanglewood presentation will come in next Sunday afternoon's concert, to be conducted by Mr. Munch. This is the Symphony No. 2, by the Austrian-American composer, Ernst Toch, who is a guest teacher of composition in the Berkshire Music Center this season. The Boston Orchestra gave the first American performances of the work during the 1952-53 season. Also listed in this program are two Berlioz works—the Overture to "Beatrice and Benedick" and the symphony, "Harold In Italy," with William Primrose as the Viola soloist.

TOLEDO, OHIO
BLADE
JUL 19 1954

Berlioz Fantastic Symphony Heard At Berkshire Festival

Boston Orchestra Directed By Munch At Conclusion Of Event's 2nd Weekend

By JAY C. ROSENFELD

TANGLEWOOD, N.Y., July 19 (HTNS)—The second weekend of the Berkshire Festival ended yesterday afternoon with the Berlioz Fantastic Symphony, played by the Boston Symphony Orchestra directed by Charles Munch. A refreshing but partially cloudy afternoon attracted an audience of 1,700, and encouraged the management to believe that their new plan for this season is a wise and viable one.

Instead of three weeks of smaller ensemble concerts in the theater concert hall, followed by three weeks by the entire orchestra playing in the great shed, there are Wednesday and Friday evenings in the concert hall and two concerts each of the six weekends in the shed. Saturday night there was an audience of 8,500.

Entrancing Contrast

Mr. Munch drew exquisitely poignant tone from his virtuoso orchestra in the "Parfums de la Nuit" from the Debussy Iberia. The surrounding movements were properly boisterous and gross so that the contrast of the central movement was all the more entrancing.

In the Copland early Concerto for the piano the soloist was Leo Smith. He contributed to the general triumph of the performance, although the composer has given him scant opportunity to emerge above the tremendous orchestra for which he has written.

Mr. Copland, who is assistant dean of the Berkshire Music Center, the school established by Koussevitzky in 1940 in connection with the festival concerts, was present in the audience. After the soloist and conductor had been recalled several times, the composer was called to the stage to share the enthusiasm the performance had excited.

Unalloyed Jazz

The slow lyric first part is luscious Hollywood via the Boulangerie at Place de Clichy. The second and more rhythmic section which follows without interruption, is pure and unalloyed jazz. Mr. Smith and Mr. Munch caught its spirit and conveyed the infection to the large audience to their complete delight.

Saturday night Pierre Monteux, making the second of his two guest appearances with the orchestra, brought fresh spirit and vitality to the Franck Symphony.

He avoided the pitfalls of the innumerable ritards and allargandos by picking up the tempo at a buoyant pace. He led with easy security and the orchestra played for him with their full palette of colors.

Excerpts From Debussy

He began his program with excerpts from Debussy's incidental music to Gabriele Dgjannunzio's "Le Martyre de Saint-Sebastien," and after the Franck symphonic poem, "Les Djinns," again returned to Debussy, this time to "La Mer."

For the Franck poem the piano soloist was Vera Franceschi who made the most of a not too rewarding assignment. She played with poise and eloquence and did not attempt to make more of the solo than it provided.

The wind sections of the orchestra played with admirable cohesion and tonal balance for Mr. Monteux in the "Saint-Sebastien," especially in the prelude to the first act in which the strings have only a minor part.

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TRANSCRIPT
JUN 25 1954

Music Center Student Registration Already Has Passed 375-Mark

Student registration at the Berkshire Music Center, the six-week summer school of music maintained by the Boston Symphony orchestra in connection with the annual Berkshire Festival concerts at Tanglewood, Lenox, has passed the 375-mark, Miss Edith A. Bossler, registrar, said today. Additional applications will be processed daily until the full enrollment of 400-450 is reached before the students begin arriving from most of the 48 states, Canada and foreign countries, for the opening of the 12th season Sunday, July 4.

Charles Munch, music director of the Boston Symphony orchestra, is director of the Berkshire Music center, compoesr Aaron Copland is assistant director, Ralph Berkowitz is dean, and Boston Symphony manager-elect Thomas D. Perry, Jr., is executive secretary with Gail Rector as his assistant.

Enrollment is ahead of last year when 345 students had registered at this time. The 375 students registered to date include 112 in the two-year-old Tanglewood study group, 35 of whom are spending the full six weeks at Tanglewood, 22 four weeks, and 55 two-week terms. The study group offers advanced students of music, professional or amateur, an opportunity to spend their vacations in absorption of music. Lucas Foss heads the department this summer. Last year 92 students had registered in the study group by mid-June.

As against last summer's 14 foreign students, Miss Bossler reports 30 to date, 12 from Canada, four from Cuba, three each from France and Israel, one each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti. The study group includes seven from Canada, one each from France and Haiti.

A mother and son are students enrolled at the Berkshire Music Center, Mrs. Keith Rogers, president of the Island Radio Broadcasting Company, and her son, William Keith Rogers, musical director of radio station CFCY, both of Charlottetown, Prince Edward Island, Canada. There are three husband-wife combinations, also three heads of music departments of various colleges.

Students at the Berkshire Music center study orchestra playing and conducting under Jean Morel of the Juilliard School of Music, New York city; chamber music under first-chair members of the Boston Symphony orchestra; choral singing and conducting under Hugh Ross; composition under Aaron Copland, Lukas Foss and guest composer Ernst Toch; opera under Frederic Cohen of the Juilliard School, or are enrolled in the Tanglewood Study group under Mr. Foss.

Tanglewood Tales

Student Orchestra
Battles the Elements

During last week's concert by the student symphony orchestra in Tanglewood's Music Shed, when thunder, lightning and a torrential downpour added spectacular effects to the music, but did not dampen the ardor of 2,500 spectators, the downpour on the Shed roof was so noisy that three trumpets and one trombone had to sound the "A" before students could hear to tune their instruments.

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Berkowitz To Tour
With Piatigorsky

When the Berkshire Music Center ends its 12th season Sunday, Aug. 15, dean Ralph Berkowitz will sail to Europe on the Queen Mary with cellist Gregor Piatigorsky, for whom he will serve as accompanist on an extended concert tour, commencing with a month in Rome.

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Two BSO Musicians
To Retire Soon

Two members of the Boston Symphony Orchestra will be honored by their orchestra conferes, on their retirement, at a luncheon at the Tanglewood cafeteria at 12:30 on Friday, following the morning rehearsal under Charles Munch in the Music Shed. They are Samuel Leon Gorodetzky, second violin, who joined the orchestra, then conducted by Pierre Monteux, in 1920, and who makes his home in Brookline, with his wife and son; and Georges Fourel, viola, who was brought to the U.S. by Mr. Monteux to join the orchestra in 1921, and who also lives in Brookline with his wife and two daughters.

Mr. Gorodetzky, a native of Paris, graduated from the New England Conservatory, where he held a scholarship. He studied piano, but specialized in violin study with Gruenberg, Winternitz and Witek, giving many recitals and concerts. He teaches and coaches violin and in his spare time tries his hand at sculpture, painting and photography. Born in Grenoble, France, Mr. Fourel attended the Lycee at Donai and Alancon, won first prize in viola at the Paris Conservatory under Lafarge, studied orchestra under Vincent D'Indy. He entered the Lamoureux Symphony Orchestra in 1912; now teaches viola and string quarter at the New England Conservatory. He owns violas made by Hieronymas and Amati.

They have been succeeded, respectively, in the Boston Symphony Orchestra, by Jesse Ceci, violin, and John Fiasca, viola. Mr. Ceci, of Philadelphia, was a pupil of Hilsberg at the Curtis School of Music, played in the American Youth Orchestra, the Dumbarton Oaks orchestra, attended Julliard School of Music, won a Fulbright scholarship to study at the Paris Conservatory, and also studied at the Ecole Normale de Musique de Paris. He has recently played in the St. Louis Sinfonietta, and was assistant concertmaster last season of the New Orleans Symphony. Mr. Fiasca, of Los Angeles, was first violist under Leon Barzin at the Greek Theater there this summer. He studied at Wisconsin College of Music, went to Juilliard on a fellowship, became assistant first violist in the St. Louis Symphony. He has held this position in the National Symphony (Washington, D.C.), the Portland (Ore.) Symphony, and with Columbia Pictures. He was a student at Tanglewood in 1942, has spent three summers with the Chautauqua Symphony and two with the Hollywood Bowl orchestra.

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Coming to Festival

Cincinnati industrialist and patron of the arts, Julius Fleischmann, will attend the final two weekends of the Berkshire Festival, arriving next week with his family to stay at the Red Lion, Stockbridge, and proprietor Heaton Treadway is hosting a cocktail party in his honor Saturday. Mr. Fleischmann has long been the No. 1 "angel" of the Ballet Russe de Monte Carlo, which, after a couple of inactive seasons he is reactivating for a national tour this season. With his theatrical partners, Richard Aldrich and Richard Myers, he has produced on Broadway such outstanding hits of recent times as "Goodbye, My Fancy," starring Madeleine Carroll; Shaw's "Ceasar and Cleopatra" with Sir Cedric Hardwicke and Lilli Palmer; "The Devil's Deciple" with Maurice Evans and Dennis King; "The Moon Is Blue" with Barbara Bel Geddes. Mr. Fleischmann is also active in Mr. Aldrich's two Music Circuses on Cape Cod and his prosperous Cape Playhouse, at Dennis, and Connamesset Theater, at Falmouth.

Mr. Fleischmann has a pleasant association with the Boston Symphony Orchestra through his active interest in the Congress for Cultural Freedom, the worldwide organization of philanthropists who have been waging a cultural war against the agression of communism. It was the Congress—and Mr. Fleischmann—who invited the Boston Symphony in 1952 to Paris for the huge exposition of the arts, "Masterpieces of the 20th Century," and made financially possible the orchestra's subsequent tour of European capitals.

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To Appear at Festival

Alexander Leslie will bring 50 voices of his 125-man Springfield Symphony Chorus to perform, with the student Festival Chorus, in the Berkshire Festival's concluding concert, the Berlioz "Requiem" which Charles Munch conducts Sunday afternoon, Aug. 15. Organized 10 years ago, the chorus is part of the Springfield Symphony, and has performed the Brahms "Schicksalslied," Mendelssohn's "Hymn of Praise," the Mozart C minor Mass, Beethoven's Ninth Symphony, the Messiah, and the Verdi Requiem.

The Springfield Symphony Orchestra and chorus, under Mr. Leslie's conductorship, performed the Berlioz "Requiem" with full musical forces, assisted by Paul Knowles, tenor, in the Springfield Municipal Auditorium on Oct. 28, 1952, two months after the work was given its Tanglewood premiere by Mr. Munch.

Bushkin To Play
For Parade Waltz

Joe Bushkin, the popular jazz pianist and trumpeter, who is studying composition with Lukas Foss this summer while summering with his family in Richmond, will provide music for waltzing on the lawn, which winds up the Tanglewood on Parade festivities on Friday, Aug. 13.

* * *

Mystery Cleared Up
On Missing Programs

If last weekend's Berkshire Festival patrons were short of programs, here is why: 3,000 books were missing from the shipment sent by the Boston printer each week to Tanglewood, and after many telephone calls they were found left on a freight elevator. They were shipped to Lenox railway express, were picked up by Tanglewood's college student guides, and taken to the male student's residence at Wheatleigh, where they were mistaken in their crates for foodstuff and locked up in the refrigerator for frozen fish.

* * *

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OVERHEARD AT Tanglewood, bright-eyed old lady asking guide in front of Tappan residence, "Is this the House of the Seven Gables?"

28,775 at Fest Despite Two Thunderstorms

TANGLEWOOD—Two rain storms during the week failed to dampen the enthusiasm of music lovers at Berkshire Festival events. A record crowd of 28,775 attended the week-long programs, including the student events and public rehearsal Saturday morning of the Boston Symphony Orchestra. Last week's total was 25,925; the second week, 23,200 and the first, 21,295.

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Biggest crowd of the week turned out Saturday night when the BSO, with Charles Munch conducting, gave a performance of Berlioz' "Romeo and Juliet," with the full Festival chorus and three soloists. That performance attracted 9,800, hundreds of whom were forced to flee for cover when a thunderstorm broke over the area shortly after the program opened. Yesterday afternoon 8,225 attended the BSO concert with Richard Burgin conducting.

Despite a heavy downpour Thursday evening, a crowd of 2,500 Friends of the Berkshire Music Center turned up in the Shed for the student orchestra's program. Wednesday night's concert attracted 1,300 and on Friday 2,500 were at the theater-concert hall.

Music

Festival Artists Win Over Storm, Broken Violin String

By JAY C. ROSENFELD

WHEN JAN SIBELIUS drove through Lenox 40 years ago on his way to lunch in Pittsfield, his second symphony was already 12 years old. The great ovation which was accorded its playing at the end of yesterday afternoon's program at Tanglewood when Richard Burgin, the Boston symphony orchestra's famous concertmaster, stepped from his seat at the head of the players to the podium for the first time at a major concert in the Berkshire Festivals, was a personal triumph for the conductor as well as a mark of the continuing reverence for the composer.

It was a curious fact that all the composers whom Burgin chose for his program yesterday happen to be living and that the respective works chosen are all the products of their creators' 37th year. Indeed, the same statement may be made of the Berlioz dramatic symphony "Romeo and Juliet" which Charles Munch, the orchestra's musical director, played Saturday night. Concerning Burgin's program, it should naturally be noted that the Sibelius symphony and Vaughan-Williams' Fantasia on a theme of Tallis were written before William Schuman and Aram Khatchaturian were born.

Burgin made the Sibelius broad and eloquent and the Vaughan-Williams impressively resonant. The solos that fell to the first chairs were beautifully played in their turn, by violist Joseph de Pasquale, by acting concertmaster and his assistant violinists, Alfred Krips and George Zazofsky, and cellist Samuel Mayes. Burgin's accompaniment to the Khatchaturian concerto in which his wife, violinist Ruth Posselt, was the soloist was a remarkable application of the conductor's knowledge of his own instrument to control of an orchestra. Miss Posselt has never played so magnificently. She was convincingly at ease, sure and secure in every intricate demand, comfortingly true in intonation. There was a sweep and apparent unconcern with the notes per se which raised the performance to one of the most memorable ever heard on that stage. In the long cadenza there is a dialogue between the solo and the clarinet and Burgin generously asked Gino Cioffi to stand at the completion of the concerto to share the enthusiastic tribute of the audience.

JUST AS the first movement was coming to an end, Miss Posselt's A string snapped. She quickly and deftly handed her Guarnerius to George Zazofsky and took his Stradivarius with the loss of scarcely an instant or of an iota of composure. Both Krips and Zazofsky gallantly offered the lady their violins in her distress, but she, equally chivalrous and observant of protocol, did not disarm the concertmaster but left him equipped for his responsibilities and accepted the offer of his assistant. Zazofsky quickly replaced the broken string and the soloist's own instrument was ready for her at the beginning of the second movement.

Another incident of quite a different type but equally spectacular occurred Saturday evening when Charles Munch was conducting the Berlioz symphony with the assistance of the Festival chorus. The storm which had been growling and accumulating its power for the early part of the evening broke just as Munch was starting the Queen Mab scherzo. The great numbers of people who had taken vantage points outside the Shed and on the lawn made a rush for the shelter of the roof. The consequent disorder created such a buzz of flutter and whisper that Munch was forced to stop. Very wisely he made the decision to call the intermission then and there. It so turned out that the particular outburst was past when the audience was called to hear the second half and so the famous scherzo was played then before proceeding to the Funeral Procession of Juliet.

Continuing the observance of the 150th anniversary of Berlioz' death, or, more accurately, repeating the observance made in Symphony hall in Boston in the past season, Munch added another medal to his collection in his devotion to the music of the great French originator of so many musical devices. The whole idea of a symphony with a chorus and solo voices to tell a story was new in this particular form. It is an achievement of tremendous proportions to prepare but the measure of its success was the joy both the details and the high light sections afforded as well as the over-all and complete accomplishment. The chorus, prepared by Hugh Ross and Anne Devere Barron, rose to its most impressive moments in the chorus of Capulets and Montagues preceding the minatory statements of Nicola Moscona as the Friar Laurence.

Beatrice Krebs, the contralto soloist, was immediately affecting in her complaints of the sad destiny of Romeo. John McCollum, tenor soloist, was spirited in his Queen Mab speech. Every factor under Munch's baton contributed to an amassment of tension and emotional excitement for a memorable evening.

AN INFORMAL CONCERT at Wheatleigh Thursday at 3 p.m. will be sponsored by the Stockbridge Bowl Assn. with Nathan G. Horwitt, right, as chairman. Among Tanglewood artists lined up are, left to right, Ralph Berkowitz, Leo Van Witsen, and Miss Ruth Posselt. Mac Morgan, master of ceremonies, will sing some of Aaron Copland's folk songs with Mr. Copland providing accompaniment. Manos

Richard Burgin, concertmaster of the B.S.O. conducting a student rehearsal (right)

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By JAY C. ROSENFELD

WHEN JAN SIBELIUS drove through Lenox 40 years ago on his way to lunch in Pittsfield, his second symphony was already 12 years old. The great ovation which was accorded its playing at the end of yesterday afternoon's program at Tanglewood when Richard Burgin, the Boston symphony orchestra's famous concertmaster, stepped from his seat at the head of the players to the podium for the first time at a major concert in the Berkshire Festivals, was a personal triumph for the conductor as well as a mark of the continuing reverence for the composer.

It was a curious fact that all the composers whom Burgin chose for his program yesterday happen to be living and that the respective works chosen are all the products of their creators' 37th year. Indeed, the same statement may be made of the Berlioz dramatic symphony "Romeo and Juliet" which Charles Munch, the orchestra's musical director, played Saturday night. Concerning Burgin's program, it should naturally be noted that the Sibelius symphony and Vaughan-Williams' Fantasia on a theme of Tallis were written before William Schuman and Aram Khatchaturian were born.

Burgin made the Sibelius broad and eloquent and the Vaughan-Williams impressively resonant. The solos that fell to the first chairs were beautifully played in their turn, by violist Joseph de Pasquale, by acting concertmaster and his assistant violinists, Alfred Krips and George Zazofsky, and cellist Samuel Mayes. Burgin's accompaniment to the Khatchaturian concerto in which his wife, violinist Ruth Posselt, was the soloist was a remarkable application of the conductor's knowledge of his own instrument to control of an orchestra. Miss Posselt has never played so magnificently. She was convincingly at ease, sure and secure in every intricate demand, comfortingly true in intonation. There was a sweep and apparent unconcern with the notes per se which raised the performance to one of the most memorable ever heard on that stage. In the long cadenza there is a dialogue between the solo and the clarinet and Burgin generously asked Gino Cioffi to stand at the completion of the concerto to share the enthusiastic tribute of the audience.

JUST AS the first movement was coming to an end, Miss Posselt's A string snapped. She quickly and deftly handed her Guarnerius to George Zazofsky and took his Stradivarius with the loss of scarcely an instant or of an iota of composure. Both Krips and Zazofsky gallantly offered the lady their violins in her distress, but she, equally chivalrous and observant of protocol, did not disarm the concertmaster but left him equipped for his responsibilities and accepted the offer of his assistant. Zazofsky quickly replaced the broken string and the soloist's own instrument was ready for her at the beginning of the second movement.

Another incident of quite a different type but equally spectacular occurred Saturday evening when Charles Munch was conducting the Berlioz symphony with the assistance of the Festival chorus. The storm which had been growling and accumulating its power for the early part of the evening broke just as Munch was starting the Queen Mab scherzo. The great numbers of people who had taken vantage points outside the Shed and on the lawn made a rush for the shelter of the roof. The consequent disorder created such a buzz of flutter and whisper that Munch was forced to stop. Very wisely he made the decision to call the intermission then and there. It so turned out that the particular outburst was past when the audience was called to hear the second half and so the famous scherzo was played then before proceeding to the Funeral Procession of Juliet.

Continuing the observance of the 150th anniversary of Berlioz' death, or, more accurately, repeating the observance made in Symphony hall in Boston in the past season, Munch added another medal to his collection in his devotion to the music of the great French originator of so many musical devices. The whole idea of a symphony with a chorus and solo voices to tell a story was new in this particular form. It is an achievement of tremendous proportions to prepare but the measure of its success was the joy both the details and the high light sections afforded as well as the over-all and complete accomplishment. The chorus, prepared by Hugh Ross and Anne Devere Barron, rose to its most impressive moments in the chorus of Capulets and Montagues preceding the minatory statements of Nicola Moscona as the Friar Laurence.

Beatrice Krebs, the contralto soloist, was immediately affecting in her complaints of the sad destiny of Romeo. John McCollum, tenor soloist, was spirited in his Queen Mab speech. Every factor under Munch's baton contributed to an amassment of tension and emotional excitement for a memorable evening.

AN INFORMAL CONCERT at Wheatleigh Thursday at 3 p.m. will be sponsored by the Stockbridge Bowl Assn. with Nathan G. Herwitt, right, as chairman. Among Tanglewood artists lined up are, left to right, Ralph Berkowitz, Leo Van Witsen, and Miss Ruth Posselt. Mac Morgan, master of ceremonies, will sing some of Aaron Copland's folk songs with Mr. Copland providing accompaniment. Manos

Richard Burgin, concertmaster of the B.S.O. conducting a student rehearsal (right)

"Music in the Berkshires"

A PHOTOGRAPHIC EXHIBIT

BY CLEMENS KALISCHER

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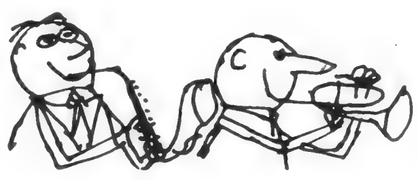

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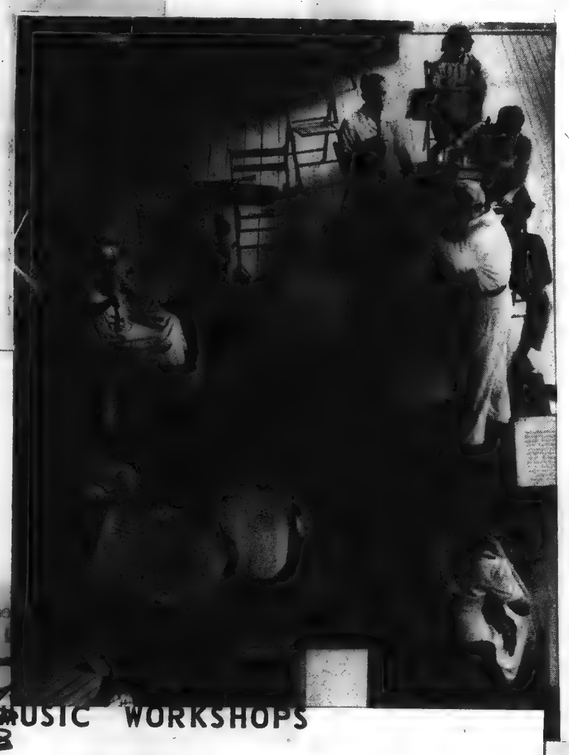

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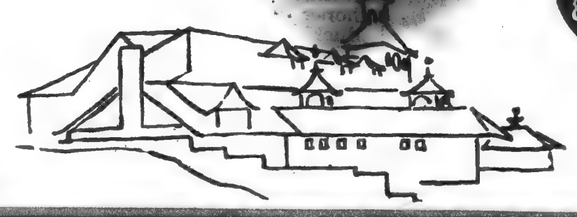

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PLAYTIME, AUGUST 1954

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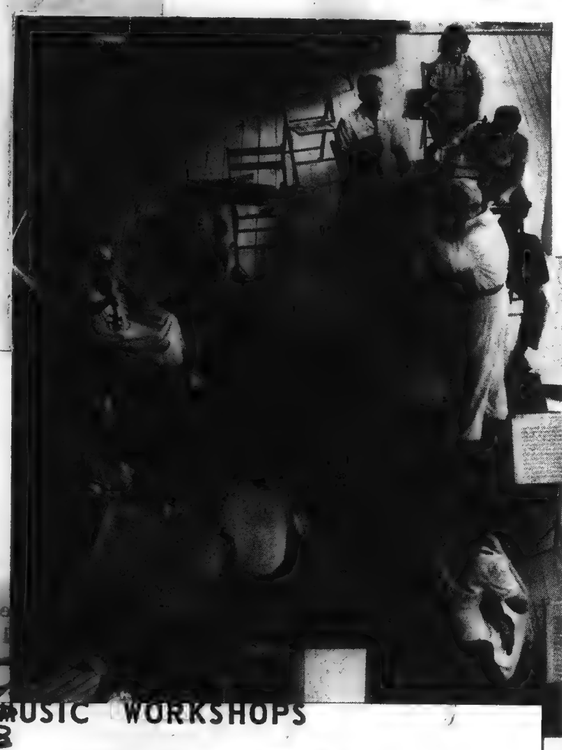

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Shelburne Museum, a village of fine old New England buildings 7 miles south of Burlington, Vt., overflowing with priceless colonial items. Among the transplanted buildings is an early Vermont church, stagecoach inn, brick schoolhouse, carriage barns, country store, Shaker Shed, covered bridge, Pioneer Village, Salem, Mass. Here you will find buildings as they were built by the first settlers before 1630. Also, in Salem, is the Peabody Museum, The House of Seven Gables and the Witches' House. Route 128 to 114.

is evoked. Route 20 to 27.

glimpse back into New England history

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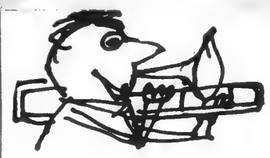

FOLK AND JAZZ ROUNDTABLE

by Sharon Deykin

Music, music, music! During the summer months the beautiful Berkshire hills certainly appear to live and breathe music. From north to south — South Mountain in Pittsfield, Tanglewood, Musica Antiqua in Lenox, Music Mountain in Falls Village, Conn. — the very bread and butter of all Berkshire, it seems, is music in a classical vein.

"Really?," you might ask, You mean to say that's all those people go for up there in the Berkshires — that long-haired music?"

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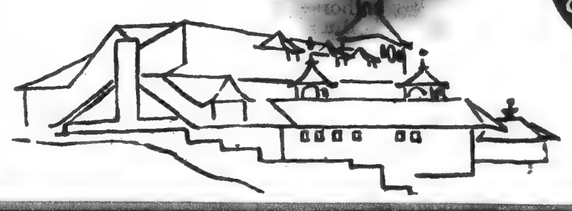

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TIMES Toledo Ohio

JUL 19 1954

Boston Orchestra Placed In N.Y. Yankees Class

By FREDERICK J. KOUNTZ

TANGLEWOOD, Mass., July 18—As these notes are being set down the Boston Orchestra under Charles Munch is playing the eighth concert of the Tanglewood series. The program is being devoted mainly to Berlioz' Fantastic Symphony.

This concert will conclude the second week of the Tanglewood concert activities. Of the week's concerts I heard the chamber orchestra concert Friday night and the concert by the full orchestra under Pierre Monteux yesterday.

The Boston Orchestra and the New York Yankees have things in common. Each offseason both organizations are read out of future serious competition. The encroachments of age, the inability of replacements to measure up in talent and experience to their predecessors, the don't-care attitude generated by years of success, too much and too long; all these items and more are advanced toward the failure and eventual demise as a power of the ball team and the orchestra.

No Serious Deterioration

Everybody knows about the Yankees. To any who do not know about the Boston Orchestra let them be reassured that it is not a group that has suffered any serious deterioration.

The chamber orchestra concert, an all-Bach program, was given over to Bach's Cantata No. 93 and the Orchestral Suites 1 and 4, Hugh Ross conducted the Cantata in which four vocal soloists and the Berkshire Festival Chorus took part. Mr. Munch conducted the chamber orchestra of Boston players in the Bach Suites. These are the cream of the Boston Orchestra, the experienced professionals. As such, they played. And their Bach was quite the most fitting that I have heard in some time.

Mr. Monteux's program Saturday night was all of music with which he, of all presently active conductors, is probably on most intimate terms, excerpts from Act 1 of Debussy's "Le Martyre de Saint-Sebastien," Franck's "Les Djinns," in which Vera Franceschi was the piano soloist, Debussy's "La Mer," and Franck's Symphony in D minor.

Still Effective At 79

Mr. Monteux will be all of 80 years old on his next birthday. And neither has age withered nor custom staled him. His gestures are economical, his deportment relaxed and buoyan.. He gives the distinct impression of knowing exactly what he is about and of being able to attain to such ends as he sets himself entirely by musicianship and entirely without the pyrotechnics and semi-charlatanism to which not a few conductors have accustomed us.

I have not seen the Boston Orchestra so completely relaxed since the list time Mr. Monteux conducted it—when I was in the audience. And not since the same occasion has the orchestra's product been so tonally rich, so cleanly lined, so concisely, yet effortlessly, balanced. Debussy's vari-colored "La Mer" is not often so vividly displayed, a matter of which most of the 9,000 in the audience seemed wholly aware.

Page 2—CATSKILL DAILY MAIL TUESDAY, JULY 27, 1954

MUSIC

Boston Symphony Orchestra

The past weekend of music opened on Friday evening, July 23, with a concert by the Boston Symphony Orchestra devoted to the music of Handel and Haydn; the program, as usual, being presented at Tanglewood, Lenox, Mass., the summer home of this orchestra. The Handel Concerto Grosso for String Orchestra, Opus 6, No. 4 is a composition very reminiscent of the early 18th centuries.

The performance, under the baton of Charles Munch was an exceedingly fine one with the strings showing sumptuous tone in the slow movement and a rhythmic and technical facility which could hardly be surpassed in the allegro movements. Mr. Munch gave a vigorous reading of the Symphony in G minor, No. 100, "The Military," by Haydn, in which special emphasis was placed on the bass drum, cymbals and triangle. The symphony is filled with good-natured humor and sparkling wit, and the performance on Friday evening was entirely in keeping with the composer's full intentions.

The focal point of the evening was a performance of the Mass No. 3 in D minor ("Nelson") by Haydn, with the Festival Chorus under the direction of Hugh Ross, with Naomi Farr, soprano, Beatrice Krebs, contralto, Marvin Worden, tenor and Thomas Stewart, bass, as soloists. It is most gratifying to say that the chorus was in much better form for this performance than it was for the Bach Cantata of last week. The Mass (in many parts reminiscent of "The Creation"), was given an energetic, forceful performance, kept in the bounds of the stylistic tendencies of that era. The soloists were excellent, with special plaudits going to Naomi Farr, soprano (who carried the larger portion of the solo work) and to Thomas Stewart, bass. Both were in good voice, and sang with a great deal of confidence and conviction.

(Saturday morning, July 24th, found your music editor at a dress rehearsal of the orchestra, open to the public for the nominal fee of $1, which, incidentally, goes into the pension fund of the orchestra. The rehearsal, which takes you into the inner workings of a symphony orchestra, is scheduled for each Saturday, 10 a. m., and usually last until about noon.)

Biggs Organ Recital

At 3 p. m., Saturday, E. Power Biggs, one of America's foremost concert organists presented an organ recital in the Music Shed at Tanglewood. Mr. Biggs, working under the handicap of a rather small pipe organ with limited resources, provided his small, but appreciative audience, with a most diversified organ program culled from organ literature of various eras. Opening his program with Handel's Organ Concerto No. 2, Mr. Biggs again proved himself a master technician, as well as a versatile musician, as he employed the full resources of the organ in this concerto.

The second group of works played by Mr. Biggs included "The Trophy" by Francois Couperin, the "Pavane" "The Earle of Salisbury" by William Byrd and the D Major "Trumpet Voluntary" of Henry Purcell. Handicapped by not enough stops on the organ for varied changes of tone color and ensemble, Mr. Biggs did a most admirable job of performing the "Prelude, Fugue and Variation" by Cesar Franck, although interpretatively, quite a bit was found lacking. (This, I might say, is not the blame of Mr. Biggs. The organ in the Music Shed, even when played with the orchestra, leaves much to be desired.) Mr. Biggs ended his program with a sparkling performance of the A minor Organ Concerto of Antonio Vivaldi in which an impeccable organ technique was displayed by the soloist. Mr. Biggs was most gracious, offering one of Louis Claude D'Aquin's "Noels" as an encore.

HANOVER, PA. SUN

The fifth week of four Berkshire Festival concerts, at Tanglewood, Lenox, Mass., comprises a program of chamber music by Haydn, Hindemith and Ravel played by the Kroll String Quartet, on Wednesday evening in the Theater-Concert Hall; a program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, Lukas Foss guest conductor and Seymour Lipkin piano soloist, on Friday evening in the Theater-Concert Hall; an all-Berlioz program by the full 104-piece Boston Symphony Orchestra, Charles Munch, Music Director, conducting, including Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco-Frank, organ soloist, on Saturday evening in the Music Shed; and the Boston Symphony Orchestra, in a program of Gluck, Beethoven and Brahms, Sunday afternoon (August 8) in the Music Shed, Mr. Munch conducting, Zino Francescatti violin soloist.

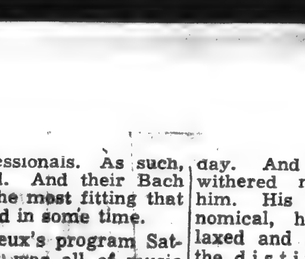
Mr. Munch's Saturday evening Festival concert—one of his programs this summer in honor of the 150th anniversary season of the birth of Hector Berlioz, will mark first performances by the Boston Symphony Orchestra of the six "Summer Nights" songs after Theophile Gautier which Miss Steber has previously performed with the N. Y. Symphony Orchestra. The "Te Deum," also to be given its first performance by the Boston Symphony, will have the assistance of the Festival Chorus, prepared by Hugh Ross, 40 boys, aged nine to thirteen, from Camp Mah-Kee-Nac Neighborhood, Stockbridge, Mass., and 44 girls, aged thirteen to eighteen, from Indian Hill Music Workshop at Stockbridge.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the Music Shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance, and Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday (August 7) at 10:00 a. m., for the nominal charge of $1.00, for the benefit of the Orchestra's Pension Fund.

July 31

THE 1954 SEASON in "Tanglewood," Lenox, Mass., summer home of the Boston Symphony Orchestra and the Berkshire Music Center, brings together noted musicians. Aaron Copland is an American composer of achievement. Seymour Lipkin, young pianist who has played in Syracuse, is among Festival soloists. William Kroll, violinist heads the Kroll String Quartet; Lukas Foss is among younger conductors in the Music Center.

THE KROLL String Quartet, to perform Wednesday night in



Copland Foss

the Theater-Concert Hall includes Kroll and Louis Graeler, violins; David Mankovitz, viola and Avron Twerdowsky, cello. Lukas Foss will conduct a Stravinsky and Mozart program next Friday night, with Lipkin as soloist. Foss, also known as a composer, has been a member of the Berkshire Center faculty since 1946.

"THE TENDER LAND," opera by Aaron Copland on an American theme, will be presented tomorrow and Tuesday nights in the Theater-Concert Hall in "Tanglewood," Lenox, Mass., summer home of the Berkshire Music

Lipkin Kroll

Center, and the Boston Symphony Orchestra. Copland, assistant director of the Center since its establishment in 1940 in conjunction with the Berkshire Festival, has newly revised the opera for this its New England premiere. Frederic Cohen, head of the opera department this summer, had planned "The Tender Land" for "Tanglewood" this year before the opera was sung by the New York City Opera Co. in City Center last April. The production in "Tanglewood" is in three acts with three added scenes. Its period now is the spring of 1910.

THE CAST: On successive nights will include Eva Rubin, Mary MacKenzie, Beatrice Krebs, Robert Simpson, Alvin Edmonson, Rosemary Carlos, Phyllis Murphy, Thomas Stewart, Malcolm Bernstein, Nicholas Maxymuk, Regina Sarfaty, Esther Schatzow. The orchestra comprises Department I students conducted by Frederic Waldman.

THIS AFTERNOON'S Concert in The Shed by the Boston Symphony Orchestra will be conducted by Richard Burgin, Orchestra concertmaster, with his wife (known professionally as Ruth Posner), as guest soloist. The program will open with William Schuman's "An American Festival Overture," followed by Vaughan Williams' "Fantasia on a theme" by Thomas Tallis. Miss Poleri will play the Khatchaturian Violin Concerto with orchestra.

SCHENECTADY, N. Y. GAZETTE

JUN 29 1954

Music Notes

By D. E. RITZ

THE BERKSHIRE MUSIC Center, the six-week summer school of music maintained by the Boston Symphony Orchestra in connection with the annual Berkshire Festival concerts, will open July 4. Early enrollments, according to Miss Edith A. Bessler, registrar, have passed the 375 mark with additional applications being processed daily.

The full enrollment will include between 400 and 450 students. Last year at this time there were only 345 students registered.

Foreign students this year include 20 to date, 12 from Canada, four from Cuba, three each from France and Israel, one each from Japan, Korea, Holland, Hungary, Greece, South Africa, Venezuela and Haiti.

One mother and son are enrolled as students and there are three husband-wife combinations, also three heads of music departments of colleges.

The two-year-old Tanglewood Study Group has a present enrollment of 112. This includes 35 who will spend the full six weeks at Tanglewood, 22 who will spend four weeks and 55 who have enrolled for two-week terms. This department offers advanced students of music, professional or amateur, an opportunity to spend their vacations in absorption of music. Lucas Foss is heading the department this summer.

Students at the center study orchestra playing and conducting under Jean Morel of the Juilliard School of Music; chamber music under first-chair members of the Boston Symphony Orchestra; choral singing and conducting under Hugh Ross; composition under Aaron Copland, Lukas Foss and guest composer Ernst Toch; opera under Frederic Cohen of the Juilliard School or may enroll in the previously mentioned Study Group.

* * *

FIVE CONCERTS of first performances of works by composers in residence at the Bennington Composers' Conference will be given on the campus of Bennington College Aug. 18, 21, 25, 28 and 31. The concert will be free to the public and will begin at 8:15 p.m.

Alan Carter, conference director, has announced that the composer staff this year includes Roger Goeb, Burrill Phillips, Lionel Nowak and Theodore Strongin. Due to a grant the conference is offering several tuition scholarships of $100 each this year. Composers interested should send at least two scores to Mr. Carter at Middlebury, Vt.

* * *

SIX PROGRAMS devoted entirely to early music will be presented Aug. 18 through 29 in the Lenox, Mass., town hall by the New York Pro Musica Antiqua, six singers, five instrumentalists and directors Noah Greenberg and Bernard Krainis. The group was organized in 1953 and specializes in music of the Middle Ages, the Renaissance and the Early Baroque.

* * *

THE SUMMER SEASON at Jacob's Pillow Dance Festival near Lee, Mass., will open Friday with a gala matinee at 4 p.m. and matinee and evening shows Saturday at 4 and 9 p.m. Ted Shawn, director, has announced that dancers for the Friday and Saturday performances will include Inesita, Pearl Lang, Don Farnworth, Marlene Dell and Joan Skinner.

Alice Markova, world-famous ballerina who was scheduled to present five performances at the festival, has cabled from London that she will be unable to fulfill her contract due to an acute sinus infection. Carmelita Maracci has been engaged to replace her on the July 22 through 24 dates and will make her festival debut then. Born in Uruguay and now living in California, Miss Maracci is considered one of the truly great dancers in the western hemisphere. Her Spanish techniques have been as roundly applauded as her dancing in ballet and her creative efforts in choreography.

HANOVER, PA. SUN

JUL 3 - 1954

MUSIC

The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934, the fifteenth since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts on Wednesday evening at 8:30 p.m. in the Theater-Concert Hall, at Tanglewood, Lenox, Mass., with an all-Beethoven program of chamber music, featuring Claudio Arrau, pianist, and the Bel Arte string Trio. On Friday also at 8:30 p. m. in the Theater-Concert Hall, Charles Munch, Music Director of the Boston Symphony Orchestra, will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday evening and Sunday afternoon concerts will be given commencing the opening weekend, July 10 at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday evening in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). On Sunday afternoon guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1936 when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Festival has attracted increasingly large crowds from all over Eastern U.S. and Canada until last summer all attendance records were broken, with an average of 10,200 at each Shed concert.

* * *

This Clipping From

BOSTON, MASS. MORNING GLOBE

JUL 4 - 1954

A preview of music to be performed at Tanglewood by the Boston Symphony Orchestra during July and August will be played during Martin Bookspan's recorded concert over WCOP from 8:05 to 11:55 tonight. Mr. Bookspan will open with Beatrice and Benedict Overture, by Berlioz, and will include works of Ravel, Strauss, Bach, Beethoven and Roussel. He will conclude with Symphony in D Minor by Franck.

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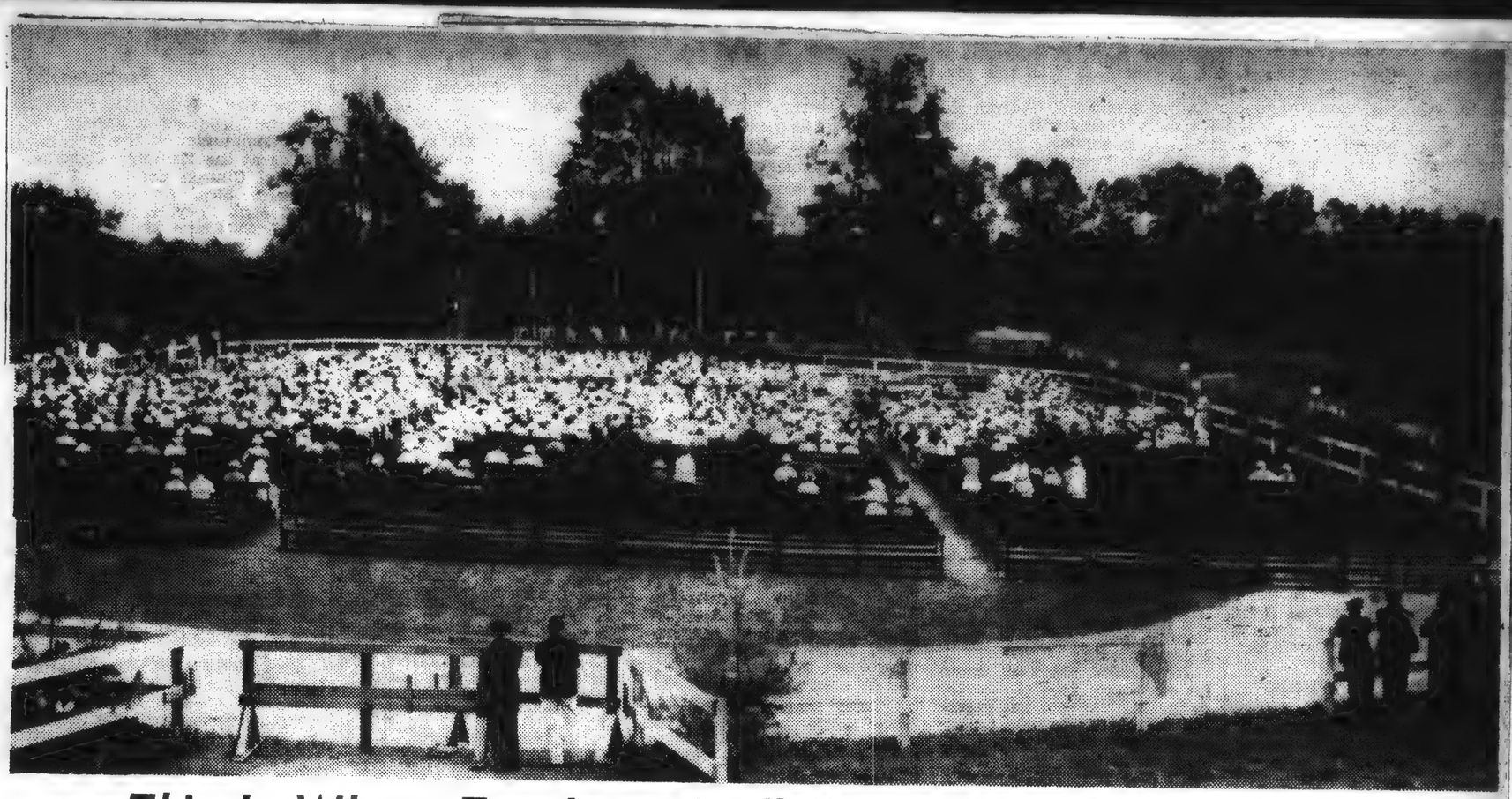

This Is Where Tanglewood All Began Some 20 Years Ago

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM
JUL 12 1954

THE FIRST Berkshire Music Festival looked like this in 1934 when the first three concerts were presented in the horse ring on the Hanna Farm in Stockbridge. The New York Philharmonic was the orchestra, the Festival lost $513, and as the picture shows, there were a good many empty seats in the rear, which would never happen these days when a crowd of 10,000 people on a Sunday is not unusual.

$100,000 For George

The late George Eastman, who gave to the United States world leadership in the development of the camera into such terms and prices that every man could use it, came near being a twin of Holyoke's William Prentiss. It just happened that Mr. Prentiss was one of the very early devotees of the camera as his first and closest hobby.

Mr, Eastman's hobby was music.

For his one hundredth birthday on Sunday the Eastman Kodak Company has given $100,000 to the Rochester Civic Music Association. That gift, for the present, saves the solvency of Rochester's great music program. It was Mr. Eastman's devoted and understanding leadership that made Rochester one of the great music centers of America.

Music supports have had rather a hard sledding since the men and women who founded music centers have died and the income tax man has taken the power of such support from those who have come after them. The Boston Symphony has had to go asking for support such as used to pour in upon it. New York's Metropolitan Opera has been on the beseeching lists for national support for years. The great New York and Detroit and Chicago orchestra stars have had to try to find new supports.

As of today $100,000 doesn't go too far to support such a great music center as Mr. Eastman established in his home town. But it will pay present deficits and its management says it will set the whole Rochester music understanding on a healthy financial footing — which in plain terms means money in the bank.

COPLAND OPERA HIGHLY ENJOYED AT TANGLEWOOD

Unsigned - August 2

'The Tender Land' Proves One of Center's Best Productions

BY WILLARD M. CLARK

Tanglewood, Aug. 2—Through the years the opera department of the Berkshire Music Center has put on some splendid operas, most of them seldom heard. Tonight, under the direction of Frederic Cohen who is substituting for Boris Goldovsky this season, the opera department staged "The Tender Land" by Aaron Copland, written to the text of Horace Everett. It was one of the finest productions we have witnessed at Tanglewood. The simple, affecting story, the fine youthful voices and the simplicty of approach combined to produce the very essence of the work.

The story is simple. The isolated come and as the girl goes to find her own life, the mother turns to her younger daughter, knowing that one responsibility has ended and another begun.

Singers Excel

Mr. Copland has written skilfully for the voice and for the orchestra. Seldom does its texture overpower the vocal line. He has drawn freely from folksongs and rural rhythms. All the singers were more than adequate. Some, like Thomas Stewart, as Grandpa Moss, were outstanding. Stewart has a splendid bass voice and a flair for acting. His characterization of the stern, loveable old farmer was skilful.

Another fine characterization was offered by Mary Mackenzie, a mezzo-soprano of uncommon beauty of voice. She portrayed the anxious mother with affecting reality. Rosemary Carlos as Laurie, the daughter, and John Hornor, the hired hand, provided the love interest. Both approached their characterizations with simplicity and both had fresh, lovely voices. Jefferson Morris as the second hired hand revealed a big, robust baritone clearly projected.

Little Eve Rubin as the young daughter acted charmingly and spoke her lines clearly. It is not often that words are projected so clearly by native singers, singing their own language. Except for a few moments when a bit of singing was done from a covered porch, we got most of the words distinctly.

Attractive Settings

There are some splendid and effective solos, duets and ensembles, notably the quintet, based on a well-known hymn, which closed the first act. The second act, depicting the graduation party, was clever pictorially with its rustic dances and humor.

The settings were simple, attractive, functional and well lighted. Under the direction of Frederic Waldman the orchestra played well and the performance was held together with sure hand. It is probable this opera will have many future performances. It is ideal for use by opera workshop and should lend itself to TV.

Because it was easy to understand, attractively produced and charmingly sung, the audience was enthusiastic, as it should be. Mr. Copland has made a real contribution to American opera through this work.

MUSIC

Boston Symphony Orchestra

Cotuit Daily Mail
July 30

By Clarence Warrington, Jr.

On Saturday evening, July 24, the reins of the Boston Symphony were taken over by Jean Morel, who conducted works by Prokofieff, Liszt, Richard Strauss and Edward Elgar. The Prokofieff Sixth Symphony is a sombre composition filled with dark musical color, filled to the brim with a sense of deep tragedy. The reading given by Mr. Morel was filled with great breadth in which the complex score was completely exploited.

The ovation of the evening went to Nicole Henroit for her performance of the Liszt Piano Concerto No. 1, "The Triangle." Miss Henriot is the possessor of an immaculate, well-controlled piano technique, and as a technician she was superb. Found lacking, however, was a firm piano tone in the great climaxes of the concerto. It was also noted that Mr. Morel did not seem completely at home in this concerto. The combination of the two may have been what made this performance a somewhat tepid affair.

Mr. Morel provided the audience with a colorful, spirited performance of Richard Strauss' tone poem, "Don Juan" and closed the concert with a revealing, yet orthodox, playing of the "Enigma Variations" by Elgar.

Piece de Resistance

Berlioz was again the main attraction on the program of Sunday afternoon, July 25. At the helm again was Charles Munch who opened the program with a sparkling version of the Overture to "Beatrice and Benedict" by Hector Berlioz. The piece de resistance of the afternoon was the playing of "Harold In Italy," Symphony with Viola Solo, with William Primrose as viola soloist. Charles Munch must have a special place in his heart for Berlioz, for again, this Berlioz composition took on the aspect of a real, vital, living musical composition. Mr. Munch seems to be able to mold mountains of tone from the orchestra as a whole; delicacy from the string section; color from the woodwinds; and a firm Berlioz musical foundation built on the solidity of the brass section. Mr. Munch seems determined to perform the works of Berlioz with great precision with an eye toward the ultimate in perfection. The performance on Sunday afternoon was a most memorable musical experience, thanks not only to Hector Berlioz, but his interpreter, Charles Munch.

Closing the Sunday afternoon concert was the Tooh Symphony No. 2. This symphony which undoubtedly brings great pleasure to the myriads of people who enjoy modern 20th Century music, is a composition that cannot be judged on one hearing. It would be interesting to see what conclusions may be reached about the symphony after repeated hearings. In my humble opinion, it will probably remain a rather dull composition.

Berkshire Festival:

N.Y. Journal-American Aug. 2

Excellent Family Team

Ruth Posselt Soloist As Burgin Conducts

By MILES KASTENDIECK

LENOX, Mass., Aug. 2.—Though he has conducted the Boston Symphony elsewhere, Associate Conductor Richard Burgin directed his first Berkshire Festival concert in the Tanglewood music shed yesterday afternoon.

His appearance on the podium meant that when Ruth Posselt came on stage to play the solo part of the Khatchaturian violin concerto, man and wife were performing together.

They make an excellent team. Miss Posselt has always excelled while playing contemporary scores. Burgin has always conducted with a fine sense of musicianship. The Rapport between them produced a spirited performance which drew hearty applause. The poise with which Miss Posselt handled an exchange of violins when she broke a string during the cadenza of the first movement won her special admiration.

Welcome Stranger

The concerto holds up well after a decade. It flows easily, never too far removed from the folkish elements which provide its flavor. Why so violinistic a piece has not been more frequently heard remains something of a mystery. It is good audience music.

This program began in lusty, brash fashion with Schumann's "American Festival Overture." It progressed with Vaughan Williams' uncommonly persuasive "Fantasia on a Theme by Thomas Tallis," quite beautifully played by the Boston strings. It ended with a thoroughly musical if not inspired interpretation of Sibelius' Second Symphony.

Storm Interrupts

Burgin conducted as well as he ever has. Well routined, he offered a sure beat and dependable direction. The men gave him what he asked, solid performances of inestimable value. A crowd of 8,225 appeared to enjoy them.

The Berlioz score for this week-end was the dramatic symphony "Romeo and Juliet." Munch had given a performance of this last season, not only here but in New York. The one on Saturday night attracted 9,800, who had the novel experience of having the famous "Queen Mab" scherzo temporarily suspended because of a violent thunderstorm. since the storm had abated by the end of the intermission which Munch called ahead of time, the "Fairy of Dreams" was then allowed to spin her magic web in the best of pianissimo tradition.

Beatrice Krebs, contralto; John McCollum, tenor, and Nicola Moscona, bass, were the soloists.

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Complete & Revised

BERKSHIRE FESTIVAL PROGRAMS

THEATRE-CONCERT HALL
6 WEDNESDAY EVENINGS AT 8:30
Chamber Music

WEDNESDAY EVENING, JULY 7
CLAUDIO ARRAU, Piano
The BEL ARTE TRIO
BEETHOVEN
String Trio in G, Op. 9 No. 1
Piano Sonatas, Op. 79, 110, 57 ("Appassionata")

WEDNESDAY EVENING, JULY 14
The
ALBENERI TRIO
BRAHMS Trio in B, Op. 8
MARTINU Trio in D minor
BEETHOVEN Trio in B flat, Op. 97 ("Archduke")

WEDNESDAY EVENING, JULY 21
The
ZIMBLER SINFONIETTA
VIVALDI "The Four Seasons"
(String Orchestra)
STRAVINSKY "Apollon Musagete"
(String Orchestra)
ROSSINI "Baroque Concerto"

WEDNESDAY EVENING, JULY 28
The
GRILLER STRING QUARTET
MOZART Quartet in E flat, K. 428
BLOCH Quartet No. 4
(First performance)
BEETHOVEN Quartet in G major, Op. 18, No. 2

WEDNESDAY EVENING, AUGUST 4
The
KROLL STRING QUARTET
HAYDN Quartet in D, Op. 64, No. 5 ("The Lark")
HINDEMITH Quartet No. 3, Op. 22
RAVEL Quartet in F

WEDNESDAY EVENING, AUGUST 11
ZINO FRANCESCATTI, Violin
ARTUR BALSAM, Piano
BRAHMS Violin Sonata in A major
BACH Suite in C (Violin unaccompanied)
BRAHMS Violin Sonata in D minor

THEATRE-CONCERT HALL
FRIDAY* EVENINGS AT 8:30
Chamber Orchestra ("Bach-Mozart" Concerts)

FRIDAY EVENING, JULY 9
BACH
Brandenburg Concertos, Nos. 1, 2, 3, 5, 6
Piano Solo: LUKAS FOSS
Conductor: CHARLES MUNCH

FRIDAY EVENING, JULY 16
BACH
Cantata No. 93 "Wer nur den lieben Gott"
(HUGH ROSS *Conducting*)
Suites Nos. 1 and 4
Conductor: CHARLES MUNCH

FRIDAY EVENING, JULY 23
HANDEL Concerto Grosso for Strings, Op. 6, No. 4
HAYDN Symphony No. 100, "Military"
HAYDN "Nelson" Mass
(HUGH ROSS *Conducting*)
Conductor: CHARLES MUNCH

FRIDAY EVENING, JULY 30
ROUSSEL "The Spider's Feast"
IBERT Flute Concerto
Soloist: DORIOT ANTHONY
MOZART Serenade for Eight Winds K.388
MOZART "Paris" Symphony K.297
Conductor: CHARLES MUNCH

FRIDAY EVENING, AUGUST 6
STRAVINSKY "Pulcinella" (Complete)
MOZART Piano Concerto in B flat, K. 450
Soloist: SEYMOUR LIPKIN
MOZART "Idomeneo" (Excerpts)
with Chorus and Soloists
Conductor: LUKAS FOSS

*THURSDAY EVENING, AUGUST 12
ROSSINI Overture to "Scala di Seta"
MOZART Symphony in B flat K.319
RAVEL "Mother Goose" Suite
STRAUSS "Der Bürger als Edelmann"
Conductor: JEAN MOREL

*The annual TANGLEWOOD ON PARADE will take place on Friday, August 13

MUSIC SHED
6 SATURDAY EVENINGS AT 8:30
Boston Symphony Orchestra

SATURDAY EVENING, JULY 10
BERLIOZ
"THE DAMNATION OF FAUST"
with Harvard Glee Club,
Radcliffe Choral Society and Soloists
Conductor: CHARLES MUNCH

SATURDAY EVENING JULY, 17
DEBUSSY Excerpts, "St. Sebastian"
DEBUSSY "La Mer"
FRANCK "Les Djinns", for Piano and Orchestra
Soloist: VERA FRANCESCHI
FRANCK Symphony in D Minor
Conductor: PIERRE MONTEUX

SATURDAY EVENING, JULY 24
PROKOFIEFF Symphony No. 6
LISZT Piano Concerto in E Flat
Soloist: NICOLE HENRIOT
STRAUSS "Don Juan"
ELGAR "Enigma" Variations
Conductor: JEAN MOREL

SATURDAY EVENING, JULY 31
BERLIOZ
"ROMEO AND JULIET"
Dramatic Symphony
with
Festival Chorus and Soloists
Conductor: CHARLES MUNCH

SATURDAY EVENING, AUGUST 7
BERLIOZ
Overture to "Benvenuto Cellini"
"Royal Hunt and Storm" from "The Trojans"
"Summer Nights", for Soprano and Orchestra
Soloist: ELEANOR STEBER
"Te Deum" with Festival Chorus and Soloist
Conductor: CHARLES MUNCH

SATURDAY EVENING, AUGUST 14
BRAHMS "Tragic Overture"
PISTON Symphony No. 4
RAVEL "Le Tombeau de Couperin"
SAINT-SAENS Symphony No. 3, (With Organ)
Conductor: CHARLES MUNCH

HONORING THE
150th ANNIVERSARY SEASON
OF HECTOR BERLIOZ

MUSIC SHED
6 SUNDAY AFTERNOONS AT 2:30
Boston Symphony Orchestra

SUNDAY AFTERNOON, JULY 11
BEETHOVEN
Overture to "Leonore", No. 3
Piano Concerto No. 5 ("Emperor")
Soloist: CLAUDIO ARRAU.
Symphony No. 5
Conductor: PIERRE MONTEUX

SUNDAY AFTERNOON, JULY 18
DEBUSSY "Iberia"
COPLAND Piano Concerto
Soloist: LEO SMIT
BERLIOZ "Fantastic Symphony"
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, JULY 25
BERLIOZ
Overture to "Beatrice and Benedick"
"Harold in Italy", Symphony
(with Viola Solo)
Soloist: WILLIAM PRIMROSE
TOCH Symphony No. 2
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, AUGUST 1
SCHUMAN American Festival Overture
VAUGHAN WILLIAMS Fantasia on a Theme
KHATCHATURIAN Violin Concerto
Soloist: RUTH POSSELT
SIBELIUS Symphony No. 2
Conductor: RICHARD BURGIN

SUNDAY AFTERNOON, AUGUST 8
GLUCK Overture to "Alceste"
BEETHOVEN Violin Concerto
Soloist: ZINO FRANCESCATTI
BRAHMS Symphony No. 2
Conductor: CHARLES MUNCH

SUNDAY AFTERNOON, AUGUST 15
BERLIOZ
"REQUIEM"
with Festival Chorus and Soloist
IN MEMORY OF SERGE KOUSSEVITZKY
Conductor: CHARLES MUNCH

CONNECTICUT
MASSACHUSETTS
VERMONT
NEW HAMPSHIRE
MAINE
RHODE ISLAND
NEW YORK

Pleasure Almanac

PLAYTIME'S TOP 20 EVENTS IN THE EAST THROUGH AUGUST 15

Connecticut

- **300th anniversary** celebration of seaport of Mystic, Conn., July 10 to July 21, with parades, old-fashioned clambake, garden court, sailing boat races, whaleboat ride.

Massachusetts

- **Berkshire Symphonic Festival, Tanglewood,** Lenox, Mass., with 104-piece Boston Symphony Orchestra in six weeks of world's greatest masterpieces, including chamber music and opera. July 7-Aug. 15.
- **Yankee Doodle Days,** Charlemont, Mass., (Route 2) Aug. 6-8. with a rollicking mixture of old fashion auction, barbecue, square-dancing in the covered bridge.
- **The Celtic Ballet of Scotland,** in a spectacular 3-week (July 28-Aug. 14) series of performances at Ted Shawn's Jocob's Pillow Dance Festival, east of Lee, Mass.
- **Pilgrim Breakfast,** Plymouth, Mass. Aug. 11, commemorating historic episode in the birth of America.
- **The Helen Hayes Festival** of four plays, starring Helen Hayes, directed by John Stix, at Richard Aldrich's Falmouth Playhouse, Coonamessett-on-Cape-Cod, Mass., July 3 through July 31, (See summer Theatre schedule)

Vermont

- **Trapp Family Sing Weeks. Stowe,** Vermont, July 19-29, Aug. 2-12, Aug. 16-26.
- **Vermont Square Dance Festival,** Brandon, Vermont, Aug. 3.

New Hampshire

- **5th Annual White Mountain's Festival of the 7 Arts,** Lake Tarleton Club, Pike, N.H. July 5-19.
- **National Water Ski Open Championships,** Lake Opechee, Laconia, N.H.
- **6th Annual Summer Ski Jump,** on pulverized ice, Belknap Mt. July 18.

Maine

- **Shakespearean Festival,** Camden, Garden Theatre, Camden, Maine, Aug. 3-8. — 8th annual festival, in the million-dollar outdoor amphitheatre, overlooking Harbor.
- **8th Annual Maine Seafood & Lobster Festival,** Rockland, Maine, Aug. 6-8.

Rhode Island

- **Annual Yacht Race** for Queen's & Una Cups, off Newport, R.I. Aug. 4-5.
- **Annual Miss Rhode Island Red Head Contest,** Crescent Park, East Providence, Aug. 4.
- **Indian Federation Pow-wow,** Ceremony of Greeting by Princess Nashoonona, Aug. 7-8, Lafayette, R.I.

New York State

- **Annual International Folk Dance** Festival by costumed groups from [illegible], Niagara Falls, N.Y. July 17, 7:30-10 p.m.
- **Chautauqua Summer Festival** of [illegible] symphony, opera, chamber music [illegible] choral groups, plays, lectures [illegible] Chautauqua, N.Y. July 4-Aug. 29
- **New York City Summer Festival** with outdoor symphony, ballet special shows until Labor Day.

FIVE FESTIVALS THIS SUMMER FOR CONDUCTOR MUNCH

The fifth season of Charles Munch as Conductor of the Boston Symphony Orchestra came to a close on May 2, with Beethoven's Ninth Symphony. Within a few hours he flew to conduct the *Orchestra Nationale* and the orchestra at the opera in Paris. He conducted in the Festival at Bordeaux, and presented Berlioz' "L'Enfance du Christ" in the cathedral in his native city of Strasbourg.

Returning to America, Mr. Munch opened the Berkshire Festival in Lenox, Mass. on July 10 with Berlioz' "Damnation of Faust". After the conclusion of the Festival on August 15, he will return to Europe to conduct at Besancon and at the Edinburgh Festival.

He will open the 74th season of the

Charles Munch

Boston Symphony Orchestra in Symphony Hall on October 8. The Saturday night concerts next season will be broadcast on the NBC network, replacing the Toscanini series.

In addition to his activities as Conductor, Charles Munch has found time to write a book which will shortly be published in French and subsequently in English. It is entitled, "Je suis chef d'orchestre" ("I Am a Conductor").

A resume of the Boston Symphony programs through the five years under the directorship of Mr. Munch shows 408 performances of works by 104 composers. Of these, 36 works have been by 23 composers American by birth or long residence. These five years have included this orchestra's first tour of Europe in the spring of 1952, and its first transcontinental tour in the spring of 1953.

The Boston Symphony Orchestra is probably the most active in the country. Its total number of concerts for the season 1953-54, including the Pops concerts and outdoor Esplanade concerts in Boston (conducted by Arthur Fiedler) is 217; the over-all season, 45 weeks.

BERKSHIRE FESTIVAL OF 1954 BRINGS STUPENDOUS MUSIC TO THRONGS

There's music in the air at Tanglewood, in Lenox, Mass., every evening, except Monday when musicians, soloists and the students must get their day of rest. The new and enlarged program for the 1954 season of the Berkshire Festival at Tanglewood, near Lenox, Mass., is a vast improvement over previous seasons not only in quantity but in the diverse quality of the offerings. Credit for this goes to the vision of the Boston Symphony Orchestra's conductor, Charles Munch and to Mr. George E. Judd, manager of the orchestra.

During previous seasons, symphony under the stars at Tanglewood was mostly a week-end treat, with the full orchestra of 104 musicians performing in the Music Shed only during the last three of the six week-end series. This year the full orchestra will give concerts on Saturday evenings and Sunday afternoons on each of the six weekends, starting July 7 and ending August 15.

The new plan was prompted by last summer's record attendance of 118,000 and the obvious desire of many thousands to hear the full orchestra in the first three weeks of the Festival as well as the last three weekends.

Charles Munch will conduct in the Shed on July 10, 18, 25, 31, August 7, 14 and 15. Pierre Monteux, a favorite with Tanglewood audiences, will conduct on July 11 and 17. Jean Morel will be on the podium on July 24 and Richard Burgin on August 1. Missing this year is Leonard Bernstein, the youthful but veteran guest conductor of many successful Tanglewood seasons who is expected to return for concerts next summer.

The concerts by the orchestra of chamber proportions in the Theatre-Concert Hall, devoted mostly to the music of Bach and Mozart, which formerly occupied the first three weeks of the Festival, will now be given each Friday evening preceding the weekend Shed concerts. Together with the performances by the students of the Berkshire Music Center, this will result in six weeks of daily performances on an identical rotation through each week.

The *Munch plan* thus provides 12 Festival concerts in the Shed instead of nine as before, and six "Bach-Mozart" concerts in the Theatre as before, but now on a once-a-week basis.

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DAILY GUIDE TO TANGLEWOOD CONCERTS

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Go early to be sure of ample time to park. Stay late and enjoy the stars above and the view of Stockbridge Bowl, and thus have less traffic congestion homeward bound.

Dress for summer comfort, but Tanglewood officials advise against scant attire such as beachwear. Girls in shorts are disconcerting at a concert, to pun its parenthetically.

Here is the Daily Schedule:

Tues. 8:30 p.m. (Theatre) — Opera Scenes*
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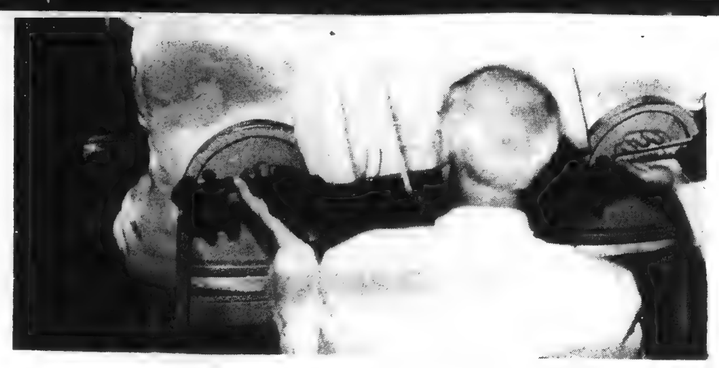
Charles Munch, Conductor



CLOSEST INN TO TANGLEWOOD

Avaloch A COUNTRY INN

AT LENOX, MASS.

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Catskill, N.Y.
DAILY MAIL
August 5, 1954

MUSIC

Boston Symphony Orchestra

By Clarence R. Warrington, Jr.

Another program devoted to a work of Hector Berlioz was presented by members of the Boston Symphony Orchestra under the direction of Charles Munch at Tanglewood on Saturday evening, July 31st. The composition which filled the entire program was "Romeo and Juliette," Dramatic Symphony, Opus 17. The soloists of the evening were Beatrice Krebs, contralto, John McCollum, tenor and Nicola Mascona, bass, along with the Festival Chorus, prepared for the occasion by Hugh Ross, their conductor.

Charles Munch again showed his love for the work of Berlioz. He seemed to mold each phrase, carefully control dynamics, and in general, take the black and white of the printed page and build it into a creative musical masterpiece. The French diction of the chorus was a tidy bit of work. However, musically they did not seem well balanced, for individual voices, especially in the tenor section, seemed to protrude above what should have been an equality in the blend of vocal parts. The soloists of the evening were excellent with top honors going to Nicola Mascona, bass, who sang Friar Laurence. We should like to hear more of John McCollum, tenor, for his rich, clear, true tenor voice was one of unusual beauty. Beatrice Krebs, contralto, proved herself a most competent musician, although the combination of the French language and the quality of her voice somehow seemed to produce a bit of incoherence.

Aside from the thunderstorm which stopped the performance in the middle of the soft scherzo, the program was a great musical experience; what one might call a musical rarity.

The program for Sunday afternoon, August 1st, was under the direction of Richard Burgin, concertmaster and Associate Conductor of the Boston Symphony. The program was devoted to the playing of music from the 20th Century.

Mr. Burgin conducted a rousing version of William Schuman's "American Festival Overture" and followed it with Ralph Vaughn Williams' "Fantasia on a Theme by Thomas Tallis" for Double String Orchestra. The Fantasia gave Mr. Burgin every opportunity to display the beautiful strings of the Boston Symphony, and the rich sonorities of the composition, written so skillfully by Vaughn Williams, were exploited to a high degree of perfection.

Soloist of the afternoon was Ruth Posselt, violinist, who played the Khatchaturian Violin Concerto. Miss Posselt is a most versatile volinist, displaying a superb violin technique. (She did not seem the slightest bit disturbed when her string broke at the end of a most complex cadenza in the middle of the first movement.) She is the possessor of a quick, sure technique which was amply displayed in the intricacies of this concerto. What seemed to be lacking, however, was a rich full tone; a tone which never seemed to materialize. Her performance was a positive one, marked by rhythmical accuracy, vigor and vitality, but the concerto, however, never seemed to jell. It lacked the zest and impact so closely connected with the work of Khatchaturian.

Mr. Burgin brought the afternoon to a close with a well-paced performance of the Sibelius Symphony No. 2. This symphony, marked by an abundance of soaring melodies, and sumptuous orchestral color, displayed the flexability of this orchestra to its fullest degree.

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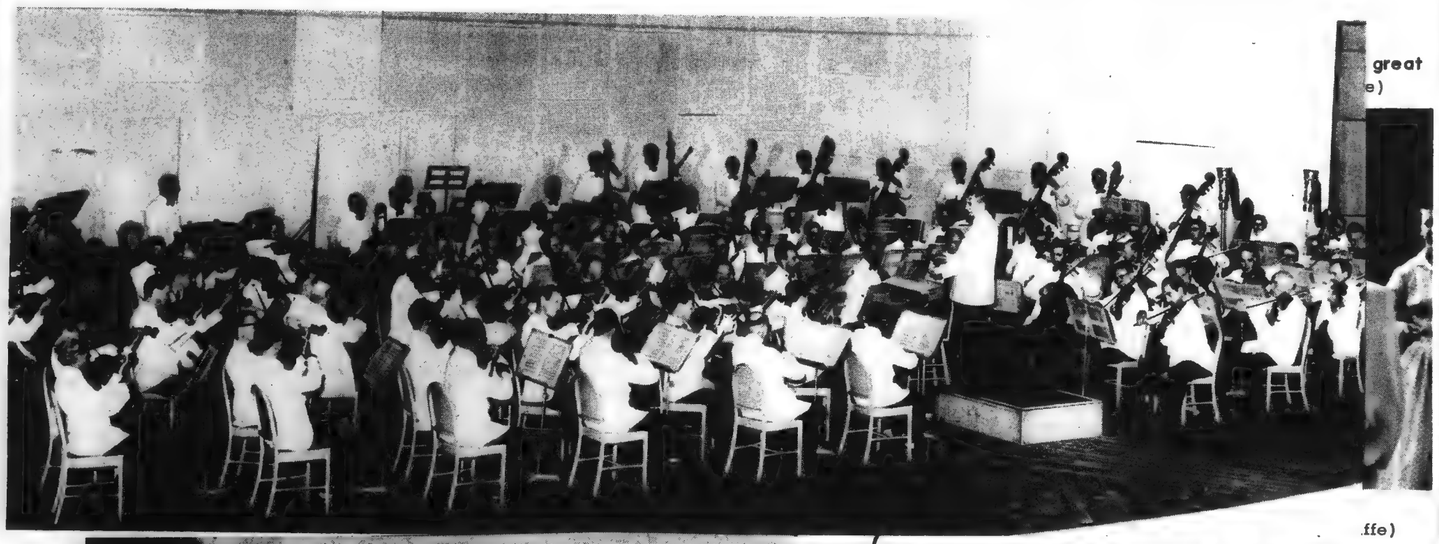

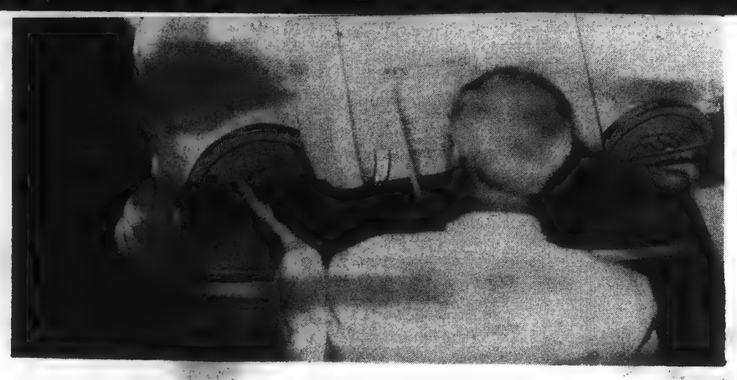

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Tanglewood from the air

VARIED CONCERT PROGRAMS OFFERED BY STUDENTS

A student orchestra of 100 scholarship students will give six concerts in the Music Shed at Tanglewood during the current summer 6-week Festival.

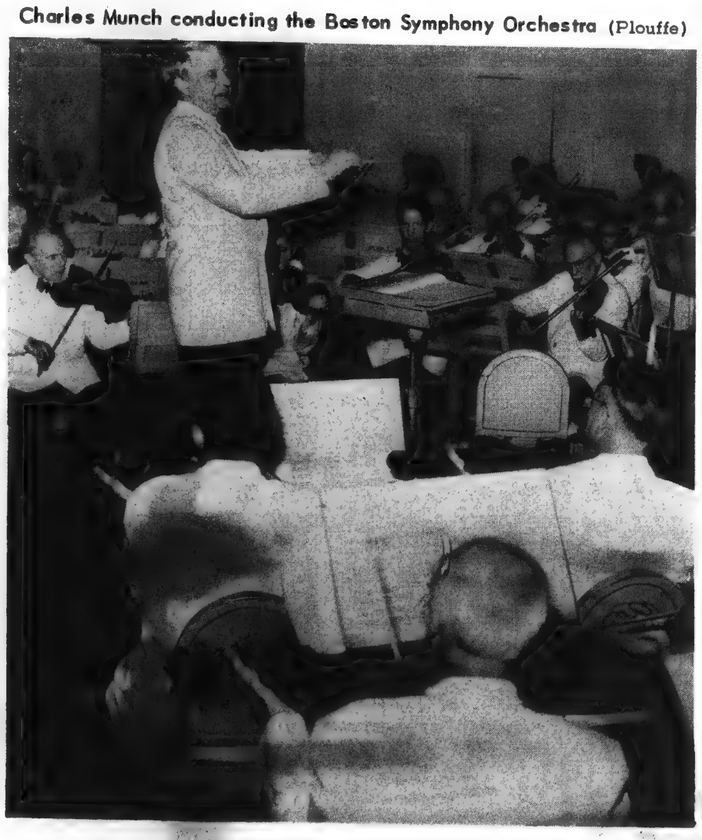
Here is the complete concert schedule for the various sections of the famous summer music school of the Boston Symphony Orchestra, directed by Charles Munch:

Department I (Orchestra):	Music Shed, 8:30 P.M., July 8, 15, 22, 29, August 5; August 14 at 3:00 P.M.
Department I (Chamber Music):	Chamber Music Hall, 10 A.M. July 11, 18, 25, August 1, 8, 15
Department III (Composition:	Chamber Music Hall, 8:30 P.M., July 11, 18, 25, August 1, 8
Department II (Chorus) and IV (Opera) — *reserved seats*:	2 one-act operas, Theatre-Concert Hall, 8:30 P.M., July 27
Department IV (Opera) — *reserved seats*:	full-length opera, Theatre-Concert Hall, 8:30 P.M. August 2, 3
Department II (Chorus) and IV (Opera):	Theatre-Concert Hall, 8:30 P.M. July 20, August 10

Extra concerts: E. Power Biggs, organist, Music Shed, 3:00 P.M., July 24, August 7

Pension Fund Benefit rehearsals by the Boston Symphony Orchestra (admission $1.00), Music Shed, 10:00 A.M., July 10, 17, 24, 31, August 7, 14

Charles Munch conducting the Boston Symphony Orchestra (Plouffe)



Charles Munch with the widow of the late, great conductor, Serge Koussevitzky. (Whitestone)

Charles Munch and Pierre Monteux (Plouffe)

Complete Revised Tanglewood Program

Playtime

PLEASURE ALMANAC FOR EASTERN TRAVELERS

Catskill, N.Y. DAILY MAIL Aug 1st 1954

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Boston Symphony Orchestra

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Mrs. Judd compliments of Mrs. Moore

This is the sketch with some improvements

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TANGLEW

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
JUL 27 1954

Berkshire Bus Tour

Saratoga Springs and the Berkshire Music Festival form the chief ingredients of a new Weekend Tour to be operated by Bingler Vacation Tours, Inc., 203 W. 41st St., each weekend through Aug. 14.

14 Playtime - August - 1954

Munch Arrives At Tanglewood

New Haven Register July 4

Charles Munch arrived in New York from abroad last Friday and went to Lenox, Mass., yesterday to prepare for the Berkshire Music Festival which gets under way this week. The celebrated conductor of the Boston Symphony will speak at the opening exercises of the Berkshire Music Center this afternoon at 3:30. Munch, in addition to his role of conductor of the Festival concerts, is also the director of the Center.

Munch has been on a month's vacation in France. While abroad, he conducted at music festivals in Bordeaux and in his native city of Strasbourg. He also conducted concerts at the Opera in Paris.

He will conduct his first concert on Friday evening with a chamber orchestra of Boston Symphony players. This is to be an all-Bach program in the Theater-Concert Hall, with Lukas Foss as piano soloist. The following evening, he will conduct the first of the Shed concerts in which the first Tanglewood performance of Berlioz' "The Damnation of Faust" will be given. The Harvard Glee Club and the Radcliffe Choral Society will participate in the performance and the soloists are to be Eleanor Steber, David Poleri, Martial Singher and Donald Gramm.

Next Sunday's all-Beethoven program (in the Shed) will be conducted by Pierre Monteux. The celebrated French pianist, Claudio Arrau, is to be the soloist in the Concerto No. 5 after the opening work, the Overture to "Leonore," No. 3.

Arrau will also be the soloist in the first Festival concert, a chamber music program on Wednesday evening of this week. He will be heard in three Beethoven sonatas—Op. 79, 110 and 57—and the Bel Arte Trio will offer Beethoven's String Trio in G, Op. 9, No. 1.

Saturday's performance of "The Damnation of Faust" will be the first of several Berlioz works to be presented this season which will honor the 150th anniversary of the composer's birth. Munch is president of the newly-formed Berlioz Society, founded to promote a greater knowledge of the composer's music.

Visitors will be admitted to the Saturday morning rehearsals of the Boston Symphony, commencing at 10 a. m. There will be an admission charge of $1.00 and proceeds will go to the orchestra's Pension Fund.

Friday, August 13, Events from 6 to 11 p.m.
(RAIN OR SHINE)

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

THE BOSTON SYMPHONY ORCHESTRA
will give a concert in the Shed, to be conducted by
Thomas Schippers
(a student of the Berkshire Music Center in 1948)

BIZET Symphony in C Major

STRAUSS "Salome" (Final Scene)
The part of Salome will be sung by
BRENDA LEWIS, Soprano
Popular star of Broadway, the Metropolitan Opera and the New York City Opera

THE BOSTON POPS ORCHESTRA
(First appearance outside Symphony Hall, Boston)
ARTHUR FIEDLER, Conductor
in a typical
POPS PROGRAM

Arthur Fiedler, Conductor

MUSIC SHED, Tanglewood, Lenox, Mass. - 8:30 p.m.

LAWN PARTY ... PICNIC SUPPER ... DOOR PRIZES
WALTZING ON THE LAWN

Watch for further announcements

TICKETS ... Box Seats — $5 ... Front Sections (*All seats reserved*) — $4 and $3
Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA · OPERA SCENES · THE CHORUS · CHAMBER MUSIC

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THE BERKSHIRE HILLS

NEAR TANGLEWOOD AND OTHER INTERESTING PLACES

SEND FOR BROCHURE OF BERKSHIRE PROPERTIES

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In perfect condition this fine Colonial, tastefully remodeled, is in one of our most picturesque valleys. 133 acres, mostly woodland. 4 bedrooms, 3 baths, Fireplace. Deep well. $30,000.

ON HILLTOP WITH EXTENSIVE VIEW TO THE WEST
Remodeled Colonial of 8 rooms, 2 baths. Fine spring water. 2-car garage. 13 acres. $18,000.

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[265]

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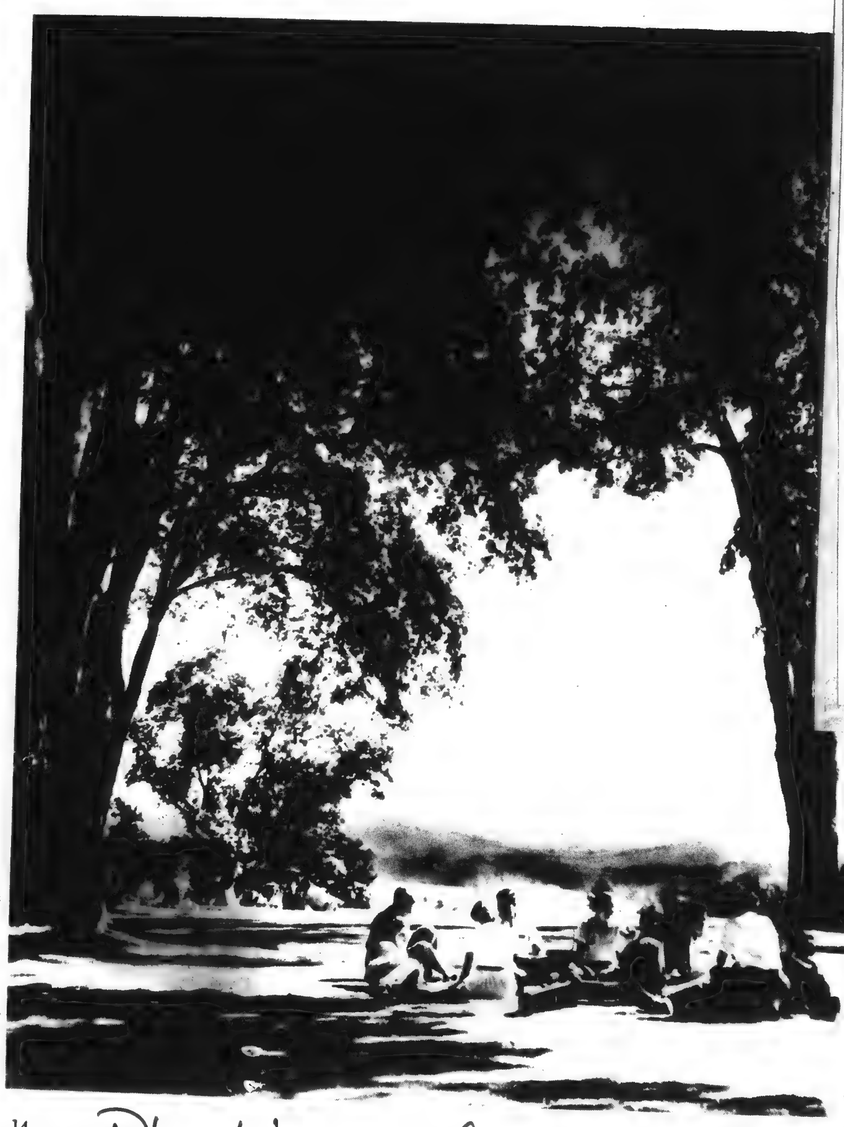

Playtime - August - 1954

Friday, August 13, Events from 6 to 11 p.m.

(RAIN OR SHINE)

"Tanglewood on Parade"

For the Benefit of the Berkshire Music Center

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will give a concert in the Shed, to be conducted by

Thomas Schippers

(a student of the Berkshire Music Center in 1948)

BIZET Symphony in C Major

STRAUSS "Salome" (Final Scene)

The part of Salome will be sung by

BRENDA LEWIS, Soprano

Popular star of Broadway, the Metropolitan Opera and the New York City Opera

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(First appearance outside Symphony Hall, Boston)

ARTHUR FIEDLER, Conductor

in a typical

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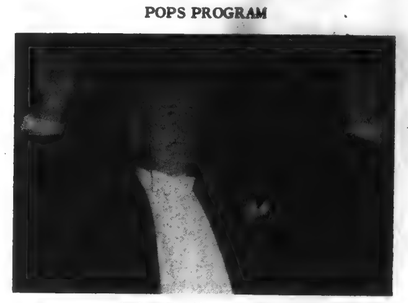

Arthur Fiedler, Conductor

MUSIC SHED, Tanglewood, Lenox, Mass. - 8:30 p.m.

LAWN PARTY ... PICNIC SUPPER ... DOOR PRIZES
WALTZING ON THE LAWN

Watch for further announcements

TICKETS ... Box Seats — $5 ... Front Sections (*All seats reserved*) — $4 and $3
Unreserved Section — $2.50

All who purchase tickets will be invited to attend the activities of the school at 6 o'clock

SYMPHONY ORCHESTRA · OPERA SCENES · THE CHORUS · CHAMBER MUSIC

Holders of Box

Munch Arrives At Tanglewood

New Haven Register July 4

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Saturday's performance of "The Damnation of Faust" will be the first of several Berlioz works to be presented this season which will honor the 150th anniversary of the composer's birth. Munch is president of the newly-formed Berlioz Society, founded to promote a greater knowledge of the composer's music.

Visitors will be admitted to the Saturday morning rehearsals of the Boston Symphony, commencing at 10 a. m. There will be an admission charge of $1.00 and proceeds will go to the orchestra's Pension Fund.

[265]

THE BERKSHIRE HILLS

NEAR TANGLEWOOD AND OTHER INTERESTING PLACES

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In perfect condition this fine Colonial, tastefully remodeled, is in one of our most picturesque valleys. 133 acres, mostly woodland. 4 bedrooms, 3 baths, Fireplace. Deep well. $30,000.

ON HILLTOP WITH EXTENSIVE VIEW TO THE WEST
Remodeled Colonial of 8 rooms, 2 baths. Fine spring water. 2-car garage. 13 acres. $18,000.

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TANGLEW

NEW YORK, N. Y.
WORLD-TELEGRAM & SUN
7 1954

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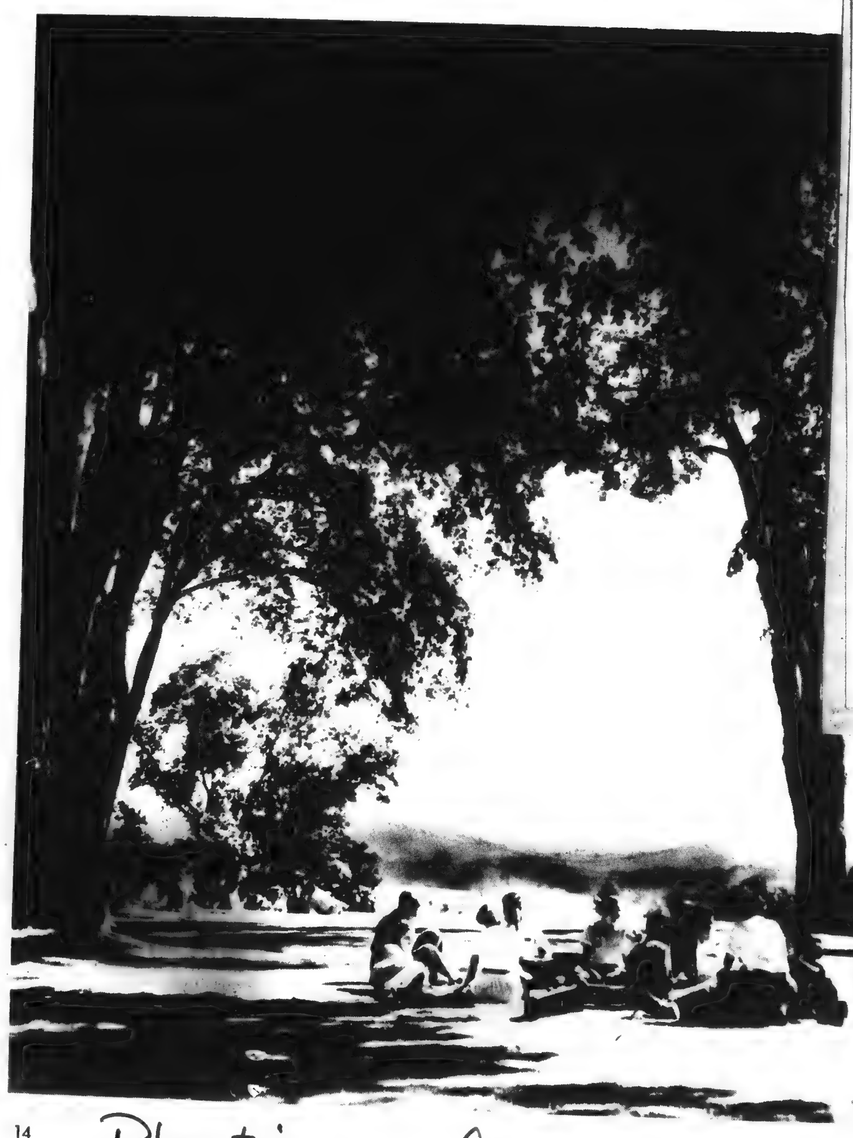

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A mid-summer's day dream . . .
Music and Tanglewood

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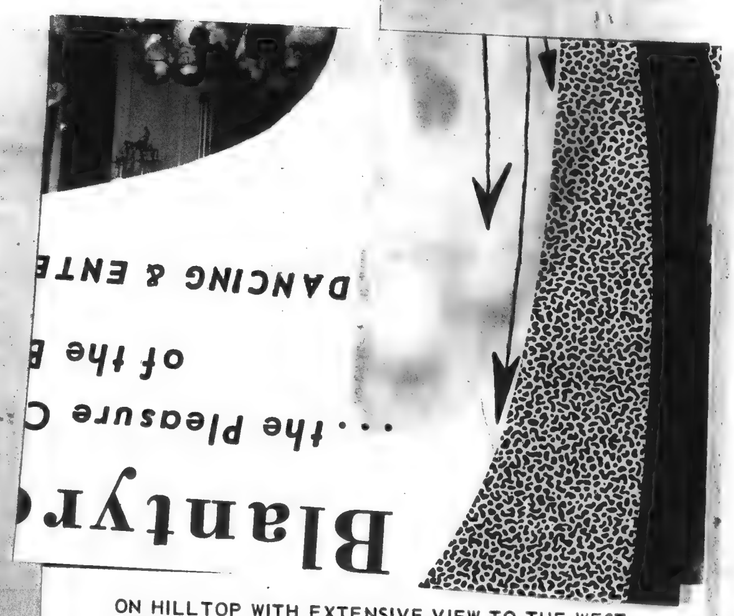

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[265]

New York Herald-Tribune

WEDNESDAY, AUGUST 4, 1954

Berkshire Festival

Rewritten Copland Opera, 'Tender Land,' Is Produced

By Evans Clinchy

LENOX, Mass., Aug. 3—Few operatic composers have ever been granted the reprieve from the finality of the critical word that Aaron Copland received last night and tonight at the Berkshire Music Festival.

Instead of watching his first full-length opera, "The Tender Land" sink softly into the oblivion of "worthy but far from faultless" after its premiere in the spring at the New York City Center, Mr. Copland has instead been able to rewrite his piece almost completely in hopes of wiping out its previous faint-hearted reception.

Split Into 3 Acts

With his librettist, Horace Everett, Mr. Copland has split his opera into three acts. He has changed its setting from the 1930s to 1910. And he has added three scenes designed to increase the over-all dramatic punch—a singlar lack of which was the primary cause for complaint at the premiere.

As it stands now, abetted by an extraordinarily resourceful production by Tanglewood's Opera Department, the work is a sombre study of barren life on a mid-western farm, the pitiful unhappiness that can result from conflicts between duty and desire, the rigidity of home and the urge to spread wings.

Whatever Mr. Everett's exact revisions may be he has not succeeded in clothing his simple story with the stuc of dramatic conviction. His language for the most part if felicitous and quite singable. But his words alone cannot carry a plot that lacks a taut, compelling structure. His people exist—they speak and sing—but the audience is rarely made to feel that they are driven by their very humanity to speak and sing and act the way they do on the stage.

Astringent Music

Mr. Copland himself must share a bit of the blame for this lack of a sense of absolute necessity. His music is just a bit too astringent to sound the depths of the heart. It seems aimed more at the head, and on this level it often aptly summons up the dust and sweat of a Mid-Western farm and, perhaps too often, its essential drabness. Even in a rousing "hoe-down" scene there is little real sparkle. Only in the "Promise of Glory" finale to the first act does the music open up and mercingly illuminate the inner lives of the characters.

Although Mr. Copland thoroughly convinced the opera did present an approximation of life, and this was in great part attributable to the excellent production. John Blankenchip's moody lighting and his mobile, skeletal sets were exquisitely gaunt. Frederic Cohen had staged the piece in as vivid a manner as possible, and Frederic Waldman conducted with great zest and intensity.

Rosemary Carlos as the Girl, Jecerson Morris as the drifter, Mary Mackenzie as the mother, and Thomas Stewart as the Grandfather all sang with freshness and a splendid projection not only of the words themselves but also of their meaning.

"The Tender Land" is a fine, honest try, but it fails to make its people vibrant. Thus, it essentially fails.

Come to

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The Berkshire Festival - 1954

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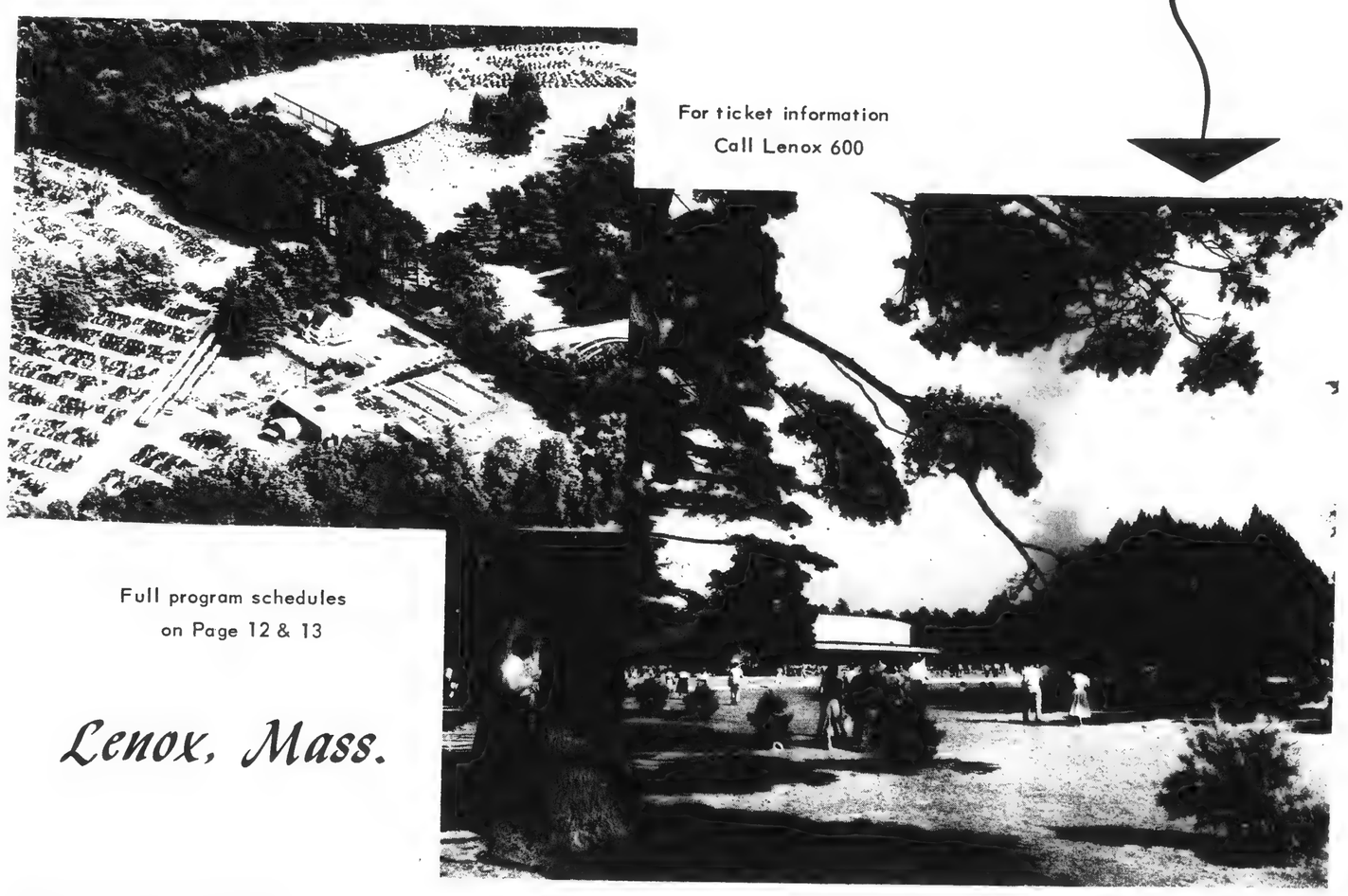

For ticket information
Call Lenox 600

Full program schedules
on Page 12 & 13

Lenox, Mass.

PLAYTIME, AUGUST 1954

Playtime - August - 1954

HARTFORD, CONN.
TIMES

JUL 12 1954

Berlioz and Beethoven Works Featured at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass. — The genius of Berlioz consists in a masterly use of orchestral timbres, a galvanic rhythmic sense, and a resplendence of tonal resource.

All these traits crowded upon the ear Saturday night at Tanglewood when the Shed concerts were formally initiated with an exciting performance of the composer's "Damnation of Faust." Charles Munch led the Boston Symphony, the Harvard Glee Club, the Radcliffe Choral Society, and soloists in the first of many scheduled Berlioz works.

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TO THOSE ACQUAINTED only with the famous orchestral excerpts this masterpiece, so sorely neglected in this country, must come as a complete revelation. It contains an infinitude of Berliozan effect, an astounding gamut of orchestral color, and a propulsive drive that carries everything before it.

This is no literal re-telling of the Goethe classic and, considering the dramatic weakness of the Boito version, the composer wisely avoided this pitfall. He chose at random what appealed to him in the story and made some original additions which, at first consideration, may seem disjointed and out of context.

But there is at least a spiritual unity here, one might call it a symbolic verisimilitude to the story. Faust, Marguerite, and Mephistopheles are directly out of Goethe, eternal figures for all to observe.

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ONE MAY CAVIL — with esthetic justice — over the composer's placing Faust in the Hungarian plains so that the celebrated Rakoczy March may be interpolated. But no one can deny its tremendous effect, coming as a climax to Part One. The audience was almost literally pulled up out of its seat Saturday night.

Mr. Munch, who is such an ardent protagonist for Berlioz, conducted with dedication and complete understanding and the orchestra responded with a cohesive fervor rare in the annals of these Summer concerts. The well-trained choruses from Harvard and Radcliffe were in unusually good form, especially in the peasant choruses which require facile articulation.

The distinguished soloists were Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm. It was Martial Singher, however, who dominated the proceedings with his authoritative and beautifully conceived Mephisto, a more diabolical figure than Gounod created.

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Sunday afternoon at Tanglewood was an occasion for greeting old and trusted friends.

Certainly not least in importance was the return of Pierre Monteux in the role of guest conductor. According to the archives and veteran followers of the Boston organization Mr. Monteux was regular conductor of the orchestra right after World War One and since 1951 has been a frequent guest.

* * *

HIS ROLY-POLY FIGURE and inscrutable expression are always a source of delight, but he is not a man to be taken at face value. For behind this amiable facade is a leader of impeccable musicianship and taste, a peerless conductor of the French repertory, and one of the great symphonic directors of this era.

And he brought with him three tried and true "friends" — Beethoven's "Leonore No. 3 Overture," the "Emperor" Concerto, and the most popular of all symphonies, the same composer's "Fifth." The mere inclusion of the latter did not guarantee a record-breaking crowd — but there were more than 10,000 in attendance.

It is almost superfluous to say that Mr. Monteux expounded this All-Beethoven program to the audience with his customary adherence to reasonable tempi and tasteful dynamics. Such an approach, coming after so many exaggerated interpretations, can have a salutary effect — and such was the case Sunday.

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A PARTICULAR delight was the Leonore No. 3 Overture, which gained immeasurably in emotional impact from the emphasis on the cantilena passages. Mr. Monteux knows how to draw out the long line and make it count for something.

Claudio Arrau, the Chilean pianist, was the soloist in the Beethoven "Emperor" and sustained his reputation as one of the outstanding technicians today. However, there is more than technique to Beethoven and we occasionally found his bravura style a little annoying. He did relax his dynamism in the second movement with very gratifying results.

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MEMORIAL BEGUN FOR KOUSSEVITZKY

Berkshire Citizens Contribute for Scholarship to Aid Young Composers

EVEN CHILDREN DONATING

Fund Already Totals $5,000 —First Beneficiary Will Be Named Soon

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 3—A group of residents of the Berkshire area have joined to establish a fitting memorial to Serge Koussevitzky.

The late conductor of the Boston Symphony Orchestra played a decisive role in establishing the Berkshire Festival and founded the training ground for young musicians at Tanglewood known as the Berkshire Music Centre.

The tribute is taking the form of a Koussevitzky Memorial Fund, which will endow at least one annual scholarship for a gifted young conductor. The first award will be made on Aug. 14, the final day of this summer's Berkshire Center session.

Thus far the fund, which was started almost spontaneously, has reached $5,000. Its objective is a minimum of $15,000. If it exceeds this target, the committee will set additional conducting scholarships.

School Children Give

Contributions have ranged from $2 to $500. The most touching gift came from a group of Pittsfield children of elementary school age. They held a carnival some days ago, setting up their own sideshows and providing their own refreshments. They realized $59 and contributed it to the Koussevitzky Memorial Fund.

The idea of the memorial started with Mrs. William Merriam Crane who lives in nearby Richmond. She was troubled by the fact that no lasting tribute to Mr. Koussevitzky, who died in 1951, had been set up at Tanglewood, whose very existence he had so much to do in shaping.

Mrs. Crane was a long-time admirer of Mr. Koussevitzky. She and her husband went to a concert in Paris in 1921 and heard an exciting program conducted by the then relatively unknown musician from Russia.

She still has the program of the event, and she recalls that Maurice Ravel was in the audience to hear his "La Valse" played with brilliance and that Serge Prokofieff's "Scythian Suite" had its premiere and won tumultuous acclaim.

When Mr. Koussevitzky several years later took over the leadership of the Boston Symphony Orchestra, Mr. and Mrs. Crane were faithful subscribers. Whehn the Berkshire Festival began to develop under the conductor's imaginative guidance, the Cranes were steadfast supporters.

But in all those years Mrs. Crane did not meet the conductor personally and could not tell him of her admiration. It was only after he died that she went to Mrs. Koussevitzky to speak of her feelings.

Festival Began Poorly

That residents of the Berkshires, without official prompting, have taken the initiative in organizing this fund is a commentary in itself on what Tanglewood with its Festival and Center have come to mean not only to this area but the nation as a whole.

It is no secret that when the festival was begun in 1934 local people had doubts about its value. When Mr. Koussevitzky and the Boston Symphony became part of the festival several years later it took on solidity.

Under Mr. Koussevitzky's large-visioned leadership, the festival expanded steadily. And it has continued to grow under the guidance of Charles Munch, who succeeded Mr. Koussevitzky as musical director of the Boston Symphony.

This year the festival has the most ambitious program of its history, embracing not only the regular concerts in the music shed but also weekly programs for chamber orchestra and a new weekly series for small chamber music units. The audiences will probably reach an all-time high, and as usual they will be drawn from all over the country. These audiences are a show in themselves in their mixture of formality and informality and in their relish of fine music.

The Koussevitzky Memorial Fund Committee has raised its money locally, but it has no prejudice against donations from beyond the Berkshires. Paul K. Fodder of the Agricultural Bank in Pittsfield will cheerfully accept contributions from sources outside this community.

The Berkshire Festival Lures Music Lovers to a Sylvan Setting at Tanglewood

New York Times - August 4

With food to satisfy the inner man and music for their esthetic senses, picknickers sprawl on lawn. Other enthusiasts sit under shed where musicians perform.

The New York Times (by Sam Falk)

Two visitors relax on the grass as they listen to selections played by Boston Symphony

COPLAND'S OPERA SUNG AT FESTIVAL

N.Y. Times

Revised 'Tender Land' Heard at Lenox—Rosemary Carlos Repeats Leading Role

By HOWARD TAUBMAN
Special to The New York Times.

LENOX, Mass., Aug. 2—Aaron Copland has been making changes in his opera, "The Tender Land." At least two of these revisions were in the work as it was performed here Monday night at Tanglewood by the Opera Department of the Berkshire Music Center, and while they do not alter the musical profile of the piece, they do make a difference to the story.

Mr. Copland and his librettist, Horace Everett, have had the courage and wisdom to concede that their opera was weak in dramatic conflict. As it was done at the New York City Center last season, its appeal lay in its evocation of atmosphere. But it was clear that this would not be enough to secure a place for the opera, and the authors have taken measures to overcome some of the defects.

A full report on the changes cannot be filed for the simple reason that they were not all visible and audible. The work has been broken up into three acts, and in each of the acts a short but vital scene is being added. Mr. Copland did not hesitate tonight to explain where these additions had been made in the first two acts, but he seemed a bit shy about discussing the third act change.

Pressed for details, he smiled and said, "I haven't finished it yet, but it will be in the published score and, I hope, the next production."

Set 20 Years Earlier

In the first version, the opera was set in the Nineteen Thirties; now it has been moved back some twenty years. The difference, as a result, is small, making for a change in the kind of costumes worn by the cast. The big difference is in the relationship between the girl, who plays the leading role, and her grandfather, who is the head of her family.

In the earlier—shall we say the City Center version—grandpa was a quaint old gentleman without much character. He has become a more dominant force, and the girl's need to leave home and to find her own way of life now comes into collision with the old man's will. Not enough has been done to make this conflict potent, but what has been accomplished improves the opera.

The piece as a whole strikes one, upon rehearing, as an effort worthy of Mr. Copland, who is one of our distinguished composers. There is a wealth of musical subtlety in this score, though its means are economical and its style simple. Touches in the orchestration show the hand of the expert, and when Mr. Copland allows himself to turn lyrical, he can do so effectively. The quintet that ends the first act is a felicitous, soaring thing.

The Center's production, staged by Frederic Cohen, the opera department's head this summer, is resourceful. The color and freshness of the period are suggested without strain, and what one admired most was the way in which Mr. Cohen moved some of his characters at strategic moments to imply action not in the story.

Sang Role At City Center

Rosemary Carlos, who sang the leading female role in the City Center version, was in the part tonight, and once again she sang sensitively and looked every bit the pretty young graduate-to-be. Thomas Stewart was a sturdy grandpa, and Jefferson Morris and John Hornor were believable young drifters. Mary MacKenzie sang Ma Moss creditably. The others in the cast were Robert Simpson, Nicholas Maxymuk, Regina Srafaty, Esther Schatzow, and Eva Rubin, who was the little sister.

Frederic Waldman, who conducted, did an outstanding job with a student orchestra. John Blankenchip's sets and lighting and Leo Van Witsen's costumes had charm.

On Tuesday night the opera will be repeated with other singers in the principal roles. Mr. Copland's last-act addition will not be ready; he does not work that fast. But one looks forward to the completed version.

One "suspects that "The Tender Land," though it may not have enough sheer vitality and power to succeed in the repertories of the great opera companies, will be welcomed and relished in small theatres and workshops across the land. And who knows? Its feeling for a simpler America may prove to be attractive to operagoers in other countries.

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HARTFORD, CONN.
COURANT
JUL 12 1954

Tanglewood Berlioz Is Magnificient

Musical Doubleheader Marks Opening of Top Festival Concerts

TANGLEWOOD, Lenox, Mass., July 10—(Special)—The greater the day, the greater the deed—and there were great deeds here at Tanglewood this evening.

The event was a kind of musical doubleheader. It marked the opening of the major concerts of the Berkshire Music Festival. At the same time, it inaugurated a Berlioz season, commemorating a bit late by the calendar perhaps, the 150th anniversary of the birth of the great French romantic.

The celebratory work was Berlioz's dramatic legend, "The Damnation of Faust,' and it took Charles Munch, the Boston Symphony Orchestra, the Harvard and Radcliffe College Glee Clubs, Eleanor Steber, David Poleri, Martial Singher and Donald Gramm to perform it.

Thrilling to Hear

For Berlioz didn't do things by halves. And it was thrilling to hear and it is happy to report that nothing was done by halves in the performance tonight. It was magnificent in every department. Mr. Munch had been sort of warming up for Berlioz during the last two seasons doing the requiem and the "Romeo and Juliet," and he had been inclined to take them on the subdued side. Tonight, however, he gave 'The Damnation of Faust' everything everybody had — Berlioz, his performers and himself. It shone in beauty and was incandescent in poignance, and where bedazzlement was called for, or exquisiteness, it was brilliant.

Berlioz wrote numerous great works, in which the richness of imagination was matched only by the quality of it. Yet each time you hear one of the masterpieces, the difference of each strikes you afresh. How elegantly French is the "Romeo and Juliet." How Teutonically robust and luxuriant "The Damnation of Faust" is, over so much of its course. It is so suited to the atmosphere of Goethe's work, even if it completely eschews its philosophical vein.

In French Vein

At the same time, its spirit of theater is almost entirely in the French vein. And like all Berlioz's music, it is so lucid, so transparent, so choice in its means and effects that one can only wonder why Berlioz was so long deemed little more than a wild-eyed frenetic, a chaotic romantic, with emotions in place of a head.

"The Damnation of Faust," is not a profound work, but it is continually moving in a tender way and it is magnificently pointed up with vivid areas which constitute its mise-en-scene more than its meaning. The famous Hungarian march, the will-o'-the-wisp music, the student songs are as striking as anything the work has to say in a purely dramatic vein. Certainly, Berlioz was intent at least on telling Goethe's story of "Faust." But what he relished most of all was not the opportunity for high narrative or solid drama, but the chance to make an extraordinary variety of gleaming, lustrous music for voices, for orchestra. And he succeeded almost better here than in any other of his large works.

Mr. Munch Brilliant

Thus, the wonder of tonight's performance was its complete, musical handsomeness. It is hard to remember when Mr. Munch in a long history of brilliance and sensitivity, was quite so brilliant, or sensitive, or imaginative as he was tonight, in reading "The Damnation of Faust." It is hard to remember too, many occasions when the Boston Symphony played with such inspired virtuosity, in a score where every note has point and pith, every passage a special gleam.

The singers were splendid. David Poleri was the Faust, singing with a wonderful combination of the lyric and dramatic tempers, in beautiful long lines. Eleanor Steber was Marguerite, singing with high style, fine voice, elegance. Martial Singher was Mephistopheles. He is perhaps not the possessor of so substantial a voice as he was formerly, but he is a most knowledgeable artist, poised and alert. Donald Gramm, who sang Brander, is a youn g man with a bass voice of remarkable suppleness and clarity, and a lively sense of theater.

The Harvard Glee Club and Radcliffe Choral Society gave, I am happy to report, one of the best choral performances I have heard in ages. They had been beautifully prepared by G. Wallace Woodworth their faces shown with eagerness and they gave all their hearts as well as voices to Berlioz and to Mr. Munch, in impeccable, imaginative song.

It was the perfect intergration of all these elements that made tonight's performance so triumphant. That and the fact that Mr. Munch took care that it should not appear like an opera done in street clothes. He kept it a symphonic-choral work something quite different, something very compelling in a medium not too frequently attempted. He could have made it sound like opera. That would have been the easy way. He made it "a dramatic legend" instead, and memorably so.

T. H. P.

SPRINGFIELD, MASS.
EVE. NEWS
JUL 12 1954

All-Beethoven Program Inaugurates Shed Series

Ten Thousand Music Lovers on Hand at Tanglewood To Hear Boston Symphony With Pierre Monteux, Conductor, and Claudio Arrau, Piano Soloist

By W. HARLEY RUDKIN

New friends and old friends gathered by the thousand in the great Shed and on the wide lawns at Tanglewood yesterday for an afternoon of Beethoven with the Boston Symphony Orchestra, Conductor Pierre Monteux and Pianist Claudio Arrau. For performers

CLAUDIO ARRAU

and listeners, it was a fortuitous occasion, laced with brilliance, filled with warmth, and a wholly fitting inaugural for the major symphonic series at the Berkshire Music Festival.

For Mr. Monteux and Mr. Arrau, who collaborated yesterday on the Concerto in E Flat Major, the so-called "Emperor," the event must have had a certain nostalgia, for it was in 1924 that the conductor and soloist, with the Boston Symphony, first appeared jointly in concert.

A lot of years, a lot of accomplishment and a lot of glory have come to all of them since then, and it is pleasant to be able to report that all seem to have stood the test of time exceedingly well.

Mr. Arrau, one of the world's foremost Beethoven interpreters, was heard earlier in the week in another all-Beethoven concert, but it is one thing to present a solo program, and quite another to perform with a full orchestra. This is an occasion where the blend is more important than the individual; where virtuosity is necessary, but valuable only in its collaboration with the other component parts.

The concerto, which followd the opening overture, gave Mr. Monteux and his soloist plenty of room for bravura, for that's the way it was written. And, plenty of bravura they gave it, to the obvious delight and enthusiasm of the 10,000 people who had turned out to see and hear them.

The Beethoven Fifth, which closed the afternoon program, lies just beyond the "Eroica," and just behind the "Pastoral," and has a tremendous rhythmic sweep that carries everything before it. It was this imperious call that Mr. Monteux gave it yesterday, completely rising to the challenge of the composer.

For those who like their Beethoven served piping hot, this was their dish. It had everything, including a well-deserved ovation at the close. Nothing else would have done.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 8 - 1954

First of Berkshire Festival Concerts Attended by 1,400

The first of the 1954 Berkshire Festival concerts, a program of chamber music by Beethoven, was held at the theater-concert hall at Tanglewood in Lenox last evening, with some 1,400 persons present. Featured artists were the Bel Arte trio and Chilean pianist Claudio Arrau.

Concert Tomorrow

Th initial week's concerts will continue tomorrow evening, also at the theater-concert hall, when a chamber orchestra composed of Boston Symphony orchestra members will play a program of Bach's Brandenburg concertos. The orchestra will be under the direction of Charles Munch, music director of the Boston symphony, with Lukas Foss as the piano soloist.

On Saturday evening and Sunday afternoon, the scene will shift to the larger music shed, where the full Boston Symphony orchestra will perform in the first two of the 12 major concerts on the year's schedule.

Last night's chamber music concert marked the start of a new programing idea for the festival. In the past a number of chamber music concerts were donated by the late Mrs. Elizabeth Sprague Coolidge for the aid of the Berkshire Music center and were patronized in increasingly larger numbers. This year Mr. Munch, the festival director, conceived the idea of incorporating them into the festival framework, with noted ensembles and soloists to appear each of the six Wednesday evenings.

First Appearance

The Bel Arte trio, made up of Ruth Posselt, violinist; Joseph de Pasquale, violist, and Martin Hoherman, violincellist, was making its first Tanglewood appearance and its members were loudly applauded by the audience and warmly praised by the critics.

Mr. Arrau's performance was equally well received. He is a veteran at Tanglewood and his performance at the 1949 festival set an all-time attendance record of 14,200 persons.

Tomorrow night's Chamber orchestra concert also marks a change in the program schedule for the festival. Known popularly as the "Bach-Mozart concerts," these increasingly popular events were formerly concentrated on the first three week-ends of the festival. This year, however, one will be held each Friday evening for the six-week series.

Saturday Concert

The first performance of the 104-piece Boston Symphony orchestra Saturday night will feature Hector Berlioz' dramatic legend, "The Damnation of Faust," being presented for the first time at Tanglewood. The Harvard Glee club and Radcliffe Choral society of 110 voices, directed by G. Wallace Woodworth, will also participate. Soloists, all making their festival debuts, will be Eleanor Steber, soprano; David Poleri, tenor; Martial Singher, baritone, and Donald Gramm, bass.

The first Sunday afternoon music shed concert will have Pierre Monteux as guest conductor in an all-Beethoven program, consisting of the Overture to "Leonore," No. 3; Piano Concerto No. 5 ("Emperor") and Symphony No. 5. Mr. Arrau, who first appeared with the Boston Symphony 30 years ago under Mr. Monteux, will be the soloist for the "Emperor" work.

The evening concerts at Tanglewood start at 8.30 o'clock and the ones on Sunday afternoons at 2.30.

"Operation Shuttle"

The extended concert schedule at Tanglewood and the lengthening of the schedule of Esplanade concerts in Boston will mean that some 65 members of the Boston Symphony will have to commute back and forth between Lenox and Boston each week in what has been called "Operation Shuttle." It has been estimated that the orchestra members will travel 1,650 miles each during the summer months to meet the scheduling requirements.

The group will travel from Boston to Tanglewood each Thursday and back to the Hub on Monday.

A number of changes in the Festival schedule were also announced today.

For the concert in the music shed on Aug. 1, Richard Burgin, concertmaster of the Boston Symphony, who will conduct the orchestra that afternoon with his wife, Ruth Posselt, as violin soloist, has scheduled William Schuman's "An American Festival Overture" as the first work. It will be followed by Vaughn Williams' "Fantasia on a Theme by Thomas Tallis," then by Khatchaturian's Violin concerto, in which Miss Posselt will be soloist. These selections replace the previously scheduled "Chout" ballet suite of Prokofieff and the Dvorak Violin concerto.

Also Advanced

Also announced was the advancement to July 24 of Nicole Henriot, French pianist, as soloist, playing the Liszt E Flat Piano concerto on that program, replacing Weber's Overture to "Der Freischutz." On the concert of Aug. 14, in place of Miss Henriot's piano concerto, Mr. Munch will conduct Ravel's "Le Tombeau de Couperin," and Brahms' "Tragic Overture" will be played in place of the Prelude to "Lohengrin" by Wagner.

Pierre Monteux's originally planned all-Frank concert of July 17 has had Debussy's Excerpts from "St. Sebastian" and "La Mer" substituted for Franck's "Le Chasseur Maudit" and "Les Eolides."

It also was announced today that two Northern Berkshire residents, Miss Muriel V. Flagg of Williamstown and Roy E. Deyle, Jr., of Adams, will be among the Red Cross volunteers ready to give first aid to any person needing it at the Sunday concert.

MEDFORD, MASS.
MERCURY
JUL 15 1954

Local Man Registered at Tanglewood

(SPECIAL TO THE MERCURY)

Joseph Pietropaol of 544 Main street, is among 400 students who have been registered in the Berkshire Music Center, the summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Music Festival which will continue through August 15 at Tanglewood, in Lenox.

NORTH ADAMS, MASS.
TRANSCRIPT
JUL 14 1954

Albeneri Trio to Be Heard At Tanglewood This Evening

The second series of Berkshire Festival concerts at Tanglewood gets underway this evening, with the Albeneri Trio playing a program of chamber music in the theater - concert hall. Additional concerts are scheduled Friday and Saturday evenings and Sunday afternoon.

Albeneri Trio

The Albeneri Trio, now in its sixth season, is headed by pianist Erich Itor Kahn, with Giorgi Ciompi as violinist and Benar Heifitz as 'cellist. All three men have had extensive concert careers in this country and Europe.

This evening's concert will consist of Brahm's Trio in B, Op. 8; Trio in D Minor by Martinu, and Beethoven's "Archduke" trio. The program starts at 8:30 o'clock and will be moved to the big shed in case of rain.

The Friday evening concert, an all-Bach program, will include a Cantata conducted by Hugh Ross and two suites performed by a chamber orchestra composed of members of the Boston Symphony, under the direction of Charles Munch. That concert also will be held in the theater-concert hall.

Saturday, Sunday

On Saturday and Sunday the scene will shift again to the big shed, where the full Boston Symphony will perform. Pierre Monteux will be guest conductor for the Saturday evening program, devoted to the works of Franck and Debussy, while Mr. Munch returns to the podium on Sunday afternoon for the final concert in the series.

Continuing the weekly exhibitions of art in the reception room at the main gate of the Berkshire festival, Franc Epping of Lenox will have a showing of her sculpture. The exhibit, which opened Monday, is Miss Epping's second Tanglewood showing.

A private teacher in Lenox and director of the Sculpture workshop, Miss Epping is responsible for the annual outdoor exhibit of Berkshire sculptors in the Lenox Library gardens.

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MILLERTON, N.Y
NEWS
7/15/54

GUEST CONDUCTOR

Jean Morel, eminent French conductor who will head the orchestra and conducting departments of the Berkshire Music Center this summer at Tanglewood, Lenox, Mass. The summer school of music operated by the Boston Symphony Orchestra in connection with its annual Berkshire Festival in the hills of Western Massachusetts is in its 12th season, July 7-August 15. Mr. Morel is the French conductor who is at present head of the orchestra at the Juilliard School of Music in New York. He has conducted the Opera Comique in Paris, served as conductor of the Orchestre Symphonique de Paris, and of the Opera Rio de Janeiro Opera Mexico, as well as with the New York City Opera Company. He will take the place of Leonard Bernstein, on leave of absence from Tanglewood this summer, and will conduct concerts of the Berkshire Festival on July 24 and August 12.

Tanglewood Opens With Claudio Arrau And Bel Arte Trio

A sold-out house greeted the famous Chilean pianist, Claudio Arrau, and the Bel Arte Trio, on the night of the Berkshire Festival's first concert of the 1954 seeason July 7 at Tanglewood, Lenox, Mass.

Despite rain and fog, the Theatre-Concert Hall was jammed with music lovers who paid frenzied tribute to Arrau's dramatic playing of the Beethoven sonatas Opera 78, 110, and 57. And there was plenty of applause for the quieter performance of the Beethoven Op. 9, No. 1, by Ruth Posselt, violin, Joseph de Pasquale, viola, and Martin Hoherman, cello.

With tickets priced at only $2 and $3, and with top-billing artists appearing on almost every program, the Wednesday evening chamber music series is expected to be so popular that early reservations are advised. (For full information on these, or other Tanglewood programs, phone Lenox 600, Lenox, Mass.)

A second chamber music series, the Bach-Mozart Concerts, (seats at $4 and $5) opened to a near-capacity house on the cool evening of July 9, with a stunning performance of the Brandenburg Concertos 1, 2, 3, 5, and 6 under Charles Munch. Members of the conductor's orchestra, the Boston Symphony, supported soloists Lukas Foss, piano; Doriot Anthony, flute; Richard Burgin, violin; Roger Voisin, trumphet; and Ralph Gumberg, oboe.

ONEONTA, N. Y.
STAR
JUL 16 1954

Trek Shapes Up For Tanglewood

Another Sunday trek to Tanglewood to hear Boston Symphony Orchestra is being formed by John L. Wilsbach. Persons wishing a ride or willing to give one may phone Mr. Wilsbach [illegible] noon today, at 539.

The caravan of cars will leave State Teachers College campus at 8:30 a.m. Sunday and return late Sunday night. Charles Munch will direct the orchestra.

SPRINGFIELD, MASS.
MORNING UNION
JUL 16 1954

Varied Program Listed This Week At Tanglewood

Lenox, July 15—The second concert in the enlarged Bach-Mozart series of the Berkshire Festival at Tanglewood Friday at 8.30 p. m., in the Theater-Concert Hall, will feature Charles Munch conducting a chamber orchestra of Boston Symphony Orchestra players in Johann Sebastian Bach's Suites Nos. 1 in C Major and 4 in D Major and Hugh Ross conducting the first Tanglewood performance of the same composer's Cantata No. 93: "If Thou Wilt Suffer God to Guide Thee."

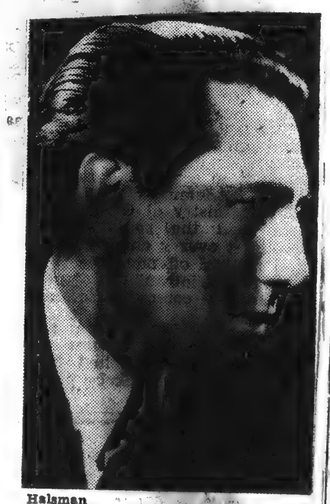
In the Bach cantata, Mr. Ross will have the assistance of the Festival Chorus, composed of students of the Berkshire Music Center, with Theresa Green, soprano; Beatrice Krebs, contralto; David Lloyd, tenor; and McHenry Boatwright, bass, as the soloists. Mr. Ross is head of the Berkshire Music Center's choral department.

The second week end of music shed concerts at the Festival will find guest conductor Pierre Monteux leading the full 104-piece Boston Symphony Orchestra on Saturday night at 8.30 in the Music Shed, with Vera Franceschi as piano soloist. Sunday afternoon at 2.30 Music Director Charles Munch will conduct the orchestra and pianist Leo Smit will be the soloist. M. Monteux' program will include two Debussy works: excerpts from "St. Sebastian" and "La Mer," and two by Franck: "Les Djinns" for piano and orchestra, and Symphony in D Minor. Mr. Munch has chosen the Debussy "Iberia," Aaron Copland's Piano Concerto and Berlioz' "Fantastic Symphony" for the Sunday matinee. Both soloists are making their first Tanglewood appearances.

SYRACUSE, N. Y.
HERALD-JOURNAL
JUL 16 1954

Joseph de Pasquale, principal cellist, Boston Symphony Orchestra, took his post there in 1947 at the age of 27. In "Tanglewood" this summer, de Pasquale also is a member of the Bel Arte Trio which opened the 17th Berkshire Festival earlier this month for the Boston Symphony.

BOSTON, MASS.
Christian Science Monit
JUL 17 1954



Halsman

Jean Morel, who heads the orchestra and conducting departments of the Berkshire Music Center, will conduct concerts by the Boston Symphony Orchestra at Tanglewood on Saturday, July 24, and Thursday, Aug. 12.

WORCESTER, MASS.
GAZETTE
JUL 19 1954

ARTISTS AT BERKSHIRE FESTIVAL CONCERT

JOHN McCOLLUM (left) is tenor soloist in the dramatic symphony, "Romeo and Juliet," which the Boston Symphony Orchestra—Charles Munch conducting—will perform at 8.30 p. m. Saturday at Tanglewood, Lenox. At the Berkshire Festival Concert at 8.30 p. m. Friday, will be DORIOT ANTONY, flutist, and first woman ever to hold a major desk with the Boston Symphony Orchestra. She will be soloist in Ibert's Flute Concerto.

HARTFORD, CONN.
TIMES
JUL 19 1954

Berlioz 'Fantastic' Symphony In Tanglewood Performance

BY GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass.—An almost [illegible] moniac intensity characterized all of Charles Munch's [illegible] with the Boston Symphony Sunday afternoon at Tanglewood.

* * * *

THIS APPROACH was [illegible] ently justified in the case of Berlioz' "Fantastic" Symphony. A still remarkable essay in pure orchestration, it must nevertheless be categorized as a youthful work from a composer of 27 who had yet to reach the acme of his powers. Even if one disregards Berlioz's "program" as the unifying scheme, it is as Robert Schumann pointed out, an uneven creation in all its vigor and originality.

But Mr. Munch met it on its own terms. Berlioz, the romanticist, would undoubtedly have approved the grandiloquence with which it was recreated Sunday afternoon. None of the drama, the lyric content, or the awesome grandeur were allowed to languish.

When the March to the Scaffold was terminated and the Witches Sabbath begun there was an almost audible tension that gripped the audience, which broke in a torrent of tumultuous applause at the conclusion. There was an orchestral tour de force by the Bostonians and everyone loved it.

However, the conductor seemed unaware that the entire program was not Berlioz, for a similarly dynamic treatment was given Debussy and Copland. It must be reported that Mr. Copland stood up under the siege better than Debussy.

* * * *

DEBUSSY'S "IBERIA" had a measure of lucent poetry and impressionistic grace, notably in the second movement, but it suffered from Mr. Munch's penchant for frenzied climaxes. The last movement sounded, in its concluding moments, more like one of Borodin's Russian dances than a Debussyan creation.

Aaron Copland's Piano Concerto, composed way back in 1926, did not arouse any derision or catcalls for its dissonance, the way it did when first performed in Mexico City. In fact, the Tanglewood audience Sunday was extremely warm in its reception for both Leo Smit, the able and authoritative soloist, and Mr. Coplan, who was present.

Based on jazz idioms, such as the "blues" and the straight ragtime number, it is a diverting but hardly forbidding work to a generation familiar with Berg and Webern. It must have made Mr. Coplan feel slightly reminiscent, since he long ago abandoned the idea that jazz devices can be successfully transplanted into the symphonic soil.

HARTFORD, CONN.
TIMES
JUL 17 1954

MUSIC CALENDAR

Sunday

2:30 p. m. — Debussy and Franck program by Charles Munch and Boston Symphony, Tanglewood, Lenox, Mass.

4 p. m. — Berkshire Quartet, Music Mountain, Falls Village.

Tuesday

8:15 p. m. — Martha Wright, William Tabbaret, New Haven Pops, Yale Bowl, New Haven.

Thursday

4 p. m. — Markova and Lester Horton Dance Theater, Jacob's Pillow, Lee, Mass.

Friday

4 and 9 p. m. — Jacob's Pillow, as above.

8:30 p. m. — Handel and Haydn, Tanglewood.

Saturday

4 and 9 p. m. — Jacob's Pillow, as above.

4 p. m. — Schneider and Balsam, violin and piano, South Mountain, Pittsfield, Mass.

8:30 p. m. — Weber, Prokofieff, Strauss and Elgar, Tanglewood.

KINGSTON, N.Y
PRESS
7/22/54

Tanglewood Concerts:

Friday, July 23, 8:30 P.M. — Handel Concerto Grosso for Strings, Op. 6, No. 4; Haydn Symphony No. 100, "Military" and Haydn "Nelson" Mass—Hugh Ross and Charles Munch conducting.

Saturday, July 24, 8:30 P.M.— Liszt E [illegible] Prokofieff Symphony No. 6; Strauss "Don Juan" and Elgar "Enigma" Variations — Conductor, Jean Morel.

Sunday, July 25, 2:30 P.M. — Berlioz, Overture to "Beatrice and Benedick", and "Harold in Italy" symphony, with viola solo by William Primrose; Tech Symphony No. 2.

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MIDDLETOWN, N. Y.
TIMES-HERALD
JUL 19 1954

Berlioz Festival at Tanglewood Shed

LENOX, Mass. — Concerts in the Music Shed at Tanglewood this season are honoring the 150th anniversary of the birth of Hector Berlioz. Complete versions of the composer's principal works are being performed by the Boston Symphony Orchestra, under Charles Munch, in the 5,000-seat shed erected on the estate where Nathaniel Hawthorne was a guest a century ago. All shed concerts are held on Saturday evenings or Sunday afternoons, and can accommodate another four or five thousand listeners on the grass surrounding the covered seats.

This coming Sunday Mr. Munch will conduct the orchestra in the overture to "Beatrice and Benedick" and the symphony, "Harold in Italy," with William Primrose as viola soloist. The following Saturday, July 31, the dramatic symphony "Romeo and Juliet" will be heard in its complete form, with the festival chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists.

On Saturday, August seventh, shed listeners will hear the overture to "Benvenuto Cellini," "Royal Hunt and Storm" from "The Trojans," the song cycle "Summer Nights" with Eleanor Steber as soloist, and the "Te Deum" with the festival chorus and David Poleri as soloist.

The concluding program of the festival on Sunday, August 15 will be a rendition of the "Requiem" written in memory of Serge Koussevitzky again with the festival chorus and David Poleri as soloist.

HARTFORD, CONN.
TIMES
JUL 20 19[illegible]

Musical Portraits At UConn Wednesday

Special to The Hartford Times

STORRS — A trio of young artists will present a program of "Musical Portraits" Wednesday evening at the University of Connecticut.

The program, one of a series of special events on the Summer activities calendar at the University, is scheduled for the tudent Union Ballroom at 8 p. m. and is open to the public without charge.

"Musical Portraits" feature opera and musical comedy scenes fully acted out and staged with fundamental properties. The specially arranged and presented material is designed to give in miniature form what customarily is reserved for large-scale musical productions. Presentation of the program is by Emmalina DeVita, soprano; John Clegg, tenor; and Dana Lordly who serves as pianist with the group and commentator.

Miss DeVita, winner of the 1953 Eleanor Steber Scholarship, is a former member of Boris Goldovsky's New England Opera Theatre and has many performances of musical comedy to her credit.

John Clegg, who has appeared with the Boston Symphony Orchestra and on television shows in Chicago and New York, also has coached at the Tanglewood Music Center and last year received wide acclaim as leading dramatic tenor with the Plymouth Rock Opera Theater.

Dana Lordly, a native of western Canada, is, like Miss DeVita and Mr. Clegg, a graduate of the New England Conservatory of Music. He wrote and produced the musical comedy "That's the Spirit" which was used in connection wtih the graduation exercises at the Conservatory.

BOSTON, MASS.
TRAVELER
JUL 20 1954

LENOX CHANGE

Pianist Nicole Henriot will appear with the Boston Symphony Orchestra at the Berkshire Festival in Tanglewood three weeks earlier than scheduled, appearing as soloist Saturday night in the Music Shed for the Liszt Eflat Piano Concerto, replacing the Strauss "Don Juan." Jean Morel will conduct.

BERKSHIRE
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NEWTOWN, CONN
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7/23/54

Sunday Soloist

William Primrose

Another of the important works of Hector Berlioz will be given this Sunday afternoon, July 25, at the Berkshire Festival, Tanglewood, Lenox, Mass., with the presentation by the 104-piece Boston Symphony Orchestra of the composer's "Harold in Italy" Sympony, with William Primrose playing the viola solo. The concert will be given in the Music Shed at 2:30 under the baton of Charles Munch, director of the Boston Symphony.

This is the third of six works included in this year's Berlioz cycle at the Berkshire Festival. The cycle opened with the presentation of the choral work "The Damnation of Faust" on Saturday, July 10, with the Harvard Glee Club, Radcliffe Choral Society and soloists performing with the orchestra. Last Sunday afternoon, the orchestra played the "Fanstastic Symphony" with Mr Munch conducting.

Scheduled for the last three week-ends of the festival are "Romeo and Juliet", Berlioz' dramatic symphony, next Saturday evening, July 31; "Te Deum", with the festival chorus and soloists in an all-Berlioz program on Saturday evening, August 7, and the composer's "Requiem" to be performed in memory of the late Serge Koussevitky chorus and soloists as the season's finale on Sunday, August 15.

In the second half of this Sunday's concert, the Boston Sympony will play the Symphony No. 2 of the Austrian-American composer Ernst Toch, guest teacher of composition this summer at Tanglewood. The Toch symphony, which was introduced to the United States by the Boston Symphony under Mr Munch in its 1952-53 season, is dedicated to Albert Schweitzer.

Other concerts this week-end include a Handel-Haydn program by the festival chamber orchestra on Friday at 8:30 p.m., with Mr Munch conducting the orchestra and Hugh Ross leading the Haydn "Nelson" Mass, and the Boston Symphony conducted by Jean Morel in a Saturday evening program of works of Weber, Prokofieff and Elgar, and Nicole Henriot the soloist in Franz Liszt's E Flat Piano Concerto.

The festival's chamber music series will be continued on Wednesday evening, July 28, with the Griller String Quartet playing compositions of Mozart, Bloch and Beethoven. The program includes a first performance, that of Ernest Bloch's Quartet No. 4.

The complete programs for the next two weeks will be found in the Weekly Calendar in this week's issue.

BERKSHIRE FESTIVAL—Friday, Aug. 6, at 8:30: Lukas Foss directing the Boston Symphony chamber orchestra in a Stravinsky-Mozart program, with Seymour Lipkin, piano; a chorus; and vocal soloists. . . . ¶ Saturday, Aug. 7, at 8:30: Charles Münch directing the Boston Symphony in an all-Berlioz program, with Eleanor Steber, soprano; David Poleri, tenor; and several choruses. . . . ¶ Sunday, Aug. 8, at 2:30: Charles Münch conducting the Boston Symphony, with Zino Francescatti, violin. . . . ¶ Wednesday, Aug. 11, at 8:30: Zino Francescatti, violin, and Artur Balsam, piano. . . . ¶ Thursday, Aug. 12, at 8:30: Jean Morel conducting the Boston Symphony chamber orchestra. . . . ¶ Friday, Aug. 13, at 6: The annual "Tanglewood on Parade" [illegible] offerings by the [illegible] of the Berkshire [illegible], a concert by the [illegible] conducted by Thomas [illegible], soprano) and [illegible] by Arthur Fiedler [illegible] lawn. For the benefit of the Berkshire Music Center. . . . ¶ Saturday, Aug. 14, at 8:30: Charles Münch conducting the Boston Symphony. (Tanglewood, Lenox, Mass. Through Sunday, Aug. 15.)

NEW YORKER AUGUST 7

HARTFORD, CONN.
TIMES
JUL 17 1954

Past and Present at Tanglewood

PRESENT Boston Symphony conductor, Charles Munch, left, greets Miss Gertrude Robinson Smith, founder of first Berkshire Music Festival 20 years ago, seeing the present Tanglewood for first time after living for many years in Paris. At right is Tod Perry Jr., new manager-elect of the Boston Symphony, who succeeds George Judd.

MONTREAL, CANADA
STAR
JUL 19 1954

Music at Berkshire

New Plan Successful

By JAY C. ROSENFELD

Special to The Star and the N.Y. Herald Tribune

TANGLEWOOD, July 19—The second weekend of the Berkshire Festival ended yesterday afternoon with the Berlioz Fantastic Symphony, played by the Boston Symphony Orchestra, directed by Charles Munch. A refreshing but partially cloudy afternoon attracted an audience of 7,700, and encouraged the management to believe that their new plan for this season is a wise and viable one.

Instead of three weeks of smaller ensemble concerts in the theatre concert hall, followed by three weeks by the entire orchestra playing in the great shed, there are Wednesday and Friday evenings in the concert hall and two concerts each of the six weekends in the shed. Last night there was an audience of 8,500.

MR. MUNCH drew exquisitely poignant tone from his virtuoso orchestra in the Parfums de la Nuit from the Debussy Iberia. The surrounding movements were properly boisterous and gross so that the contrast of the central movement was all the more entrancing.

In the Copland early concerto for piano the soloist was Leo Smith. He contributed to the general triumph of the performance, although the composer has given him scant opportunity to emerge above the tremendous orchestra for which he was written.

COPLAND, who is assistant dean of the Berkshire Music Center, the school established by Koussevitzky in 1940 in connection with the Festival concerts, was present in the audience. After the soloist and conductor had been recalled several times, the composer was called to the stage to share the enthusiasm the performance had excited.

The slow lyric first part is luscious Hollywood via the boulangerie at Place de Clichy. The second and more rhythmic section which follows without interruption, is pure and unalloyed jazz. Smith and Munch caught its spirit and conveyed the infection to the large audience to their complete delight.

SATURDAY night Pierre Monteux, making the second of his two guest appearances with the orchestra, brought fresh spirit and vitality to the Franck symphony.

He avoided the pitfalls of the innumerable ritards and allargandos by picking up the tempo at a buoyant pace. He lead with easy security and the orchestra played for him with their full palette of colors. He began his program with excerpts from Debussy's incidental music to Gabrielle D'Annunzio's le Martyre de Saint-Sebastien, and after the Franck symphonic poem, Les Djinns, again returned to Debussy, this time to La Mer.

FOR THE Franck poem the piano soloist was Vera Franceschi who made the most of a not too rewarding assignment.

The wind sections of the orchestra played with admirable cohesion and tonal balance for Monteux in the Saint-Sebastien, especially in the prelude to the first act in which the strings have only a minor part.

HARTFORD, CONN.
TIMES
JUL 17 1954

Dr. Munch Knows, Plays Bach, Well

By EVANS CLINCHY

Tanglewood, Mass. — After five Brandenburg concerti in one evening last week, the Bach forces here at the Berkshire Music Festival spread themselves out a bit and gave about 1,900 quivering, shivering people a Bach cantata and two of the four orchestral suites.

Not that the suites are total strangers to the broad, spacious lawns of Tanglewood. At least a few of them turn up every year with each succeeding generation of mosquitoes, but they are magnificent pieces of music and I rather doubt if they have ever been more splendidly performed than they were last night.

The more one hears Charles Munch and his Boston Symphony play the music of Bach the more one is delighted by the immense energy and vivacity that this ensemble brings to this composer. Many conductors might present them more gracefully, others might coax a more glistening sound from the instruments, but no one but Dr. Munch could make the notes dance and leap the way he does.

The First and Fouth suites were the ones selected for performance last night, a welcome relief from the usual Second and Third, and it was quite apparent that Dr. Munch's understanding of each is boundless. No muddled conglomeration of unseparated sound here. Nothing but clarity, each section, each instrument, each interlocking passage given its proper chance to breathe and sing all by itself.

Neatly balancing these purely orchestral joys was the cantata selection, in this instance No. 93, whose lengthy German title can be translated by someone other than myself as "If Thou Wilt Suffer God to Guide Thee." It is a lilting and at the same time passionate work, a perfect example of religious music that is tender rather than didactic, devout, but not dully rigid.

Under Hugh Ross' direction, the festival chorus, the orchestra and a brace of soloists gave this persuasive music a sweet and moving performance. I particularly enjoyed the clear soprano of Theresa Green, and the fluent, dependable tenor of David Lloyd.

All of this may not be unusual Bach, but it is superb music played and sung with love and comprehension. That is just about all anyone could possibly ask.

Charles Munch Back at Podium At Tanglewood

By IRVING [illegible]LODIN

There's [illegible] political maxim that [illegible], "If you can't beat them, join them." Whether or not he's acquainted with it, it can be construed as the guiding maxim of Charles Munch as he begins another season of activity in charge of the Summer concerts of the Boston Symphony Orchestra in Tanglewood, Mass. (A locality known to the mapmakers as Lenox). Surveying this prospect, it stands as the first to show a direct influence of Munch after its many years in the pattern created by the late Serge Koussevitzky.

"It" is a Summer-long Berlioz festival, in honor of the French composer born 150 years ago, during which such substantial works as the "Damnation of Faust," "Romeo and Juliet," "Harold in Italy" and the "Requiem" will be offered in a sequence not known previously in America.

The consequential fact about this is that Munch was rumored a year or two ago to be on the way out in Boston because he couldn't reconcile himself to the arduous Summer work after the even more strenuous Winter schedule—especially as it was conceived in the image of his predecessor.

However, in facing up to the problem and shaping it to his own resources, Munch has shown an appreciation of the philosophy noted above which may substantially (a) lengthen his tenure in Boston, (b) extend his effect on musical life in America. Musical people generally will welcome this evidence of flexi- welcome on the part of the Alsatian-born violinist-turned-conductor, for there are not too many men of comparable abilities available in Europe, and he seems to enjoy a majority favor in Boston, though, as always, there is an articulate minority on the prowl for reasons (good or bad) to dislodge him.

To judge from what he has done in the past with works of Berlioz (his recording of the "Romeo and Juliet" Symphony was awarded a Grand Prix du Disque recently in a Parisian competition), he is leading from strength in this particular competition.

(Copyright SR)

SCHENECTADY, N. Y.
UNION-STAR
JUL 19 1954

Berkshire Concerts Open Wednesday

LENOX, Mass., July 19—This week's programs at the Berkshire Festival will begin Wednesday at 8:30 p.m. with a concert in the Theater-Concert Hall at Tanglewood by the Zimbler Sinfonietta.

The program will include Vivaldi's "Four Seasons," Stravinsky's "Apollon Musagete" and Rossini's "Sonata for Violins, Cellos and Double Bass."

On Friday at 8:30 p.m., also in the Theater-Concert Hall, a chamber orchestra, plus the festival chorus and solists, will present Haydn's "Mass No. 3 in D Minor" under the direction of Hugh Ross. Directed by Charles Munch, the chamber orchestra will play Handel's "Concerto Grosso for String Orchestra" and Haydn's "Symphony in G Major."

The Boston Symphony Orchestra, conducted by Jean Morel, will present in the Music Shed Saturday at 8:30 p.m. Prokofieff's 'Symphony No. 6," Liszet's "Concerto No. 1 for Piano" with Nicole Henriot as solist, Strauss' "Don Juan" and Elgar's "Enigma Variations."

The program for the Boston Symphony concert Sunday at 2:30 p.m. in the Music Shed, with Munch as conductor, will include Berlioz' "Overture to Beatride and Benedick" and "Harold in Italy" and Toch's "Symphony No. 2." William Primrose, violinist, will be the soloist for "Harold in Italy."

[27a]

TIGHT BINDING

ALBANY, N. Y.
TIMES-UNION
JUL 20 1954

Record Audience Cheers Tanglewood Concerts

By EDGAR S. VAN OLINDA

A very vital and harmonious France was represented by the week-end concerts of the Boston Symphony Orchestra at Tanglewood, with two conductors, steeped in the Gallic traditions, taking over the podium. Saturday night, Pierre Monteux was the guest director and Sunday afternoon, Charles Munch, the regular baton-wielder. A record audience was in attendance for both performances.

Saturday night's program included works by Debussy and Cesar Franck, with the D-Minor Symphony by Franck being the piece de resistance. As was to be expected, Mr. Monteux gave a spirited and thoroughly musicianly reading of colorful score. Vera Franceschi, a young American of French extraction, gave an electrifying performance of the Franck tone poem, "Les Djinns," with the orchestra.

MUNCH CONDUCTS

Sunday afternoon's program was highlighted by a portion of Debussy's "Iberia," and the "Fantastic Symphony" by Berlioz, the latter in honor of the 150th anniversary of the birth of the French composer. Mr. Munch was the conductor of this monumental program. As Franck, Debussy and Berlioz call upon every resourct of the modern orchestra, needless to say, the music raised the audience to a very high peak of enthusiasm.

The American composer, Aaron Copland, was represented by his piano concerto masterfully played by the young American virtuoso, Leo Smit. Mr. Copland has written a score which is unusually difficult for instrumentalists and soloist alike. There is an American strain of modern music running through the concerto with just a suggestion of Gershwin's "Porgy and Bess" in the middle section.

RATHER DISTURBING

For lovers of the "Three Bs," the work was rather disturbing in its unorthodox treatment of rhythm and harmony. However, the younger element in the audience cheered the work and its performers. Following the bombastic conclusion, Conductor Munch and Composer Copland were enthusiastically recalled for a musical monstrosity which appealed more to the technical skill required than to the strict definition of music, per se. As Mr. Copland is a member of the Tanglewood teaching staff, its inclusion might have musical political implications.

POUGHKEEPSIE, N. Y.
NEW YORKER
JUL 20 1954

Music Center Lists Students

With 35 states and 12 foreig countries represented in its en rollment of 375 music students the twelfth season of the Berk shire Music Center is in operatio at Tanglewood, Lenox, Massa chusetts. The summer school o music maintained by the Bosto Symphony Orchestra in conjunc ion with its Berkshire Festival— he only school in the worl sponsored by a major symphon orchestra—will operate throug he end of the festival concerts o August 15.

The Berkshire Music Cente was established in 1940 by th Boston Symphony orchestra t provide a campus where youn musicians could add to their pro fessional training and artistic ex perience under the gludance o eminent musicians and teachers Charles Munch, music director o the Boston Symphony orchestra is director of the Center. Ameri can composer Aaron Copland, i the assistant director, and Ralph Berkowitz, pianist of the staff o the Curtis Institute of music i Philadelphia, is dean. The facul ty includes Jean Morel, Seymour Lipkin, Richard Burgin, William Kroll, Hugh Ross, Frederic Cohen, Lukas Foss and members of the Boston Symphony Orchestra. Gregor Piatigorsky is guest teacher in chamber music and Ernst Toch is guest teacher in composition. Dr. Toch continues the tradition of having an outstanding contemporary composer in residence each season; his predecessors include Carlos Chavez, Luigi Dallapiccola, Jacques Ibert, Darius Milhaud, Arthur Honegger, Bohuslav Martinu, Paul Hindemith and Olivier Messiaen.

More than 100 students are registered from New York state, 57 from Massachusetts, Connecticut, New Jersey and Pennsylvania are represented by 55 students. From Illinois, Michigan, Minnesota and Wisconsin have come 34 students and the far-west is represented by three Washingtonians and six Californians. Canada has its largest enrollment in several seasons with 12 students ranging from Charlottetown, Prince Edward Island, to Calgary, Alberta. The 29 foreign students, besides the Canadians, include four Cuban registrations and three from France. In America since 1953 as an exchange student from 'sHertogenbosch, Holland, on a Fulbright Fellowship is pianist Adriana Crone; Stefan Grove of Cape Town, South Africa, is at Tanglewood on the Margaret Le Crofts Scholarship as a speci composition pupil of Aaron Copland. Another Copland student, Tossi Ichiyanagi from Tokyo, Japan. A housewife from Caracas, Venezuela, Mrs. Suzanne Goldberg, is enrolled in the opera department. Cuba has sent a quartet of string players for orchestral study and John Kim, conductor of the Korean National Navy Symphony Orchestra and resident of Pusan, has returned for another season of coaching in orchestral conducting. Also included in the twelve foreign countries represented are pupils from Haifa, Israel, Hungary and Greece.

GRAND RAPIDS, MICH.
PRESS
JUL 21 1954

Organizations

West Side unit, Maccabees, will hold an all-games party Thursday evening in the Maccabee building, Sheldon av. Refreshments will be served by unit officers.

* * *

Creston Townsend club No. 3 will meet Thursday at the hall, Plainfield av., for a 7:30 p. m. business meeting followed by luncheon and games.

Ladies auxiliary to FOE No. 201 will meet Thursday at 8 p. m. Mrs. Hobart Whitten will be hostess. Mrs. Vincent Bandy is refreshment chairman. Mrs. Sarah Webster is in charge of entertainment. New mystery friends will be taken and picnic plans formulated.

With Music Center

Alice Dutcher, Ardmore st., is among 400 students who have been registered in the Berkshire Music center, the summer school of music, maintained by the Boston Symphony orchestra in connection with the Berkshire Music festival, which will continue through Aug. 15 in Lenox, Mass.

HARTFORD, CONN.
TIMES
JUL 22 1954

Zimbler Sinfonietta Performs Chamber Music at Tanglewood

By GEORGE W. STOWE
Special to The Hartford Times

Lenox, Mass.—The third in a series of Wednesday night chamber music concerts at Tanglewood featured the Zimbler Sinfonietta, an ensemble of string players from the Boston Symphony, in a varied and unusual program at the Theater-Concert Hall.

Those who imagine that program music originated with Beethoven's "Pastoral" Symphony were probably taken aback by the explicit depiction of nature in Vivaldi's "The Four Seasons," which was performed last night. For the four concerti grossi of the composer's Opus 8 which bear this subtitle contain literal representations of such things as the twitterings of birds, thunder and lightning storms, and even the chatter of teeth in the winter cold.

But quite aside from such effects this music has an antique charm that continues to beguile the ear.

* * *

VIVALDI was a celebrated string virtuoso in his day and throughout the concerti grossi his gracious mastery of this medium is always apparent. The Zimbler Sinfonietta and its soloists, George Zazofsky, violinist, and Fernando Valenti, harpsichordist, admirably preserved the spirit of this typically 18th century music.

As a modern counterpart to the Vivaldi, there was Stravinsky's ballet suite, "Apollon Musagete," which has been called "pallid" by at least one critic. Compared to the tonal flamboyance of Petrouchka or Le Sacre it may indeed be tame, but one must remember the intent of the composer, which was a neo-classical evocation of the style of Lully.

* * *

ALEXANDER TANSMAN has spoken of the "serene tenderness" of this work and it does have a lyric warmth unusual for Stravinsky. The emphasis, however, is on the linear and melodic content and not on tonal coloration or driving rhythms, which have become the musical signature of this composer.

The concluding work was the little known Sonata for Violins, Cellos, and Double Bass by Rossini, which afforded the Sinfonietta's first desk men an opportunity to display their dexterity in numerous solo passages, if nothing else.

Summer music and theatrical performances overwhelm us. We were able to attend only one Tanglewood event last week — the Friday night concert in the small theatre. Mr. Munch conducted the string section of the orchestra in one of Handel's brief concerti grossi, (Opus 6, No. 4 in A Minor). As always, the strings were eloquent and graceful in this period piece, which was followed by a sprightly performance of Haydn's "Military" Symphony, (No. 100, in G Major). It is gay and tuneful, but not even Haydn could have written a hundred good compositions of the type we now call symphonic. The "Military" is short and light; performed with a small orchestra, it is little beyond chamber music.

The chef d'oeuvre of the evening was Haydn's "Nelson" Mass, No. 3 in D Minor, composed largely in commemoration of Nelson's victory in the battle of the Nile. Large portions of this seem more military than religious in nature; the "Kyrie" was anything but a prayer for mercy. Other parts, however, soar up into the spiritual and prove that Haydn had depth not revealed in such lighter works as the preceding symphony.

All four soloists, Naomi Farr, soprano; Beatrice Krebs, contralto; Marvin Worden, tenor; and Thomas Stewart, Bass; and the Festival Chorus sang with spirit and skill. Hugh Ross admirably performed the difficult task of conducting the orchestra as well as the singers.

At The Theatres
Woodstock Playhouse: Aug. 6-7

ROCHESTER, N. Y.
TIMES-UNION
JUL 20 1954

APROPOS OF INTERESTING GUESTS in town, Mr. and Mrs. Frederick B. Herman of Honolulu are enjoying a month's stay visiting relatives and friends. Dividing their time between Mr. Herman's sister, Mrs. Russell C. Marron and Mr. Marron of Trafalgar street and Mr. and Mrs. Horace Thomas of Elmwood Hill lane, the visitors are enjoying a gay whirl of informal entertainments.

Mr. and Mrs. Marron have entertained for them as have also Mr. and Mrs. Spencer Knight of Newark. Mr. and Mrs. James E. McGhee of Ambassador drive will entertain at dinner at their home this evening for Mr. and Mrs. Herman and on Thursday evening Mr. and Mrs. Thomas will entertain informally at their home for them—to mention but a few of the parties arranged for this popular couple.

* * *

IN RETROSPECT: Saw an old friend in town this week. Mrs. Robert Stevens of Ithaca, the former Eva Howe, . . . who stopped off on Monday to spend the day here with some old friends en route to her summer home in Nantucket, Mass., after attending a wedding in Buffalo, . . . Mr. and Mrs. Joseph F. Taylor of Clover street plan to leave this week for Great Barrington, Mass., to spend a few days and to attend the Berkshire Festival concert at Tanglewood, Mass. returning Sunday.

ALBANY, N. Y.
KNICKERBOCKER NEWS
JUL 21 1954

FESTIVAL SOLOIST—William Primrose, violist, will be soloist in Berlioz' "Harold in Italy" which the Boston Symphony Orchestra will perform at a Berkshire Festival concert on Sunday afternoon at Tanglewood.

Berkshire Music Festival

Friday, July 30, at 8:30, Roussel, "The Spider's Feast" Ibert Flute Concerto with Doriot Anthony as soloist; Mozart Serenade for Eight Winds K. 388; and Mozart "Paris" Symphony K. 297 with Charles Munch conducting.

Saturday, July 31, at 8:30: Berlioz "Romeo and Juliet" Dramatic Symphony with Festival Chorus and Soloists, Charles Munch conducting.

Sunday, August 1 at 2:30 William Schuman "An American Festival Overture;" Vaughan Williams "Fantasia on a Theme by Thomas Tallis;" Khatchaturian Violin Concerto; and Sibelius Symphony No. 2, Richard Burgin, conducting.

August 2 and 3 "The Tender Land," a new opera by Aaron Copland on an American theme, will be given in the Theatre-Concert Hall as the major production of the opera department of the Music Center.

August 4, 8:30 the Kroll String Quartet in Haydn Quartet in D; Hindemith Quartet No. 3, Op. 22; and Ravel Quartet in F.

Jacob's Pillow Dance Festival

Wednesday evening, July 28; Thursday matinee July 29; Friday

Greene County Examiner Record Catskill, N.Y. July 29

[273]

פילע אידישע קינסטלער באטיליגען זיך אין מאנגעלוואוד מוזיק פעסטיוואל

שען ארקעסטער. אונטער דער לייך מונג פון מוזש און פון ספעציעל ג׳אדעצע דיריגענטען. אויסער דעם זיינען דא קאנצערטען פון דעם סטודענטן־ארקעסטער (און צו זיין א מאנגעלוואוד סטודענט מוז מען זיין אן אויסנעצייכענטער מוזיקער), קאמער מוזיק קאנצערטען, סאלא קאנצערטען און אויך דיסקוסיעם און דער באטעם וועגען מוזיק און נייע קאמפאזיציעס.

דער גרויסער ערפאלג פון מאנגעלוואוד מוזיק פעסטיוואל גיט א מעגליכקייט צו הונדערטער טויזענד מער מוזיק־ליבהאבער צו באקומען זיך מיט דעם אומן וויי אזוי א קאנצערט וועלט צונעגרייט, וויבאל די באזוכער האבען די מעגליכקייט זיך צוצוהערען און בייצואוואוינען די פראבעס פון ארקעסטער, וויי אויך פון די סטודענטען.

די נענעסט ארום מאנגעלוואוד, א דאנק דעם איינפלוס פון דעם מוזיק פעסטיוואל, איז רייך אין אנדערע קונסט און קולטור אקטיוויטעטען. עס איז דא די קאריסטע מאנץ־מאקדעמיע פון דעמיע און מעאטער אנגעפירט פון מער שאון. דעם פאפולערען אסערי מאנער מאנץ־מייסטער. די אקאדעמיע גיבט איך אין דרשייקאבם פיר לאר און ציחט צו זיך סטודענטען פון אמעריקע. עס איז דארטען אויך פארא א „סאבערע" פון ישראל, אהבה כוכב. וועלכע איז נעקומען שטודירען מאדערנעם טאנץ. אין דער אקאדעמיע וועלען נעלערענט באלעט, מאדערנעם טענץ און עטנישע (פאלקס) טענץ. אלע אונטער דער לייטונג פון באריסמע טאנץ־מייסטער.

אין דעם דזשייקאבס פילאו טעאטער וועלען נענעבען מאנץ־פארשטעלונגען פון א נייער אות באריסמע טרעטען אויף אין דעם טאנץ טעאטער.

אויסער מאנגעלוואוד און דזשיי־קאבס פילאו נעמינען זיך אין דער נעענט טעאטערען. וואו מען שפילט אלטע און נייע פיעסעס, קונסט אויסשטעלונגען אוא. אנדערע אקטיוויטעטען.

פארץ אידישען עולם איז מאנגעלוואוד דערווייל א נייע זאך. אבער עס זיינען שוין דארטען פארא א צאל גומע אידישע חאטעלען און מער ווילען זיבער נעבויט ווערען צו באפרידיגען דעם מאדאנע פון די אידישע מיטען. זוילכע קומען קיין מאנגעלוואוד אונטער צו האבען פון די שיינע מאנגעלוואוד טענץ און די נאטירלעך שיינקייט פון דער נעגענט. ס. ה. (*)

July 30
Jewish Daily Forward - Auguste
New York Journal-American ★ Tues., Aug. 3, 1954

'The Tender Land':

Opera Still Lacks Power

Copland Work Has 2d Premiere at Tanglewood

By MILES KASTENDIECK

TANGLEWOOD, Lenox, Mass., Aug. 3.—Aaron Copland's opera "The Tender Land," first heard at City Center with the New York City Opera Company last April, had its second premiere in a revised version here in the theatre-concert hall last night, given by the Opera Department of the Berkshire Music Center. It was produced in line with the composer's original intention of creating it for colleges, workshops, and opera groups.

In seeking to point up the dramatic motivation Copland has divided the opera into three acts instead of two, added three scenes, tightened others, and set its period back from 1930 to 1910. The result is definitely a move in the right direction.

The work still lacks the emotional power inherent in the situation based on the theme that all young people want to leave home. Some of this deficiency still lies in the libretto, more with the musical impact at strategic moments. The shift in period means little.

Reflects Ability

Aside from still having the impression of being unoperatic, the score lacks pungency both in characterization and in style. It nevertheless reflects expert craftsmanship and contains some most persuasive pages. These owe their strength to superior orchestral writing. The outstanding musical moment remains the quintet at the end of the first act.

The opera has both quality and atmosphere. It happens not to jell. The pointing up of the dramatic situation in Act II has greatly improved the action. It is the showdown between mother and daughter in Act III that makes the ending so weak.

An able cast sang and a capable student orchestra performed. Frederic Waldman allowed the orchestra to play too loud. The singers' diction obscured important passages of the text. The sets of John Blankenchip and the costumes of Leo Van Witsen were excellent. High praise should go to Frederic Cohen as producer and stage director.

Saturday Review - July 31

Virtuoso of the Double Bass

By OLGA KOUSSEVITZKY

SERGE KOUSSEVITZKY's early and extraordinary career as double-bass virtuoso was not premeditated, it was providential. At fourteen he had dreamed of conducting and composing. But as a late applicant for a scholarship at the Philharmonic he was given the choice of one of the three instruments still available for free study. These were the trombone, the horn, and the double bass. He selected the unpopular double bass, following his predilection for the string instruments.

The instant young Koussevitzky discovered the latent possibilities of the huge fiddle, his attraction for the double bass became magnetic and he began its conquest. He overcame its technical difficulties, explored and exploited its tonal resources. A fellow pupil in the cello class recalled the hours of practice together.

We would start with scales, go over to cello studies, and wind up with concertos. Koussevitzky would play along keeping pace with the cello on the bass fiddle. There was no limitation for him. Listening to Koussevitzky one would forget that he was playing the bass. It was some instrument between a cello and a bass of unusual beauty.

One of Koussevitzky's recollections of student days was playing for Tchaikovsky and receiving praise from this great and kind composer so idolized by students. Graduating as Master of Free Arts in 1894, Serge Koussevitzky was invited to be "soloist" on the double bass with the Moscow Imperial Opera Orchestra, a position especially created for him. In 1897 the young artist replaced his late teacher, Joseph Rambousek, as professor at the Philharmonic Conservatory. His reputation was growing as he appeared in Moscow and St. Petersburg and toured other principal cities of Russia. He had yet to win over the continent of Europe and break down prejudice against his "unclassical" instrument.

It was in 1898 that Koussevitzky gave his debut in Berlin. Arthur Abell, then critic of the *Musical Courier* recollects:

I distinctly remember the furor that Koussevitzky created in Berlin on the occasion of his debut at the venerable Singakademie, as double-bass virtuoso. Even in concert-ridden Berlin, then the musical center of the world, a recital on the double bass was an event such as had not been heard of since the palmy days of Bottesini. But the youthful, aristocratic looking Russian outdid his great Italian predecessor in one respect, for he played on a regular orchestral bass with four strings tuned to fourths whereas Bottesini played a three-stringed bass tuned to fifths and pitched a whole tone higher to insure greater brilliancy.

Giovanni Bottesini, who preceded Koussevitzky by half a century, was in turn preceded by Domenico Dragonetti half a century earlier. Dragonetti, also an Italian, was a contemporary of Beethoven and the first known master of the bass viol. Koussevitzky's double bass, with which he triumphed in musical Berlin, was his treasured old Amati, one of the three bass instruments fashioned by the hands of the celebrated Cremonese violin maker of the seventeenth century.

Koussevitzky and his Amati.

Thus, within the space of a decade, the aspiring student at the doorstep of the Moscow Philharmonic School reached the footlights of the famous Singakademie as an accomplished artist. Thereafter all European stages were open to the young Koussevitzky. His seven-league boots were at work again taking him from country to country, from one musical mecca to another. His aim was high but not unattainable. Still not the annals of music note two remarkable virtuosi of the double bass, his predecessors, who mastered the unmanageable member of the string family and raised it to a state of artistic beauty and respect? Nor was his art revolutionary; for deeply inherent in him was the classical tradition of the strings.

IN HIS youthful art Serge Koussevitzky sought a latitude beyond perfection. He searched for the unrevealed dimension of the double bass, for the "inner voice" of strings which he likened to cords of the natural instrument—the human voice. In this sense his art was evolutionary. Listening to the great singers of his day, trying to imitate their vocal art, he was not merely playing "on" a string instrument, he was singing through the voice of the double bass.

"The moment his bow is in motion, Serge Koussevitzky and his double bass become one," wrote Gabriel Alphaud in the Paris *Comoedia*.

At the turn of the century the demand for Koussevitzky's solo appearances was increasing and his repertoire became insufficient. To replenish it, he transcribed and composed for the double bass, adding the following compositions to his repertoire:

Transcriptions

1. Handel: Sonata (for violin)
2. Galliard: Sonata (for cello)
3. Eccles: Sonata (for cello)*
4. Mozart: Concerto (for bassoon)
5. Bruch: "Kol Nidrei"
6. Bach: Aria (from Cantata No. 12)
7. R. Strauss: Sonata (for cello)
8. Scriabin: Two Etudes, Opus 74

Compositions for Double Bass

1. Valse Miniature*
2. Chanson Triste*
3. Andante
4. Humoresque

In 1902 he completed his Concerto for Double Bass and Orchestra* and dedicated it, as well as some of his smaller pieces, to Mlle. Natalie Ouchkoff, whom he married in 1905. In later years he also was at work on a method of instruction for double bass playing, the draft of which remained in his files when he left Moscow in 1920.

(Continued on page 66)

**The compositions marked with an asterisk are represented on an LP reissue of Koussevitzky's double-bass recordings made in the late Twenties. On the reverse of this record, RCA Victor LCT-1145, is Tchaikovsky's "Romeo and Juliet" as recorded by the Boston Symphony under Koussevitzky.*

During World War I, Koussevitzky signed a contract to tour America with his young accompanist and friend, Pierre Luboshutz. But the deepening war conditions in Russia presented insuperable difficulties, and in 1916 the American concert tour was canceled.

Eight years later Serge Koussevitzky arrived in America not as the virtuoso of the double bass, but as an orchestra conductor who had gained firm ground and world recognition. In 1924 he became the conductor of the Boston Symphony Orchestra, a position he maintained for twenty-five years.

It had been said that Koussevitzky in his youth was "so enamored of the double bass that he first became its slave and finally its master." One could say of Koussevitzky, the conductor of mature and older years, that he was possessed with and passionately consecrated to the art and task of conducting; the orchestra became his element and his instrument; he both slaved for and mastered the orchestra. The double bass was no longer the vital outlet of his artistic powers. Though still heard at private, intimate gatherings, the voice of his Amati, like a rare art treasure, was accessible only to a few. In America the virtuoso past of Koussevitzky remained a distant myth overshadowed by his dynamic presence as a conductor. It was yet to be "unveiled."

NOT until 1926 did the myth come to life. During his second season in America, Serge Koussevitzky was conferred the honorary degree of Doctor of Music by Brown University. It was announced to the distinguished audience of scholars, gathered in Providence (R.I.) for the occasion, that the conductor of the Boston Symphony Orchestra, "mistrusting his English," would respond to this honor by playing "solo double bass." Curiosity and speculations were aroused, culminating in profound astonishment and enthusiasm for the artistry revealed.

The private "unveiling" in Providence led to a public "exhibit" in Boston.

In 1927 it was announced that "Serge Koussevitzky is to give his first public recital in America on the double bass in Symphony Hall. This will be a benefit concert, the proceeds to go to needy Russian students in exile." This recital took place in Boston on October 24, 1927. As a benefit, it had far-reaching results; as a musical event, it met the test of expectation. Reviewing the concert, Boston's great Philip Hale had this to say:

> The fame of Mr. Koussevitzky's incomparable ability as a player of the double bass crossed the Atlantic long before he came to dwell here as an orchestra conductor. Many of us had read the glowing tributes paid to him in European cities. These eulogies no longer seem exaggerated or fulsome. . . . Koussevitzky's Concerto is not a mere show piece for vain display; it is thoughtfully conceived, carefully written, with melodic originality, without trivial details. Nor is he remarkable merely for his unusual technical proficiency. His tone, now full and noble, is exquisitely beautiful as the music demands. The tone at once commands attention, impresses, haunts the memory; the tonal nuances are infinite. His great command of rhythms is known to the audiences of the Symphony concerts. Last night his phrasing was musical and eloquent. Without straining for effect, it was effective. In declamatory passages there was power with dignity; in lyric measures there was sustained and appealing song. The performance of a genius.

In 1928 the benefit was repeated in Carnegie Hall, New York; then in 1929 once again in Symphony Hall, Boston. "The double bass has conquered!" exclaimed the respected H. T. Parker in the old *Boston Evening Transcript*.

No one present on this memorable occasion on October 22, 1929, could foresee that it was to be the last appearance of Koussevitzky on his beloved solo instrument. When he lowered the bow on the final note of his Double Bass Concerto, the voice of his Amati was silenced, and with it, after forty years, was silenced the art of Serge Koussevitzky on the instrument of his youth.

Flute Concerto Concert Feature At Tanglewood

Last night's concert by the Boston Symphony Chamber Orchestra was perfection itself. From start to finish, the program was sensitively realized by Charles Munch, eminent music director of the Music Center at Tanglewood. The particular highlight of the evening was the arresting and tantalizingly brilliant solo work of Mrs. Doriot Anthony Dwyer, in a Concerto for Flute and Orchestra by Jacques Ibert. This concerto was composed in 1934 and first performed in Paris. There are many elaborate solo passages, made additionally difficult for the solo performer by off-beat entrances and running triplets which would seem to demand the epitome of ability and endless practice. Miss Anthony, as she is professionally known, is the first flutist with the Boston Symphony and created a considerable stir when appointed to occupy this chair, as it is rare that the achievement is acquired by a woman. This artist more than lives up to the honor, and her performance last evening was rewarded by at least five bursts of applause.

Rousel's Excerpts from "Le Festin de l'Araignee" ("The Spider's Feast"), a Ballet-Pantomime, was the first choice of Mr. Munch on the evening's program and a more microscopically conceived or a more fascinatingly graphic score would be hard to imagine. If you can picture a funeral procession for anything as ephemeral as a Day-Fly or as exquisite as the dance of a butterfly, you might have some idea of the delicacy and charm of this composition. The miniature details involved, always in perfect taste, in depicting "ants discoving a rose petal" or a "spider coaxing a dancing butterfly into her web" are almost too inconceivably minute to transmute to music, yet Roussel did it most successfully and Mr. Munch and the Chamber Orchestra gave an artistically sensitive and articulated performance.

Following the intermission two works by Mozart were heard. The first was an infrequently heard "Serenade for Eight Winds in C Minor." This is written for two oboes, two clarinets, two horns and two bassoons. The Serenade is dark in color and mood, yet there are many passages of a lyric quality and some contrapuntal writing with rapid, almost staccato phrases for the bassoons which are very amusing. Ralph Gomberg on the first oboe did an especially efficient piece of playing in many instances where that instrument presented themes or started a counterpoint.

The second work by Mozart and the last number on the program, was the "Symphony in D Major," the "Paris" symphony. Mr. Munch, very much in command of the distinctively successful reading of this symphony, brought to this Parisian" work of Mozart all of the crispness and concise, adroit facility and ease of movement which the composer must have desired.

The large audience was extremely enthusiastic and will for some time call to mind the brilliance of the Flute Concerto, and the charm and beauty of the entire concert. — F.M.R.

Another Interesting 'First' At Festival

Another interesting "first" at Tanglewood took place yesterday afternoon when Richard Burgin, concertmaster of the Boston Symphony Orchestra, became guest conductor for the first time at Tanglewood. In addition to this, Miss Posselt, Mrs. Richard Burgin in private life, was the violin soloist of the afternoon in a Tanglewood premiere of Aram Khatchaturian's Concerto for violin and orchestra.

The whole program was one of contrasts throughout. The second half was concerned with Sibelius' Second Symphony in D Major which is one of violent contrasts. The orchestra and Mr. Burgin presented this work with full comprehension of the need for impassioned playing, inclusiveness alternating with lyrical ideas of great beauty.

The afternoon's program opened with William H. Schuman's "American Festival Overture," which was composed in 1939 for two special concerts of American music by the Boston Symphony Orchestra, and first performed at the second of these concerts in Symphony Hall under the direction of Serge Koussevitsky, October 6, 1939. It was a piece based on a boyhood call or signal used to call the gang together for games or some other festive occasion. It is not, however program music, but a work developed along "purely musical lines."

This was followed by "Fantasia on a theme by Thomas Tallis for Double String Orchestra," by Ralph Vaughan Williams. The rich sonorities produced by the ever resonant and unified strings was most impressive. The divisions of larger and smaller groups playing, provided nice contrasts and variety of tone color. The beautiful tones of the solo viola and violin in turn, were especially representative of the virtues ascribed to the entire string section.

The orchestra and Miss Posselt then played Khatchaturian's Concerto for Violin and Orchestra. This was in direct contrast to the sensitively lovely Fantasia. Miss Posselt is a very fine violinist as well as an extremely valuable teacher at the Music Center. Her brilliant playing of the Russian composer's difficult but engaging work was entirely assured and much more than just technically accurate. Her poise and pleasing stage presence were not in the least jarred by the untimely break of a violin string following a very lively and strenuous solo passage. She most prepossessingly borrowed another instrument from the man to her right and finished the section with undiminished fervor. There was some lovely lyrical writing for both the solo instrument and orchestra in the second movement and the third, marked Allegro Vivace, has a popular flavor, rhythmic, syncopated and tuneful.

A total of 8,225 music lovers attended this varied and enjoyable concert, a large number making the most of a beautiful, golden day and the expanse of green lawn to heighten their enjoyment. It is an enviable experience to enter the grounds of Tanglewood, to see the beauties of nature as well as to become a listening participant in the musical activity of the Center. — F. W. R.

Intense Treatment Given Symphony By Director Munch

Berlioz' dramatic symphony "Romeo et Juliette" received emotionally intense treatment Saturday evening in the music shed at Tanglewood. Charles Munch, on the podium, directed the music with the power and insight that we have come to expect from this wielder of the baton.

The orchestra, soloists and chorus were individually impressive, for the most part, and together were coordinated by Mr. Munch into a superb ensemble, doing justice to the rich musical values inherent in the score.

Of the soloists, Beatrice Krebs was outstanding. She possesses an opulent, ear-soothing contralto, McCollum, tenor, sang Romeo's brief lines with the proper understanding of text. He possesses a pleasant tenor, and uses his voice well. Nicola Mascona was rather disappointing as Friar Lawrence. His lower register simply was not there, and his high notes suffered from excessive vibrato. The middle range did ring out through the hall; and throughout, the basso evidenced comprehension of characterization.

The chorus was brilliant, though at times perhaps a trifle too enthusiastic. They sang for Mr. Munch, though, with terrific impact. The men's section was particularly wonderful in the love scene, and the entire chorus was excellent indeed in the thrilling finale.

It must be said that the symphony reaches its greatest poetic heights when it is in the hands of the orchestra. However, the entire work is eloquent and wonderful, especially as done by Munch and company Saturday night.—B. D.

POUGHKEEPSIE, N. Y.
NEW YORKER

JUL 21 1954

Program Tonight At Tanglewood

Consisting of 21 Boston Symphony orchestra members playing historical stringed instruments valued at $90,000, The Zimbler Sinfonietta—under the direction of its founder and music director, Joseph Zimbler—plays the third of the new chamber music concert series at the Berkshire Festival, Tanglewood, Lenox, Mass., tonight at 8:30 p. m., in the Theatre-Concert hall.

A member of the Boston Symphony orchestra's 'cello section, Josef Zimbler came to America from Czechoslovakia to join the orchestra in 1934. He first organized the Zimbler String Quartet and in 1945 expanded his group into the Sinfonietta in order to commission and perform new and seldom-heard works written for chamber orchestra. George Zazofsky, graduate of Philadelphia's Curtis Institute of Music and member of the Boston Symphony since 1941, is concertmaster of the Sinfonietta with Emil Kornsand as assistant concertmaster. Mr. Kornsand joined the BSO in 1939 after playing under Toscanini in the NBC orchestra and 15 years as a member of the Berlin State Opera orchestra. Two first-chair men of the Boston Symphony also play in the Sinfonietta, principal violinist, Joseph de Pasquale and Samuel Mayes, the first 'cellist.

Ture Bengtz, Berkshire resident and head of the Bengtz School of Art at Lenox school, who has recently exhibited at the Lenox library and at the Otis library and museum, has an exhibition of his works at the reception hall—Main Gate—of the Berkshire Festival. The showing will be Mr. Bengtz's third annual Tanglewood exhibit and the third of the Berkshire Festival's weekly shows of paintings, sculpture and photographs, arranged through the courtesy of the Berkshire Museum, Pittsfield, and its director, Stuart C. Henry.

Mr. Bengtz's show, consisting of lithographs, will include works which have been purchased by the Boston Museum and the Library of Congress in Washington, D. C.

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World of Music

Boston Post Aug 1/54

By TUCKER KEISER

Overshadowed by the widely publicized concerts of the Boston Symphony Orchestra in the Tanglewood Music Shed, the Tanglewood student orchestra, composed of instrumentalists on the brink of professional careers, gives weekly concerts of extraordinary quality.

During a recent week end at Lenox I made it a point to visit this orchestra in rehearsal. As I passed the Shed on a beautiful Saturday morning, the strains of Berlioz' "The Damnation of Faust" floated over the well-kept lawn, disappearing it seemed in the distant Stockbridge Bowl. Eleanor Steber's glorious soprano was filling the coolish morning air with Marguerita's third act aria.

Down the rolling hill, past the Hawthorne House, I found the student orchestra rehearsing with fervor and utter absorption in the spacious barn. Samuel Krachmalnick, an advanced conducting student who served as Arthur Fiedler's assistant during the last "Pops" tour, was leading these tieless and Toniless musicians through Stravinsky's tricky "Divertimento."

Overseeing this orchestral reading sat a handsome, huskily built man with silver-grey hair, intently following a conductor's score propped up vertically on a substantial music stand. Huddled around him was a small group of eager-eyed young people following every whispered remark and vivid gesture of the seated maestro.

The Third Man

This was Jean Morel, the distinguished conductor. As acting head of the instrumental music and conductor of the Tanglewood school orchestra, Morel becomes the third person to head this department of the Berkshire Centre since the school's founding in 1940. Koussevitzky, despite his busy schedule with the Boston Symphony itself, directed every operation of the department until 1951; then his pupil and protege, Leonard Bernstein, took over the post. Mr. Bernstein is on leave of absence this season.

What struck me so forcefully about the orchestra was its beautiful tone. I have heard many of the smaller professional orchestras throughout the country; none, however, had the rich strings or the sonorous brasses of this student organization, which by the way, when I heard them had only been playing as a group a little over a week. Koussevitzky once remarked that his students created a more beautiful sound than a well-known, long-established Midwestern orchestra. He was nearly sued for slander.

Later in the day, I had the chance to speak to Mr. Morel about his young musicians. As we sat comfortably over coffee, he explained the fine tone of this group.

"Tone is seldom a problem," he declared, "with a group such as this one. They are all young, they bring an immense capacity to work, they all study with that concentration students genuinely in love with their art have, they constantly practice sonatas, they continue to work with their teachers, and they enjoy what they play. Candidates are rigorously auditioned for Tanglewood, and an instrumentalist admitted to the school is expected to be a master of his oboe, trumpet, or fiddle."

"Each one in this stage of his career is interested in obtaining all the beauty of sound from his instrument of which he is capable; in reading class or in performance he never lets down for a minute. Here, my job is primarily one of explaining points of style and ensemble."

More further stated that the music which he has selected for this summer embraces all periods of orchestral literature, baroque, classical, romantic, and contemporary.

Music In Review

By TUCKER KEISER

LENOX, July 31—By every indication tonight's performance of Berlioz' "Romeo and Juliet" should have been one of the best events in this year's Tanglewood season. Mr. Munch has previously played the work with stunning effectiveness; the orchestra by now knows the score backwards; the music itself contains some of Berlioz' most inspired passages; and the soloists are excellent singers. As it happened, however, tonight's "Rodeo" was in every way a routine reading.

The orchestra got off to a very rough start in the introduction, setting the pace for much of the remaining sections. Only when Nicola Moscona, the commanding bass-baritone of the Metropolitan opera, stepped to the stage for the role of Friar Lawerence did the music receive that vital spark. It was as if he personally lifted the entire chorus, conductor and orchestra by the bootstraps to hurl forward the musical movement.

Moscona makes a powerful and dynamic padre; it is too bad that we do not hear him in this role during the winter season in Symphony Hall.

Mr. Munch, obviously attuned to the stodginess of the performance, poured on the accelerandos, but succeeded only in making the music fevered and uneven. The touching love scene possessed no warmth and certainly no tenderness; imposing a passionate mood in this lyric passage is false, and that is just where Mr. Munch erred in his emphasis. Where there was a richness demanded, we had nervousness; where there was a depth of feeling needed we had only superficialities.

The two soloists in the first part sang their brief roles capably; however, Beatrice Krebs' woofy contralto is unsuited to the naive character of the Strophes, and John McCollum (a fine musician incidentally), probably due to the sultry weather, fatally belabored the Queen Mab aria.

In the middle of the scherzo, a thunderstorm sent the 4000 auditors who were seated on the lawn (the audience numbered 9800 altogether) scurrying into the shed for cover. This forced Mr. Munch to stop the music. After waiting some moments, Richard Burgin suggested to the conductor that an intermission be declared. The downpour over, the concert resumed at the beginning of the scherzo.

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Music in Review

Boston Post Aug 2/54

By TUCKER KEISER

TANGLEWOOD, Aug. 1 — Ruth Posselt broke another string on her violin this afternoon during a performance of the first movement of the Khatchaturian Violin Concerto with the Boston Symphony Orchestra. Without looking a bit disturbed and with the savoir faire of one who has had this experience before, she exchanged her fiddle with George Zazovsky and concluded the movement.

In many years of concert going, I have only known three such experiences; Miss Posselt cannot but help wondering if these dramatic interruptions are not avoidable.

The concerto itself is an ideal vehicle for the soloist, and it is sure to please an audience seeking music in a lighter vein. Requiring no concentration on the part of the listener, the music is in turn flashy, brittle, not a little noisy, and sometimes downright corny. It is also rhythmic, tuneful, and at every point obvious. Miss Posselt finds the work an excellent showcase for her brilliant technique, her almost aggressively big tone, and her temperament.

Needless to say, the audience of over 8000 lustily cheered, both for her playing and her performance.

Richard Burgin, who conducted in the Berkshire festival for the first time this afternoon, opened the concert with William Schumann's bombastic and academic American festival overture.

In the second piece, Vaughan-Williams' Fantasia on a theme by Thomas Tallis, Mr. Burgin allowed the string section the utmost freedom in tonal matters. And the players responded with a gloriously rich sonority. It was the most beautiful sound I have heard so far this season here at Tanglewood. The Fantasia is constructed on a modal tune by the 16th century English composer and follows the rather free form of the Elizabethan keyboard fantasies.

A solid and straightforward reading of Sibelius' second symphony brought the concert to a close. Mr. Burgin plays Sibelius with devotion, affection, and the greatest respect.

Music in Review

Boston Post Aug 3/54

By TUCKER KEISER

TANGLEWOOD, Aug. 2—The eagerly-awaited, new three-act opera by Aaron Copeland, "The Tender Land," presented tonight as the major operatic offering in the Berkshire Festival, is not, I am saddened to say, the long-sought American opera.

Despite passages of distinction and scenes of considerable power, the opera as it now stands is not a compelling work; the music as a whole lacks unity and the characters need depth.

The Libretto, with more than its share of cliches and moralizing platitudes, is not the chief difficulty, however. The plot is servicable and bears striking resemblance to the current Broadway hit, "Picnic."

Laurie Moss, on the eve of her graduation from high school, falls in love with a handsome drifter, Martin. Martin persuades Laurie to elope with him, but later realizing that he has nothing to offer her, steals away in the night.

When Laurie discovers this, she, too, decides to run away, since grandpa with whom she has been living is a dominating old man.

As might be expected, Copeland's lean, concise style is well suited to such a rural American theme. He has written an expertly [illegible] musical score, employing folk materials in skillfully [illegible] ensembles, singing lines, unforced recitatives, and arousing square-dance sequences which seems to be the best part of the score.

Yet, through the entire work the music has little tenderness and no warmth.

Past operatic productions here at Tanglewood have been noteworthy theatrical achievements. This one departs from these high standards; in fact, it is appallingly bad.

The stage ensemble is awkward, the acting poor, (even by operatic standards); the settings and costumes indescribably drab and the lighting murky. The production paints a grim picture of rural Midwest at the turn of the century, dictated neither by fact nor the libretto.

Three members of the cast stand out for various reasons. Rosemary Carlos was a fresh-voiced Laurie with an unsophisticated charm.

Gets Music Post At Harvard

N.Y. Herald-Trib. August 6

CAMBRIDGE, Mass. Aug. 5.—G. Wallace Woodworth will succeed Archibald T. Davidson as Harvard University's James Edward Ditson Professor of Music, it was announced today. Mr. Davidson retired from the faculty in the spring. Mr. Woodworth has taught mlusic at Harvard since 1926 and has been a professor since 1946; he directed the Harvard Glee Club since 1933 and the Radcliffe Choral Society since 1925. He has also been active as the university's organist and choir master.

He was born in Boston, spent his boyhood in upstate New York and received the A. B. and A. M. degrees from Harvard in 1924 and 1926. He is a trustee of Fisk University and the New England Conservatory of Music.

Music in Review

N. Y. Herald-Trib. August 6

By TUCKER KEISER

LENOX, Aug. 5—Tonight's performance of Mozart's "Don Giovanni" was a disappointing one. Not that the singing was not good, for it was; not that the orchestra was not well-prepared, for it was; not that the production was not handsome, for it was. But the performance as a whole was not a unified one.

Charles Munch, who conducted, was not in his best form. Tempi were erratic, and the orchestra frequently lagged behind the singers. Mr. Munch's reading of the score was not a sympathetic one; he seemed to be more interested in the orchestra than in the singers.

Of the singers, Eleanor Steber as Donna Anna was the most satisfactory. Her voice is a beautiful one, and she sang with a fine sense of style. Her aria, "Non mi dir," was the highlight of the evening.

Leonard Warren as Don Giovanni was vocally adequate, but he lacked the dash and the devilishness that the role requires. He was not convincing as the libertine.

Jan Peerce as Don Ottavio sang his arias with taste and skill, but he was dramatically dull.

Lisa Della Casa as Donna Elvira was the most disappointing of the singers. Her voice is not a large one, and it was frequently overwhelmed by the orchestra. She also lacked the dramatic fire that the role requires.

Fernando Corena as Leporello was a delightful comedian, but his voice was not always under control.

Cesare Siepi as the Commendatore was vocally impressive, but he was dramatically stiff.

The production, by Herbert Graf, was a handsome one. The sets, by Horace Armistead, were simple and effective.

'TANGLEWOOD' Note 120,000 In Berkshire '54 Concerts

Herald American August 2

By EMMA VAN WORMER

LENOX—Rain or shine programs go on in "Tanglewood," summer home of the Boston Symphony Orchestra here. The great Music Shed which seats 6,000 and the Theater-Concert Hall and the spacious lawns accommodate the throngs. When weather is showery, as last Saturday night, concerts by the Symphony in The Shed are halted to permit those on the lawns to move inside. Attendance Saturday night was 9,800. Charles Munch conducted an eloquently persuasive reading of the Berlioz dramatic symphony "Romeo and Juliet," the Festival Chorus having been prepared by Hugh Ross.

YESTERDAY afternoon 8,225 heard the orchestral featuring the Sibelius Second Symphony program, conducted by Richard Burgin, Boston Symphony Concertmaster. Soloist was Ruth Posselt, violinist (Mrs. Burgin) who played the interesting Khachaturian Concerto. This Concerto which replaced the previously announced Dvorak Violin Concerto was a happy choice.

WITH AN anticipated attendance of 120,000 for the season, the Berkshire Festival today starts the final fortnight with the first of two New England performances of Aaron Copland's American folk opera "The Tender Land." The opera, newly revised by Composer Copland, had its New York premiere last spring in the City Center. At that time several groups of college students, including the Music Study Class in Wells College, Aurora, were in attendance. The opera will be repeated tomorrow night, both performances scheduled for the Theater-Concert Hall with those supporting the Berkshire Music Center in attendance.

ARTHUR FIEDLER will bring the 92-piece Boston "Pops" Orchestra to play in Tanglewood's Music Shed for a first time on Aug. 13, a stellar attraction of the gala concert "Tanglewood on Parade," annual day-long benefit for the Berkshire Music Center. Thomas Schippers, former Berkshire Music Center student, will conduct the Boston Symphony in Bizet's Symphony in C. and Bernda Lewis, soprano, known both as a Metropolitan Opera and Broadway [illegible] will be featured in the [illegible] from "Salome", Richard Strauss opera.

[illegible] simultaneously, details [illegible] will take place in the [illegible] Shed, the Chamber [illegible] Hall and the Theater-Concert Hall by student groups in symphony, chamber music and opera. There also will be a program of opera in the formal gardens. The Berkshire Festival closes with a performance of the Berlioz "Requiem" Sunday afternoon, Aug. 15, Charles Munch conducting

WICHITA, KAN.
BEACON

JUL 18 1954

Reno Student At Music Center

Robert Barney Childs, of Reno, Nev., is among 400 students who have been registered in the Berkshire Music Center, the Summer school of music maintained by the Boston Symphony Orchestra in connection with the Berkshire Music Festival which will continue through August 15 at Tanglewood, in Lenox, Mass.

Founded by the late Dr. Serge Koussevitzky in 1940, the school provides courses for some 400 students, selected from over 1,500 applicants, in composition, conducting, opera, chamber music, chorus and orchestra under the supervision of leading musicians acting as a musical faculty.

The school is headed by Charles Munch, conductor of the Boston Symphony Orchestra assisted by composer Aaron Copland.

A considerable number of the student body includes amateur musicians who are housewives, social workers, attorneys, bookkeepers or stenographers throughout the year but who like to spend their vacations in musicland.

The Jersey Journal August 2 Jersey City, N.J.

BUDDING VOCALIST—Weehawken's Jean Hagen ge[ts] some musical tips from her musical coach, Hugh Ros[s] at the Berkshire Music Center in Tanglewood, Mas[s]

Tanglewood Student

Concert Career Her Aim

A beautiful blonde from Weehawken, currently singing at the Berkshire Music Center in Tanglewood, Mass., is preparing for the concert and opera stage.

One of the "limited number of especially qualified students" to be selected for a scholarship at the internationally-famous school, Joan Hagen, 22, of 217 Angelique St., is a lyric soprano.

FINANCE PROBLEMS

Miss Hagen, who has worked as a dental assistant, salesgirl and office clerk to finance her musical studies, plans to compete in the annual National Musicians League contest this fall. Winners receive one-year contracts.

Miss Hagen's ventures as a professional singer have been limited mainly to appearances in Hudson County. Soloist for two years at the Lebanon Lutheran Church, West New York, she gave recitals in Jersey City, and appeared in Atlantic City, Philadelphia and Reading, Pa.

SCHOLARSHIP WINNER

The soprano began to study music seriously after she was graduated from Weehawken High School in 1950. Last summer she won a scholarship to study at the Pittsburgh Opera Workshop. At the Berkshire Music Center, the young lass is a member of the "Small Choir." She also has been selected as a "chorus leader."

Although other members of her family have creative talents, Miss Hagen is the only one interested in music. Her brother, Donald, 19, likes painting and sculpturing and her mother is a millinery designer.

SYRACUSE HERALD-JOURNAL, Tuesday, [illegible]

TALKING IT OVER

Note Music Here, in Cornell U. Hall, In Berkshire Festival Shed

By EMMA VAN WORMER

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McCollum Huyck

John McCollum, tenor, was [illegible] in the dramatic symphon[y] "Romeo and Juliet" by Berlioz r[e]cently in The Shed, "Tanglewood [illegible]" where Charles Munch, music director of the Boston Symphony Orchestra and the Berkshire Music Center, conducted. The Festival Chorus was under direction of Hugh Ross. Tonight marks the second of two performances of Aaron Copland's opera, of American life, "The Tender Land" in the Theater-Concert Hall in Tanglewood. "Tanglewood on Parade," a gala, is announced for Aug. 13, with closing of the Festival on Sunday afternoon, Aug. 15 with a performance of the Berlioz "Requiem" in The Shed, Charles Munch conducting.

Copland 'Can Do Better' Says Critic of New Opera

By JAY C. ROSENFELD

"The Tender Land," Aaron Copland's new opera which had its premiere in New York last spring, was given in the theater-concert hall at Tanglewood last night by the opera department of the Berkshire Music Center. Frederick Cohen, head of the opera department, was assisted in its preparation by the members of his staff. Frederic Waldman was the conductor.

All three acts start with but a very few bars of orchestral prelude. The scene takes place at spring harvest time in a Western state on an isolated farm, the home of Laurie Moss, who is just about to graduate from high school. The action concerns her response to the plea of one of a pair of itinerant farmhands to leave with him and get married.

Copland has explained that he asked Horace Leverett to write a libretto after Richard Rodgers and Oscar Hammerstein II had commissioned the work through the League of Composers, and that James Agee's book, a WPA project on tenant farmers of the South, "Let Us Now Praise Famous Men," was the inspiration and point of departure. Leverett has detached and raised the social status of the Moss family.

* * *

THE OPENING CURTAIN shows Laurie's mother, sung by Mary MacKenzie, and her small sister, delightfully played by little Eve Rubin, sitting on the porch of a simple farmhouse, ingeniously constructed to convey the sense of distant fields and stark living. Copland requires the same orchestra in the pit that is used for his "Appalachian Suite" and the music often has much the same quality and is obviously from the same pen, but while it is distinctively his, there is little derivative or referential to his previous music. There is a quiet serenity expressed by the maronic formulae which are his cachet and a fluent and masterful use of the woodwinds with the strings for background effects for more positive statement. Indeed, from that viewpoint, there was more the impression of "Pelleas" than of conventional support for voices.

Ma Moss has a narrative to sing at the outset but the first real vocal morsel is Laurie's soliloquy in which Rosemary Carlos carried the demureness of her characterization to excess in her voice. She later revealed her true and substantial vocal potentialities. The two itinerants, Martin and Top, Jefferson Morris and John Hornor, were convincing in all respects. Thomas Stewart as Grandpa Moss was vocally powerful and after he fired the two farmhands there ensued a quintet "the promise of a harvest" with Laurie and her mother joining at the close of the first act which is the emotional high point of the opera and Copland's finest achievement. There was opportunity for each one to sing with fervor and they all contributed to a dramatic climax.

* * *

THE SECOND ACT starts with a boisterous graduation party in which the more noisy and busy stage can not quite make up for nor conceal bare spots in the libretto. The "Thank You" chorus by the animated party is not entirely effective but the ensuing love declaration of Martin and the duet with Laurie becomes moving and the orchestra writing here could be detached for performance on its own whenever it becomes desirable. Copland writes here with the mastery long conceded him and the orchestral tone is devised at its happiest.

* * *

THE THIRD ACT, previously a second scene of the second act, has a certain poignancy when Martin, about to run away with Laurie at daybreak, sings "Does Someone Still Love Me?" in which Laurie soon joins him. The denouement of this episode, however, is weak. Suffice it to say that Laurie's departure, not with her lover, but alone, to seek whatever it is young people seek in this world, is thin and incredible. The final curtain descends on a scene which by the circuitous patern finds Ma Moss knitting and Eve playing with her doll as at the rise of the first curtain.

The stage settings, admirably executed by the Center staff, the direction, so effectively coordinated the excellent cast and orchestra, and all the individual ingredients could not in the aggregate make the "land" a viable production. It is vague and indecisive, in the music as in the plot, too often and too long. Many features of the evening hold one's interest but Copland can do better and must try again.

Fiedler Announces Program For Boston Pops Concert

TANGLEWOOD—Arthur Fiedler, who is bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed Friday, Aug. 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center, announced today a program of popular symphonic music.

John Philip Sousa's "Stars and Stripes Forever" March will open the Pops section of the Music Shed after intermission. A suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne," will follow, then Maurice Ravel's popular "Bolero."

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement by Hayman of well-known television commercials, called "TViana"; and the Merrick-Bennett "Look Sharp-Be Sharp" Gilette razor theme of radio and TV.

It is expected that there will be encores of the type that have endeared audiences for 70 years to the Boston Pops.

Tanglewood on Parade's concert starts at 8:15 p.m. with Thomas Schippers, former student of the Berkshire Music Center, conducting the Boston Symphony Orchestra in Bizet's Symphony in C, followed by the final scene from the Richard Strauss opera, "Salome," with Broadway and Metropolitan Opera star Brenda Lewis as soprano soloist.

Simultaneous demonstrations of the student symphony orchestra, student chamber music, and student opera will go on respectively in the Music Shed, Chamber Music Hall, and theater-concert hall on Tanglewood's big day, commencing at 6 p.m. A special attraction for holders of box seats and tickets in the reserved sections of the Music Shed is a program of outdoor opera in the formal gardens, at 4 p.m.

If You Want To Be 'Changed' See Van Witzen at Bowl Event

STOCKBRIDGE — Old men who would like to see what their appearance would be if they were young girls—or vice versa—can find out by volunteering. A demonstration in make-up will be given at the Stockbridge Bowl Assn. concert here Thursday.

Leo Van Witzen, in charge of costume and make-up in the opera department at Tanglewood and on the faculty there and at the Juilliard School of Music, will give the demonstration. The concert will begin at 3 p.m. on the grounds at Wheatleigh.

Mr. Van Witzen says he cannot tell in advance what he will make his subject up as. That depends, he explains, on who in the audience volunteers to serve as subject. He will try to change the person to an opposite extreme.

A native of Holland, Mr. Van Witzen came to the United States in 1939. He had only an amateur's interest in costuming and make-up at the time, but went into partnership in Boston in a costume rental business. His partner made him a professional at make-up.

Mr. Van Witzen has been at Tanglewood for the past eight years. He designs costumes and does make-up in the opera department and teaches both subjects. Among his recent work was costuming for the three one-act operas given last week—ranging in period from 16th century Commedia dell'Arte to the Jazz Age of the 20s.

STRING QUARTET CONCERT PLEASES AT TANGLEWOOD

Kroll Ensemble Heard by 1300 in Chamber Music Program

By WILLARD M. CLARK

Tanglewood, Aug. 4—The Kroll String Quartet, one of the finest of string ensembles, drew 1300 people tonight for the fifth of the six chamber music concerts which have proven so popular this season. An addition to the concert series, it has been found that there is a very special and devoted audience available and at each concert the theater shed has been filled.

Perfect Co-ordination

The Kroll String Quartet consists of William Kroll, violin, Louis Graeler, violin, David Mankovitz, viola, and Avron Twerdowsky, cello. The quartet has played extensively in this country and throughout the world.

The program opened with one of the charming Haydn quartets, the "String Quartet in D major, Op. 64, No. 5." This has been labeled the "lark" quartet, probably because of the upward sweep of notes given to the first violin in the opening movement. One could admire and enjoy to the full the perfect co-ordination of this ensemble, its flexibility and the varied tone colorings of which it is capable. It brought to the Haydn quartet just the right amount of solidity and lyricism needed. The final vivace was a gem, sparkling with humor.

It is quite a distance from the felicities of Haydn to the complex utterances of Hindemith but the quartet bridged the gap with ease, providing a clear and telling account of his third quartet. Its dark lyricism was emphasized through the sheer beauty of the instruments themselves. Hindemith has given lyrical solo passages to each of the four instruments and these contrast strongly with the somewhat involved ensemble passages which have the charteristic rough dissonant speech often affected by this composer. The work was played tonight with exemplary clarity and full understanding.

Friday Concert

The final work played was Ravel's lovely "Quartet in F." Once again the Kroll ensemble was able to fit its style to the work at hand. One heard a performance rich in color, restrained in feeling yet alive and vibrant. If the Gallic nuances were sometimes lacking, there was a straightforward approach and honesty of expression that admirably disclosed the essence of this work.

Friday night Lukas Foss will conduct the chamber orchestra concert. This promises to be one of the high spots of the season. Seymour Lipkin, pianist, will be heard in Mozart's "Piano Concerto in B-flat, K. 450" and Mr. Foss will present Stravinsky's "Pulcinella," a ballet with song in one act (after Pergelesi) and excerpts from Mozart's "Idomeneo," which has been given in its entirety by the opera department. The soloists will be Marvin Worden, tenor; Regina Sarfaty, soprano; Charlotte Holloman and Theresa Green, sopranos.

Soloists in the Stravinsky work will be Regina Sarfaty, soprano; Jefferson Morris, tenor, and McHenry Boatwright, bass.

The Lively Arts

By Milton R. Bass

EVERYONE has visualized his moment of glory, that blessed instant of impending tragedy where by one act or gesture the kingdom is won, the maiden is saved, the villain is smitten or the violin is exchanged. We have all seen ourselves in our day-dreams and our night dreams coming through at the crucial point to score the touchdown, be voted Miss Universe, win the Kentucky Derby or exchange the violin with the busted string.

The audience close to the orchestra at Tanglewood Sunday afternoon gasped at the dread plunk which signified that violinist Ruth Posselt had broken her A string during the first movement of the Khatchaturian concerto. They oohed with admiration as she turned without pause to first-desk violinist Zazofsky and exchanged her Guarnerius for his Stradivarius. And they ahed with delight as she slid into home plate, violin and spikes high, coming on like Gangbusters.

* * *

FOR THAT ONE brief moment everybody in the audience was Miss Posselt, faced with an insurmountable crisis and mounting it, and they showed by the enthusiasm of their applause how they felt about what she had done and what they would have done under the circumstances.

It is not too uncommon for a violinist to snap a string during a performance. If it is a solo appearance, the artist usually stops right there and re-strings his instrument while the audience buzzes about the situation. Some violinists keep a spare instrument handy but this type of conservation is decidedly rare.

It is said that Paganini would deliberately break all the strings on his violin before a concert in the hope that one would break. When the happy accident would occur, the virtuoso would keep right on going, using the other strings in its place to demonstrate the genius of his technique and artistry. As the man said, that's show business.

* * *

ALTHOUGH NO ONE has ever accused her of pulling a Paganini, the story goes that Miss Posselt snared her man by getting snared in the horse hairs of her bow string. It seems that several years ago, while appearing as a soloist with the Boston Symphony, Miss Posselt had an unfortunate accident during the performance. Only this time it was the strings on her bow that came loose instead of the string on her violin. Several of the long bow hairs became entangled in the folds of her dress and disaster threatened from several directions.

But Galahad appeared in the person of the concertmaster, a gentleman by the name of Richard Burgin who had only been casually introduced to the guest artist. He leaped to the rescue, disentangled the hairs, saved the day and the concert was brought to a triumphant close. Miss Posselt felt that such a gallant gesture could be made only by a man who was a concertmaster in all respects and so they were married. That is how the tale was told me, and if it isn't true, it ought to be.

* * *

HAVE YOU EVER noticed the jealous trees at Tanglewood? If you sit in the right hand section of the Shed facing the orchestra, you can't help but become aware of the petulant attempts of the birches, the maples, oaks and elms to distract from the music and the musicians. They wave to and fro as their friend the wind s o u g h s through their branches, drowning out the pianissimo, dancing vivacissimo in the hope that people will ignore the puny efforts of man as compared to the grandeur of nature.

There are times, however, when the magic created by man is too much for these leafy prima donnas and they dance and sing in tune and time with the symphony being played. This is one of the most beautiful moments that Tanglewood has to offer, the combination of man's higher nature and Nature's nature. It is a highly emotional experience to watch and hear the orchestra with your left eye and ear and observe the motions of the trees and their sighings with the right side.

* * *

AND IF YOU really want perfection, you will bring along a lovely and seat her on your right. Then you can observe the beauties of man and Nature at the same time while the Boston Symphony soothes your s a v a g e breast.

There are those who would insist on having sandwiches to complete the perfect picture and satisfy all of man's basic cravings, but we choose to ignore such barbarians.

Eagle—Manos

SOLOISTS for the chamber orchestra concert Friday night in the theater-concert hall at Tanglewood take a rest from rehearsals to chat with Lukas Foss, right, who will conduct the BSO chamber orchestra in the program which will include Stravinsky's "Pulcinella," to which, left to right, Jefferson Morris, Regina Sarfaty and McHenry Boatwright will sing. The program also will include Mozart's opera, "Idomeneo," in which Marvin Worden, Miss Sarfaty, Charlotte Holloman and Theresa Green will be soloists; and the Mozart Piano Concerto in B-flat with Seymour Lipkin as soloist.

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Knickerbocker News - Albany - Aug 7 1954

Boxoffice and Boredom Help Wild Frenchman

Tanglewood Gives Berlioz a Chance To Become the Fourth Big 'B' of Music

By DUANE LA FLECHE

TANGLEWOOD and a wild French genius are knocking at the door of the three traditional "B's" of classical music—Brahms, Beethoven and Bach.

Hector Berlioz, with the particular support of Charles Munch and his Boston Symphony Orchestra, is demanding an equal place with the Brahms, Beethoven, Bach triumvirate at the top of the classical repertory.

Whether he gets it for keeps or not will depend in part on a fifth "B" in music—boxoffice. But supporting him is a sixth "B"—boredom.

The "B" for boredom was added to the traditional "B's" by Aaron Copland, the American composer, who has a few irons in the musical fire himself. In a public complaint, printed where it would receive wide circulation, Mr. Copland recently expressed his exasperation with music listeners who demand Bach, Beethoven or Brahms on every program and eschew those featuring the works of such contemporary composers as Hindemith, Piston, Toch and—it might be guessed—Copland.

Mr. Copland asserted he is bored with the traditional symphonic menu.

• • •

Neither Mr. Copland nor any of his supporters could make that complaint this summer at Tanglewood, which has observed the 150th anniversary of the birth of Berlioz by devoting nearly half of its shed concerts to the performance of his works.

With completion of two-thirds of the season, which has seen the works of Berlioz dominate or entirely fill the programs at four of the eight concerts, a spokesman for Tanglewood says it is happy with the outcome of the season from both cultural and boxoffice viewpoints.

The spokesman reports numerous commendations received on all the Berlioz presentations to date, with particular emphasis on the first two concerts, when the Harvard Glee Club, Radcliffe Choral Society and Eleanor Steber appeared with the orchestra in "The Damnation of Faust." The boxoffice report shows the attendance that night was 8,500.

• • •

THAT THE spectacular nature of the Berlioz works draw crowds was shown again Saturday night when the dramatic symphony, "Romeo and Juliet," again with chorus and soloists, drew 9,800 listeners despite the early threat of rain and its development into an intermission thunderstorm.

It might be noted, however, that both those figures were in considerable excess of two Sunday afternoon concerts when less spectacular works of Berlioz were presented. The "Fantastic Symphony" was heard by 7,700 and "Harold in Italy" by 7,200.

Could it be seen that the contemporary works on those [illegible] afternoon programs failed to attract?

• • •

ON ONE SUNDAY a Toch symphony was played, and on the other the program included—you guessed it—a work by Mr. Copland. It might be noted, however, that an all-Beethoven concert drew the greatest crowds of the season, 10,000.

But boxoffice is only a part—even though it be a most necessary part—of a musical success story, and the Berlioz season at Tanglewood has been just that.

Mr. Munch, conductor for all the Berlioz works, has shown a full understanding of the sometimes tumultous, sometimes seraphic moods of that composer.

Mr. Munch is president of the recently formed Berlioz Society, which has as its aim the more frequent performance of the composer's works.

But [illegible] Berlioz is a major undertaking aesthetically and financially. Such pieces as the "Fantastic Symphony" present relatively few difficulties, but the spectacular works demanding choruses and soloists are another matter. New York City hasn't heard "The Damnation of Faust" for a dozen years, although it is slated by the New York Philharmonic for this fall.

EVEN MORE spectacular, and presenting more practical difficulties is the "Requiem," which will be heard at Tanglewood the afternoon of Aug. 15. The score calls not only for symphony orchestra, chorus and soloists, but also for four brass bands, no less.

It takes a good boxoffice to foot the bills.

But Tanglewood has been pleased this season, not only with the success of its shed concerts, but also with the happy acceptance of its Wednesday chamber music concerts, the chamber orchestra concerts each Friday night, and the more privately presented student undertakings. In all nearly 100,000 persons have attended. The Wednesday evening concerts have drawn audiences in excess of the 1,200 seating capacity of the small theater-concert hall each night. The Friday evening concerts have seen an average of nearly 2,500 persons in attendance. The eight shed concerts to date have been heard by 67,000.

At the Wednesday concerts, all conducted for the benefit of the Berkshire Music Center, the artists have donated their services. They have included Claudio Arrau, pianist, and the Kroll String Quartet, which will be heard tonight.

TANGLEWOOD has found, too, that its six-week season, inaugurated this year, is showing some advantages over the previous plan that saw the major part of its program concentrated in three weeks. A continuation of the six-week season can be expected next year.

And what will be heard next year? It is still too early to say, but it is a good bet that even more Mozart than usual will be on the programs.

EAGLE

gle, Wednesday, Aug. 4, 1954

Oil Paintings In Exhibit at Tanglewood

Manos Photos Also Being Shown at Reception Room

TANGLEWOOD—Miss Carol Cleworth, who has just finished her first one-man show at the Berkshire Museum in Pittsfield, is exhibiting five modern oil paintings in the reception room at the Berkshire Festival, through Aug. 8. The final exhibition, from Aug. 9 to the Festival's closing Aug. 15, will be paintings by Lawrence R. McCoy, vice president of the Southern Vermont Art Center, Manchester, Vt.

Included in this week's exhibit is "Paris—After Hours" which was awarded third prize (modern class) at the Berkshire Art Assn.'s annual exhibition in 1953. Along with Miss Cleworth's work, the current exhibition includes the modern oil "Portrait of Edgar Varese" by Xanti Schawinsky, which has been lent by the Berkshire Museum.

Born in Brooklyn, N.Y., Miss Cleworth majored in art at Skidmore College and received further training under Louis Bouche and Will Barnet at the Art Students' League in New York before an extended period in Europe where she studied in Paris. She is a summer resident of Stockbridge but maintains a New York studio where she has exhibited widely.

Festival Scenes

At the final Tanglewood art exhibit photographs by Gus Manos, photographer on the Berkshire Music Center staff, will be shown in addition to the works of Mr. McCoy. Mr. Manos will show a collection of photographs of the Boston Symphony Orchestra and the Festival's conductors and soloists, at rehearsal and in performance; and scenes of the Berkshire Music Center, its faculty and students at work in the 1954 Tanglewood season. Mr. Manos is a junior at the University of South Carolina, Columbia, and plays flute in Columbia's symphony orchestra.

Through the courtesy of the Berkshire Museum and its director, Stuart C. Henry, six exhibits, including photographs, paintings and sculpture by Clemens Kalischer, Franc Epping, Ture Bengtz, Homer Gunn, Miss Cleworth and Mr. McCoy, have been seen at Tanglewood during the Festival, in addition to sculpture by Homer Gunn on display throughout the season in the formal gardens.

Stockbridge

MRS. JOHN HEATHER
Tel. 429

Indian Hill Faculty Concert Tomorrow Night

STOCKBRIDGE—The faculty of the Indian Hill Workshop will present a concert of chamber music tomorrow at 8:15 p.m. They will play Faure's Piano Quartet in C minor and Dohnanyi's Serenade for String Trio. The concert is open to the public.

Indian Hill will be well represented at Tanglewood Friday. Seymour Lipkin of the faculty will be the soloist for Mozart's Piano Concerto in B flat with Lukas Foss conducting. Twenty-two Indian Hill boys will augment the Tanglewood male chorus of [illegible] singers in excerpts from Mozart's opera, "Idomeneo." Saturday night, girls from Indian Hill will sing in a special chorus for Berlioz's "Te Deum."

The final concert by Indian Hill will be Saturday, Aug. 21, at 8:30 p.m., at the First Congregational Church.

Haydn, Hindemith and Ravel On Tonight's Festival Program

TANGLEWOOD—The Kroll String Quartet will give the fifth chamber music concert in the theater-concert hall tonight at 8:30.

The chamber music series is new to the Berkshire Festival this year as part of the design of Festival Director Charles Munch to increase the number of public concerts. The chamber music concerts replace the three in past years sponsored by the late Elizabeth Sprague Coolidge. The series, proceeds from which are donated to the Berkshire Music Center, has attracted an audience of more than 5,500 for the first four concerts in the 1,200-capacity theater-concert hall.

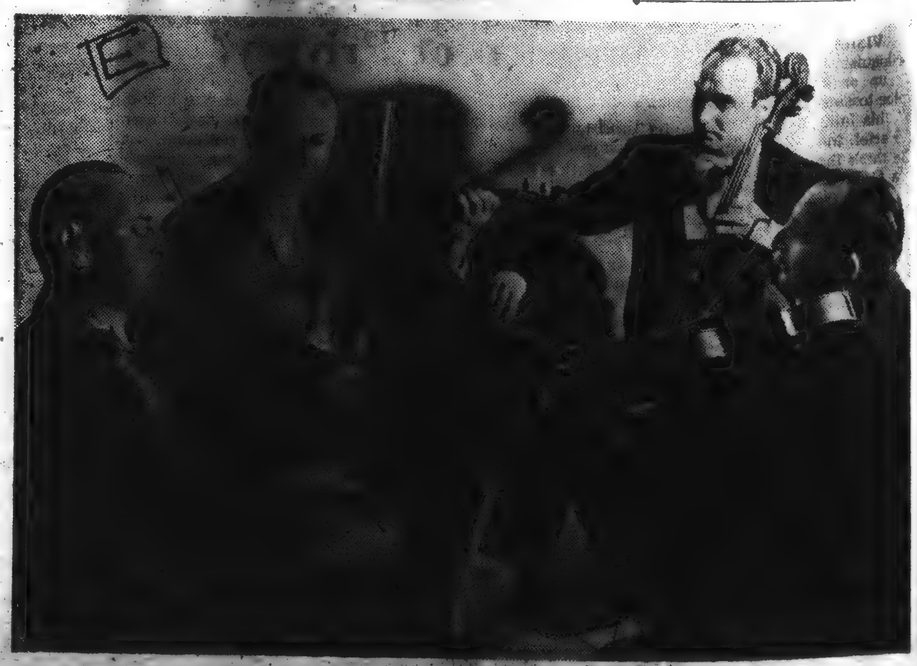
Haydns "Lark" Quartet, Paul Hindemith's Quartet No. 3, Op. 22, and the Ravel Quartet in F will be performed by the quartet, consisting of William Kroll, first violin; Louis Graeler, second violin; David Mankovitz, viola; and cellist Avron Twerdowsky.

Founded in 1945

As the official quartet of the Musicians' Guild in New York, the Kroll String Quartet has given 40 Town Hall recitals since it was founded by William Kroll in 1945, in addition to its annual tours. Mr. Kroll, co-head of the Berkshire Music Center's chamber music department, has been head of violin and chamber music at Baltimore's Peabody Conservatory of Music since 1947 and teacher at the Mannes College of Music since 1943. Soloist with the Boston Symphony Orchestra five times and recipient of the Coolidge medal for service to chamber music, Mr. Kroll was born in New York City and studied with Henri Marteau at the Royal Conservatory in Berlin and with Franz Kneisel at the Institute of Musical Arts in New York where, upon graduation in 1922 with highest honors, he was awarded the Loeb Medal.

Associated with Mr. Kroll since 1924, violist David Mankovitz will come to Tanglewood directly from New York with second violinist Louis Graeler, who has been a member of the organization since its founding and is regularly heard in many New York chamber music recitals. The quartet's cellist, Avron Twerdowsky, is a faculty member of the Peabody Conservatory in Baltimore, Md.

Reservations for remaining tickets for the Kroll String Quartet concert may be made at the Berkshire Festival box office at Lenox. Tickets of general admission to the Tanglewood lawns will be sold before the concert.



THE KROLL STRING QUARTET will perform in the Berkshire Festival chamber music concert this evening at 8:30 in the theater-concert hall at Tanglewood. Left to right, William Kroll, Louis Graeler, Avron Twerdowsky and David Mankovitz.

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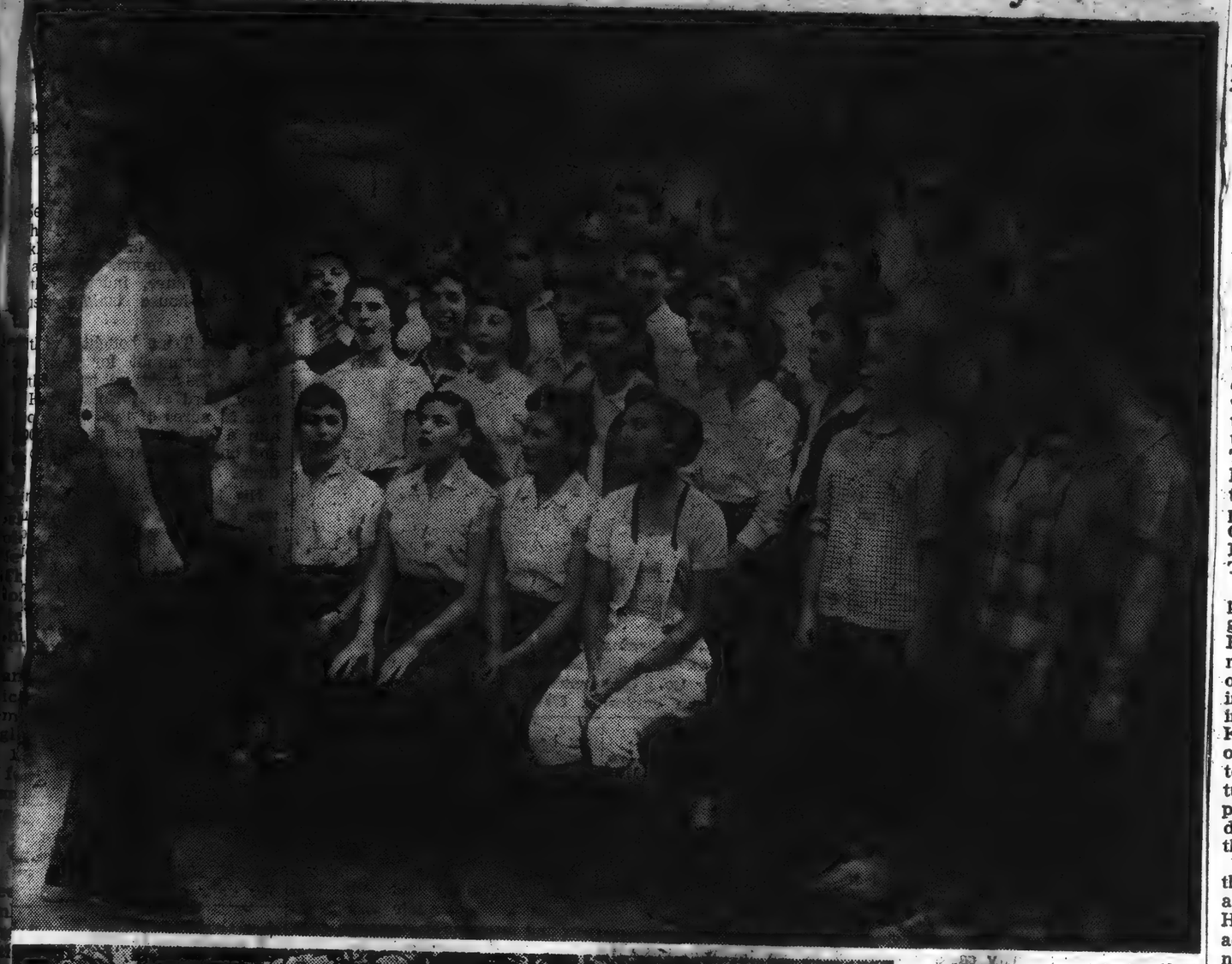
Camp Children To Join Festival Chorus Saturday in Shed



Manos

Combined choirs from the Indian Hill Music Workshop, Chesterfield, and Camp Mah-Kee-Nac for Boys, Lenox, left, rehearse for their roles in Saturday night's Tanglewood premiere of the Berlioz "Te Dum" which Charles Munch will conduct with the Boston Symphony Orchestra. David Buttolph has rehearsed his chorus of 44 girls, age 13 to 18, for weeks while Joe Kruger of the boys' camp has managed to pull some rounded notes from the throats of his young charges.

Eagle - August 5

Music

Kroll Quartet Sets New High For Tanglewood Stage Concert

By JAY C. ROSENFELD

THE LAST BUT ONE of the Wednesday evening chamber music series at Tanglewood was played last night in the theater concert hall by the Kroll string quartet. One of the most magnificent exhibits of chamber music on that stage gave the audience which filled the hall a memory to treasure and a standard by which to measure for years to come. The Haydn D major, "The Lark," Hindemith's third, Opus 22, and the Ravel quartet comprised the program. William Kroll and Louis Graeler are the violins, David Mankovitz, viola, and Avron Twerdowsky, 'cello.

Mr. Kroll is the unexcelled exponent of the great class and the great tradition handed down by Franz Kneisel, the first concert-master of the Boston Symphony orchestra and, later, the pioneer in establishing chamber music in its proper niche in America. Kroll brings to these heritages his own superb instrumental mastery, a sense of style in the literature and an elegance of musical personality which make him the dean of chamber musicians in this country.

The program served to reveal the beauties of three distinct areas in quartet music. The Haydn was vital and agile; the adagio a model to what technical lengths the artists were willing to go to preserve tonal homogeniety in relatively simple music.

* * *

HINDEMITH'S QUARTET was written in 1922, nearly twenty years before he served on the composition faculty at the Berkshire music center at Tanglewood. It is a strange medley of various types, atonal, polytonal, and then emerging into good old reposeful conventional harmonic progress. It is ingenious and resourceful and inventive. It has five movements of which the first two and last two are played without interruption. The Krolls gave it clarity and architectural structure. The variety of rhythms and the employment of every device the instruments afford to produce sounds give way to an unusual but almost naive quiet slow movement in which a flowing line persists nearly without stop. If Hindemith had applied his talents to the plastic arts, the results, it is our conjecture, would hardly have deserved the classification of "beauty." We needn't delay here to define that term, but there is an underlying layer or intangible factor in his music which is not pretty nor courteous. How the Krolls add so much polish to it is a paradox.

The Ravel took on new lighting and setting in last night's performance. Phrases took on new and more valid inflections by the insight evident in the bowing. Ravel's purposes were realized and his writing enhanced in such instances as the fading in to the distance of the first violin when it doubles in long lines with the viola. The marvel of the evening was that such refinement could be achieved while still playing with such relaxed freedom and flexibility. We hope that the viola will eliminate a slide here and there which was conspicuous only because the whole evening otherwise was so fastidious.

Boris Goldovsky Won't Smile Back At Mona Lisa

BOSTON (AP) — Mona Lisa Taft, 18, a student of voice, has learned that smiling day and night [illegible] to an impressario [illegible] to impress him.

Superior Court Judge Edward J. Voke placed the girl on probation yesterday after she promised not to call Boris Goldovsky any more.

The girl said she was seeking a singing job from Goldovsky, head of the New England Opera Theater.

(Mr. Goldovsky is on leave of absence this year from his duties as opera director at Tanglewood.)

HOLYOKE, MASS.
TRANSCRIPT-TELEGRAM

JUL 24 1954

Holyoker In Festival Chorus At Tanglewood

A torrent of majestic color released in a performance of Haydn's Mass No. 3 in D Minor highlighted the Friday night chamber orchestra concert at Tanglewood, which attracted 2,250 persons.

Hugh Ross adeptly conducted the Boston Symphony's chamber orchestra and Festival chorus in the work, which formed the second half of the program. Four student soloists featured were: Naomi Farr, soprano; Beatrice Krebs, contralto; Marvin Worden, tenor, and Thomas Stewart, bass.

From the opening "Kyrie Eleison" to the closing "Dona Nobis Pacem" excitement was produced by the full-toned chorus, which included Miss Jonelle Stickel of Holyoke, who is attending the Tanglewood summer music school. The well-knit rise and fall of the choral voices formed a richly patterned background for the soloists.

Mr. Stewart possesses a well-controlled and vibrant bass. He excelled with his solemn shadin gof "Qui Tollis," while Miss Farr's light soprano voice carried the part precisely but with little color. Miss Krebs and Mr. Worden completed the good workmanship of the picture.

Handel's Concerto Grosso for String Orchestra, Opus 6, No. 4, and Haydn's Symphony in G Major, No. 100 ("Military"), which constituted the first half of the program, evolved for the audience musical patterns pristine in their beauty.

With Charles Munch conducting, the orchestra filled Handel's work with freshness and imagination as the strings played upon its flexible qualities. Mr. Munch's explicit direction brought sweetness in the first half of the work, which lacked somewhat in elasticity during the last half.

Delightful sounds were achieved in the Haydn symphony. Its gay melodies were garnished with the clash of drum and cymbal which lent a Turkish flavor to the work, as well as the piping of the flute and a touch of the oboe.

Featured in tonight's program will be Jean Morel, conducting the Boston Symphony in Prokofiev's Symphony No. 6 in E Flat Minor, Opus 111; Liszt's Concerto for Pianoforte in E Flat Major, No. 1; Strauss' tone poem, Don Juan, Opus 20, and Elgar's Variations on an Original Theme, Opus 36 ("Enigma"). Piano soloist will be Nicole Henriot. —I. R. M.

AFTER 20 YEARS of Tanglewood Festivals, the ice around Philadelphia has at last been broken. Friendly rivalry between the Boston Orchestra and the Philadelphia Symphony is believed to have impelled Philadelphia people to ignore Tanglewood until this summer, when leading critic of the "enemy camp," Max de Schauensee of the Evening Bulletin came here and wrote a review. Though fresh from Robin Hood Dell concerts, his report was glowing with praise, and he advised Philadelphians to investigate Tanglewood. He should have dropped in sooner.

MUSIC IN REVIEW

Jewish Advocate Aug. 5

By GERALD A. BERLIN

(Editor's Note.—This week's column is by Mr. Carl Thorp, pianist, composer and teacher, who resides in Newport. Mr. Thorp has contributed music criticism to this paper on other occasions.)

"GLORIOUS MUSIC" AT TANGLEWOOD

The Berkshire Music Festival had a very full weekend of glorious music. Charles Munch devoted the first half of Friday's concert to the works of two Frenchmen, Albert Roussel, who died less than twenty years ago, and Jacques Ibert, who lives in Paris. The flute concerto of Jacques Ibert is probably the most substantial of this composer's music, at least as we know his music in this country, and it was played with consummate skill and true empathy by Mme. Doriot Anthony Dwyer, a young woman of grace and distinction.

Albert Roussel's comparatively unknown music was represented by excerpts from the ballet, "The Spider's Feast." Roussel was a composer of great taste and his ingenuity never descends to unbecoming subtlety, nor did Mr. Munch overstep the stylistic boundaries in a bracing performance of the work.

The beautiful C Minor Serenade of Mozart, a tragically colored octet for oboes, clarinets, horns and bassoons, played with superb musicianship preceded the great Paris Symphony by the same composer.

Always a great favorite, the "Paris" was directed by Mr. Munch with great affection, deserved confidence and zeal.

Saturday night was dedicated to a full uncut performance of the dramatic symphony "Romeo and Juliet" by Hector Berlioz in celebration of the 150th anniversary of his death. The continuity of the first part was completely pulverized unhappily by a good deal of histrionics from the heavens themselves when a brief but wholly articulate thunderstorm made a maladroit appearance. After a short adjustment to these ardours, the outside audience regained its composure and Mr. Munch continued on with the Scherzetto which featured the most subtle artistry of the tenor Joohn McCollum. Against the tenor line the chorus did a sharp descent at a terrific pace, always pianissimo, declaring to the listeners the swift able workmanship of Hugh Ross' training of the Festival chorus. Beatrice Krebs, contralto, had a short passage as Juliet and Nicola Moscona, bass, fulfilled the aesthetic and vocal demands of Friar Laurence.

Sunday's concert was ablaze with rapturous sound but when a composer chooses a mean tone for the very basis of his overture, the piece is obliged to stay at that low level. This is what happened to William Schuman's "American Overture" which opened the afternoon's concert and left me "underwhelmed." Structurally adequate and with some rather startling and effective scoring it nevertheless lost its communicative power because it had nothing to communicate. Richard Burgin, conductor of the day, gave a brilliant if not sweeping performance of the aforesaid amorphous work.

Happily enough, it was followed by a glorious reading of a truly noble work and the world owes a great debt to Ralph Vaughan Williams for his magnificent setting of a theme by Thomas Tallis called Fantasia for a double-string orchestra. Here beauty lies in the expressive power as well as the musical language in which it is written.

Following the intermission, Ruth Posselt, an able, wonderfully gifted violinist played the vivid, Khatchaturian Concerto, a work whose melodic lines are now enchanting in their lyricism, now stirring in their dramatism. I think the composer has extended his themes too much, with the result that the first and second movements are unbelievably long. They are simply too long. Miss Posselt's tone and expert technic were awesome and the vast audience claimed her with unflagging enthusiasm.

For that matter, so they did for Mr. Burgin too in a magnificent performance of the great Sibelius second Symphony. The emergence of Sibelius' music is nearly always meteoric, and of course that final movement with its ascending Coda would send any audience back into the fields from which they came with the confident and satisfying feeling that their afflatus had been well filled, and so it was. Mr. Burgin gave it all he had, and there was no lack of it.

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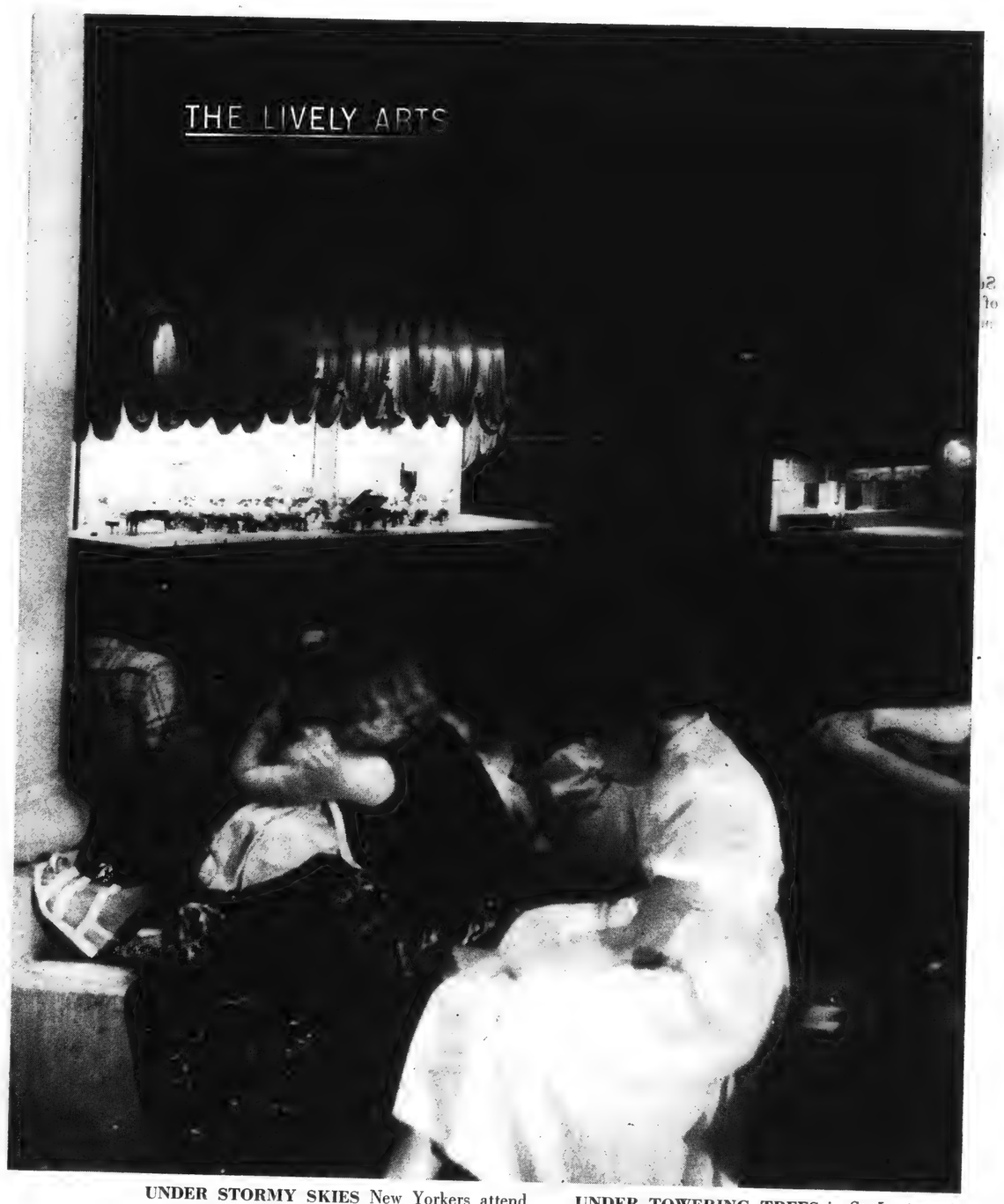
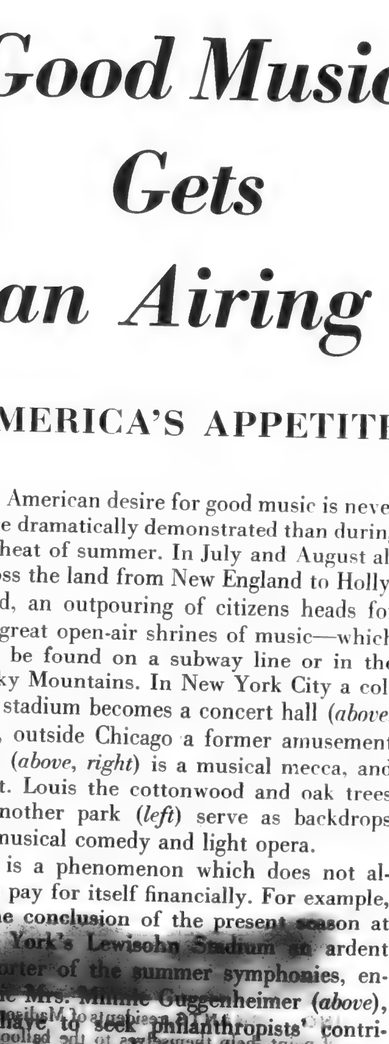


UNDER STORMY SKIES New Yorkers attend annual all-Gershwin program in Lewisohn Stadium.



MUSIC PATRON, Mrs. Guggenheimer, raises the funds for New York concerts.

UNDER TOWERING TREES in St. Louis park Municipal Opera stages *Gentlemen Prefer Blondes.*

Good Music Gets an Airing

AMERICA'S APPETITE

The American desire for good music is never more dramatically demonstrated than during the heat of summer. In July and August all across the land from New England to Hollywood, an outpouring of citizens heads for the great open-air shrines of music—which may be found on a subway line or in the Rocky Mountains. In New York City a college stadium becomes a concert hall (*above, left*), outside Chicago a former amusement park (*above, right*) is a musical mecca, and at St. Louis the cottonwood and oak trees of another park (*left*) serve as backdrops for musical comedy and light opera.

It is a phenomenon which does not always pay for itself financially. For example, at the conclusion of the present season at New York's Lewisohn Stadium an ardent supporter of the summer symphonies, energetic Mrs. Minnie Guggenheimer (*above*), will have to seek philanthropists' contributions to cover Lewisohn's deficit, which

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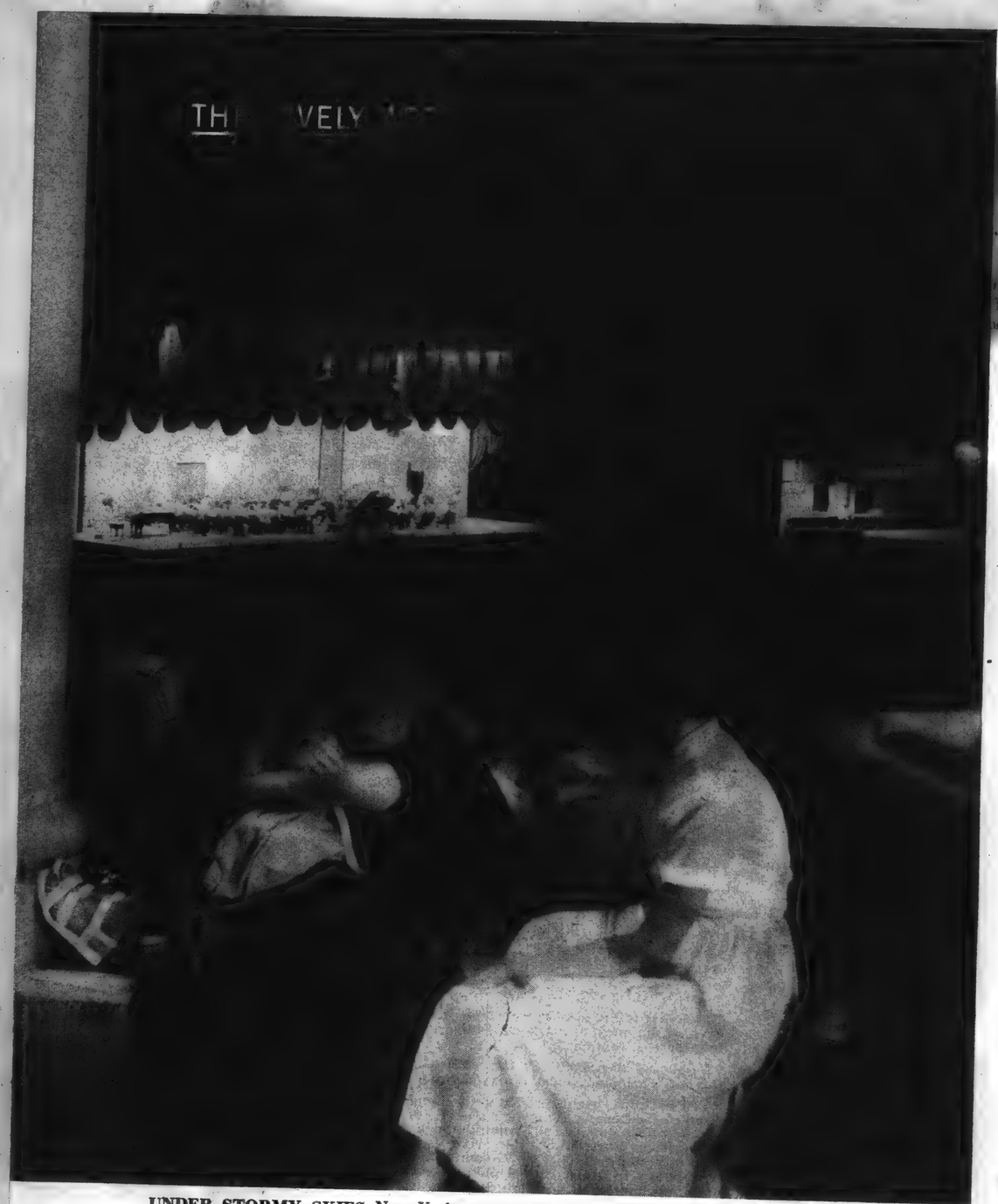

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AT CONCERT IN CHICAGO'S RAVINIA PARK MUSIC ENTHUSIASTS RELAX ON THE LAWN, WHERE SEATS ARE CHEAPER THAN INSIDE THE PAVILION IN BACKGROUND

FOR SYMPHONY IS WHETTED BY SUMMER CONCERTS OUT-OF-DOORS

normally runs from $40,000 to $80,000 annually. Yet such deficits rarely daunt the many private citizens who in effect subsidize serious music in the U.S., and they never deter the hundreds of thousands who attend the summer concerts. People who may never enter a concert hall or opera house during the winter will happily make an early Sunday morning excursion of 150 miles to spend a summer afternoon at such a high-brow musical event as the Berkshire Festival at Tanglewood in Massachusetts.

It may be wondered skeptically whether such music lovers are really interested in what they hear, or only in escaping the city heat to doze beneath the trees or gaze at the stars. Their behavior under favorable circumstances may even suggest that summer concerts are only an agreeable means for public love-making. In their canoes on the Potomac River at Washington, D.C. or stretched out on blankets on the broad green lawns of Tanglewood (*next page*), young concertgoers may hold hands to Haydn or steal kisses to Rimsky-Korsakoff. Still, the summer music concerts by and large are serious events, seriously planned to provide an attractive way for even the most unmusical citizens to expose themselves to the pleasure of good music.

One of the oldest and most respected of the big summer productions is held each year at Ravinia Park north of Chicago, which was opened originally as a high-class amusement park. That enterprise failed, and in 1905 the park's musical tradition was created. Chicago businessmen gave financial backing to a long, shining era of summer concerts and opera. The great depression brought four silent years, but since 1936 Ravinia has been going strong again, managed by a nonprofit corporation whose wealthy guarantors pay off the inevitable deficits in order to "furnish to the greater Chicago community the best symphonic music at less than cost." Ravinia's orchestra is the venerable Chicago Symphony, and its conductors this summer have included William Steinberg, Alfred Wallenstein and other well-regarded musicians.

Deeper in the Middle West, at St. Louis, the reputation of another of the summertime pioneers, the Municipal Opera in Forest Park, has been built not upon classical music but upon light opera staged by the Municipal Opera Company. The success story of Forest Park began in 1919 with a minor disaster, when a heavy thunderstorm during a performance of *Robin Hood* caused the River des Peres to rise behind the stage and wash away Sherwood Forest. The "Muny" summer shows now attract three quarters of a million people a season. This year the Muny is concentrating on the revival of musical comedies which have scored top hits on Broadway.

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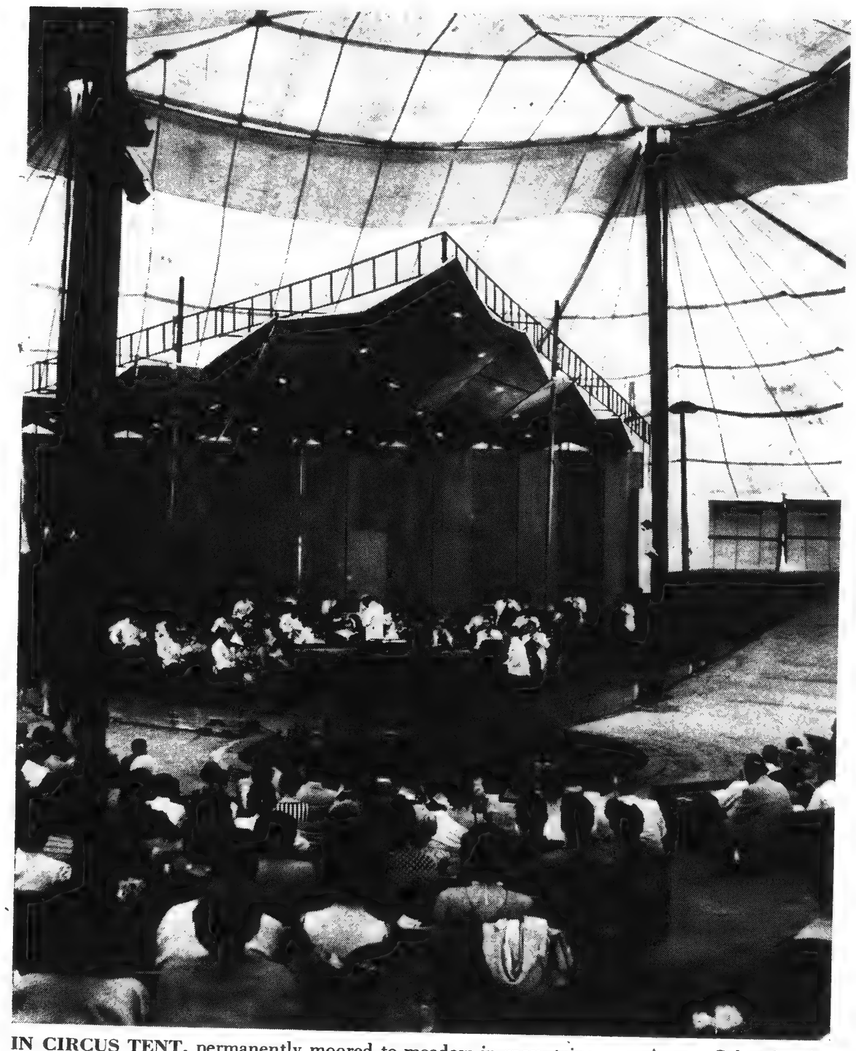


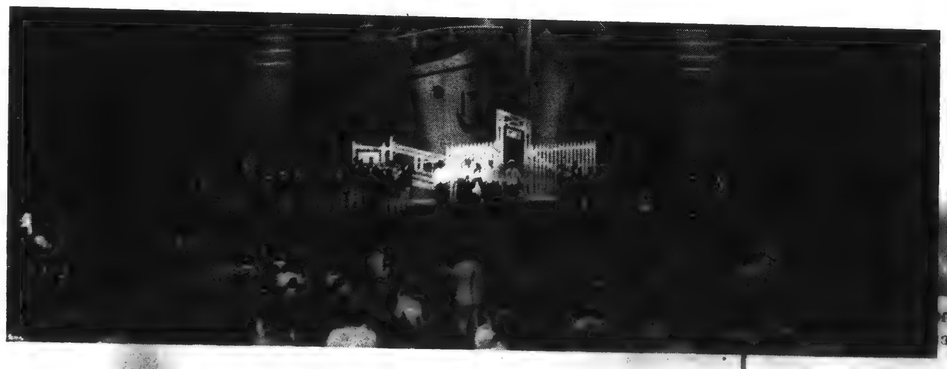
IN CIRCUS TENT, permanently moored to meadow in mountains near Aspen, Colorado, the student symphony of the Aspen School of Music plays to appreciative visitors in its 1954 debut.

Summer Music CONTINUED

The St. Louis formula would, of course, never be remotely considered at Tanglewood, the sprawling, pine-shaded campus just outside the charming small town of Lenox, Massachusetts, home of the Berkshire Festival. This is the queen of summer symphony festivals, and its first-rate concerts attract visitors from all parts of the eastern U.S. and Canada. For the minimum $2 admission fee, they get 2½ hours of music plus a sun tan, for the cheaper seats are on the lawns surrounding a pavilion which holds 6,000 listeners and boasts really excellent acoustics.

Tanglewood fans, many of them from Boston and New York City, are a remarkably reverent lot, even when they bring small children, boxes of fried chicken and Thermos jugs filled with lemonade. They hush the children and sip the lemonade quietly as they listen to the Boston Symphony under the baton of its resident director Charles Munch or guest conductors. Recently Tanglewood attracted a Sunday crowd of 10,000 with an all-Beethoven program conducted by Pierre Monteux. The piano solo of the *Emperor Concerto* was played on this occasion by Claudio Arrau, who was celebrating the 30th anniversary of his American debut.

Some 2,000 miles west of Tanglewood is another summer music center which, although only four years old and not nearly as well patronized as those in the east, has gained a wide reputation for seeking the best in serious music. This is Aspen, Colorado, high in the Rockies. Mass attendance is not the aim of its major-domo, Richard Leach, who offers a weekly concert by a 48-piece student orchestra drawn from the 200 students of Aspen's summer music school, many of them distinguished musicians. William Steinberg, making his debut as music director this summer, drew 560 persons to the circus tent (*left, below*) which serves as Aspen's concert hall. When a thunderstorm pelted the tent during a Mozart concerto, helpers lowered the



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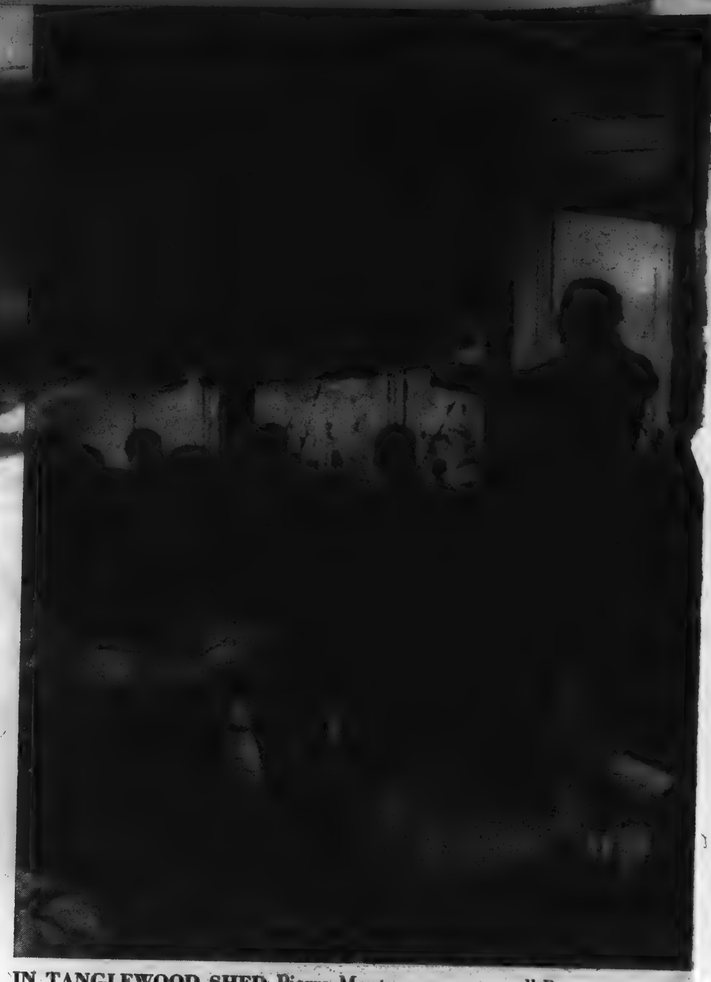

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Leonore. This orchestra, which some consider top U.S. symphony, plays three times weekly at Tanglewood during summer.

IN ROBIN HOOD DELL at Philadelphia, Pianist Victor Borge entertains a capacity crowd. The natural amphitheater has seats for 9,000, space for twice as many more on the hillsides.

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Probably the largest audience of the current season was the crowd of 26,000 which greeted the Danish artist Victor Borge—a concert pianist of considerable skill who has become one of America's favorite sophisticated comedians—at Philadelphia's Robin Hood Dell on July 15. In this vast natural amphitheater the programming shows a catholic taste and a desire to please nearly everybody. During the same week when Victor Borge did a burlesque version of *The Bartered Bride* overture, another star attraction was Violinist Yehudi Menuhin. The drawing power of lighthearted programs in a place as steamy hot as Philadelphia seems to have been proved by the Borge concert, yet the appeal of the thoroughly serious artist Menuhin was hardly less. He attracted 21,000 people.

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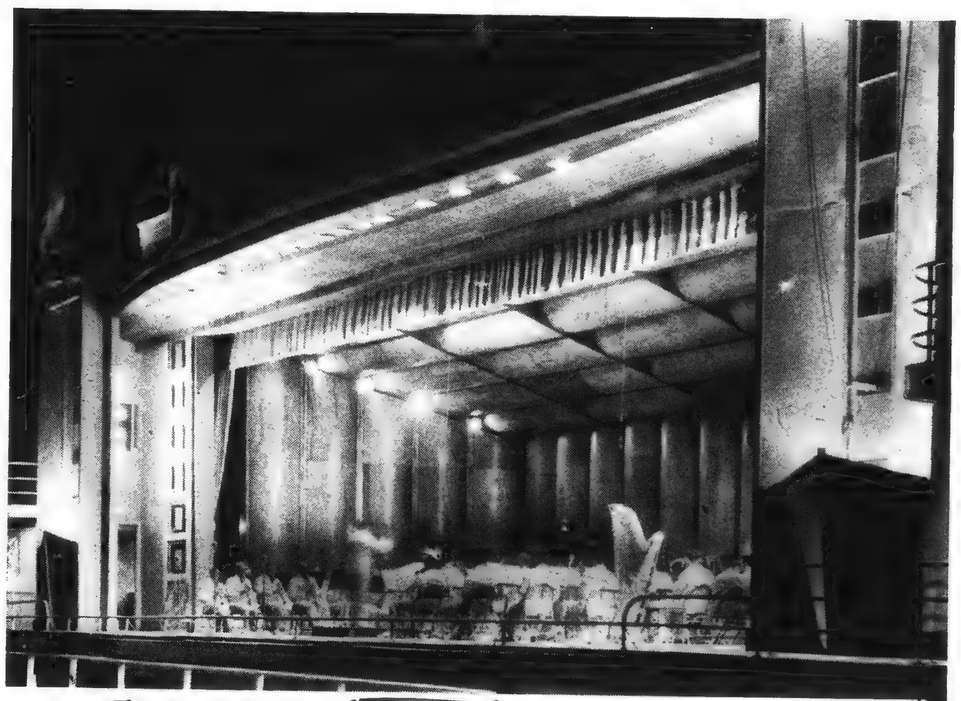

LIFE

Vol. 17, No. 4 INTERNATIONAL EDITION AUGUST 23, 1954

O TEMPORA, O MORES, O'CASEY

CHORUS GIRLS IN HOLLYWOOD, A CONCERT CROWD AT TANGLEWOOD AND WOODEN LEGS IN BRUSSELS

he ever-changing times, new customs and new sci-
tific discoveries are always challenging old ideas
manding their constant re-evaluation. This sum-
er, for example, thanks to chemistry, it seems no
nger necessary to worry about soil exhaustion.
remarkable new method for making the soil vastly
cher, described on pages 36–39, holds promise not
ly for America but for the world's agriculture.

Other sure signs of the changing times come to
ght in this issue. In Germany a new sort of airlift
as again provided happy vacations for Berlin chil-
ren (*pp. 16, 17*). On the U.S. political scene there
ppears to be a changing attitude about Senator McCarthy (*p. 22*). We also show in this issue what has come of the redesigning of one of Hollywood's biggest nightclubs (*pp. 26, 27*).

To offset this sense of change, however, some old customs are being revived—in Brussels an ancient and colorful one (*pp. 34, 35*) reappears. And in many U.S. cities and towns there has been the usual summertime revival of interest in serious music (*pp. 30–33*). But most heartening is the evidence, on pages 44–45, that the literary world of Sean O'Casey in Dublin is little changed since the days when he was writing his brilliant plays there—little changed except for its being older and much more peaceable.

July 7
Boston Herald

Schippers to Conduct BSO in Tanglewood

Thomas Schippers, who conducts the Boston Symphony Orchestra in the first half of the gala evening concert at the Berkshire Music Center's annual "Tanglewood on Parade" Friday, August 13 at 8:15, in the Music Shed is a music revelation in himself," said the Paris press, and London agreed that "Thomas Schippers was a born conductor" w twenty-three-year-old A made his first Europea in 1951.

YONKERS, N.Y.
HERALD STATESMAN
JUL 13 1954

In The News

Henry Simon, son of Dr. and Mrs. Edward Simon of 83 Iroquois Road, who is spending the Summer at Camp Mah Kee Nac in Lenox, Mass., has been chosen to sing in the choir at Tanglewood for the Berkshire Music Festival with the Boston Symphony Orchestra on Aug. 1. He is a seventh grader at School Eight.

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O TEMPORA, O MORES, O'CASEY

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The ever-changing [illegible] entific discoveries are alwa[illegible] demand[illegible] their constant re-evaluation. This summer, for example, thanks to chemistry, it seems no longer necessary to worry [illegible] exhaustion. A remarkable new [illegible] making the soil vastly richer, described on pages 36–39, holds promise not only for America but for the world's agriculture.

Other sure signs of the changing times come to light in this issue. In Germany a new sort of airlift has again provided happy vacations for hosts of children (*pp. 16, 17*). On the [illegible] appears to be a changing attitude about Senator McCarthy (*p. 22*). We also show in this issue what has come [illegible] ging of one of Hollywood's biggest nightclubs (*pp. 26, 27*).

To offset this sense of change, however, some old customs are being revived—in Brussels an ancient and colorful one (*pp. 34, 35*) [illegible]. And in many U.S. cities and towns there has been the usual summertime revival of interest in serious music (*pp. 30–33*). But most heartening is the evidence, on pages 44–45, that the literary world of Sean O'Casey in Dublin is little changed since the days when he was writing his brilliant plays there—little changed except for its being older and [illegible]y peaceable.

YONKERS, N. Y.
HERALD STATESMAN
[illegible] 3 1954

In The News

Henry Simon, son of Dr. and Mrs. Edward Simon of 83 Iroquois Road, who is spending the Summer at Camp Mah Kee Nac in Lenox, Mass., has been chosen to sing in the choir at Tanglewood for the Berkshire Music Festival with the Boston Symphony Orchestra on Aug. 7. He is a seventh grader at School Eight.

[280]

Leonore. This orchestra, which some consider top U.S. symphony, plays three times weekly at Tanglewood during summer.

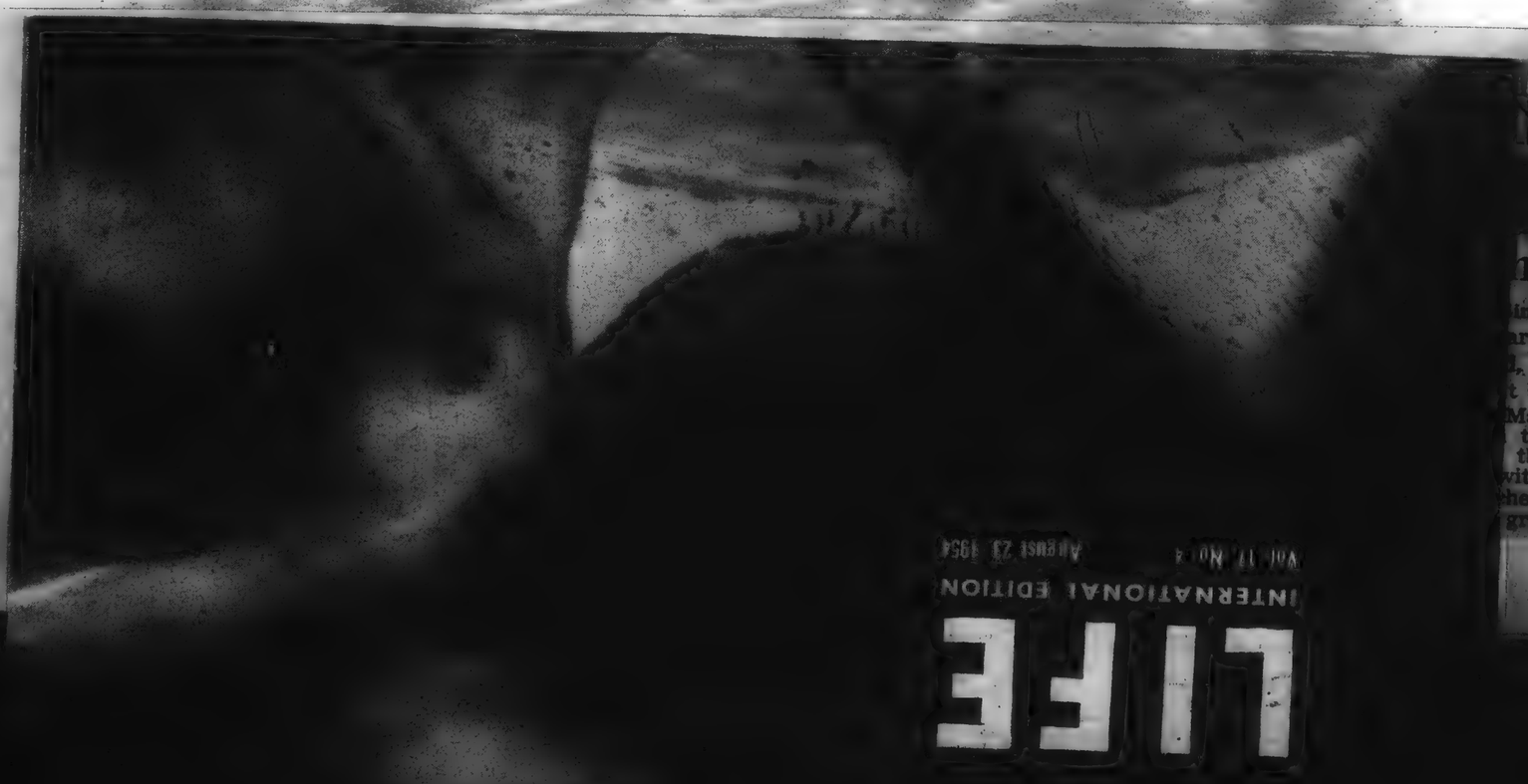
IN ROBIN HOOD DELL at Philadelphia, Pianist Victor Borge entertains a capacity crowd. The natural amphitheater has seats for 9,000, space for twice as many more on the hillsides.

flaps and the orchestra went right on playing. After Wagner's *Siegfried Idyll* the applause was so loud that it stampeded a herd of 17 saddle horses grazing in an adjacent pasture—a musical hazard not shared by other festivals.

Probably the largest audience of the current season was the crowd of 26,000 which greeted the Danish artist Victor Borge—a concert pianist of considerable skill who has become one of America's favorite sophisticated comedians—at Philadelphia's Robin Hood Dell on July 15. In this vast natural amphitheater the programming shows a catholic taste and a desire to please nearly everybody. During the same week when Victor Borge did a burlesque version of *The Bartered Bride* overture, another star attraction was Violinist Yehudi Menuhin. The drawing power of lighthearted programs in a place as steamy hot as Philadelphia seems to have been proved by the Borge concert, yet the appeal of the thoroughly serious artist Menuhin was hardly less. He attracted 21,000 people.

In the past the Dell had financial troubles with more serious concerts, and in 1948 the concerts were abandoned. Then, however, up rose a millionaire manufacturer named Fredric Mann who was sentimental about music because, he says, he was "once brainless enough to think I could have been a concert pianist." He asked a free hand in running the concerts, promptly abolished the box office and made everything free. He paid the musicians by raising contributions from a large volunteer group of "Friends of the Dell," who donated $100 apiece, and by securing a subsidy fr[illegible] the Philadelphia City C[illegible] H[illegible] M[illegible] opinion that "nobody wants [illegible] program in the summertime. They want something like salad and lobster." But if heat seems to create a taste for lighter musical menus, the summer concerts also clearly r[illegible] what their sponsors have always hoped for —a[illegible]ociation of great and enduring music by a vast [illegible]can audience.

IN RENTED CANOES, moored in the Potomac River alongside Washington's [illegible], concertgoers raise paddles in salute as Navy band opens concert by playi[illegible]them.



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[a80]

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HERALD-NEWS

JUL 15 1954

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Mr. Janiec will lead the orchestra every Thursday night during the Berkshire Music Festival which will continue through August 15. He will make his debut in this role tonight.

Mr. Janiec, who is conductor of the Spartanburg (S.C.) Symphony Orchestra and a professor at Converse School of Music in Spartanburg, is the son of Mr. and Mrs. Walter Janiec, 186 Columbia Avenue, Passaic.

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N. Y. Times — Aug 6

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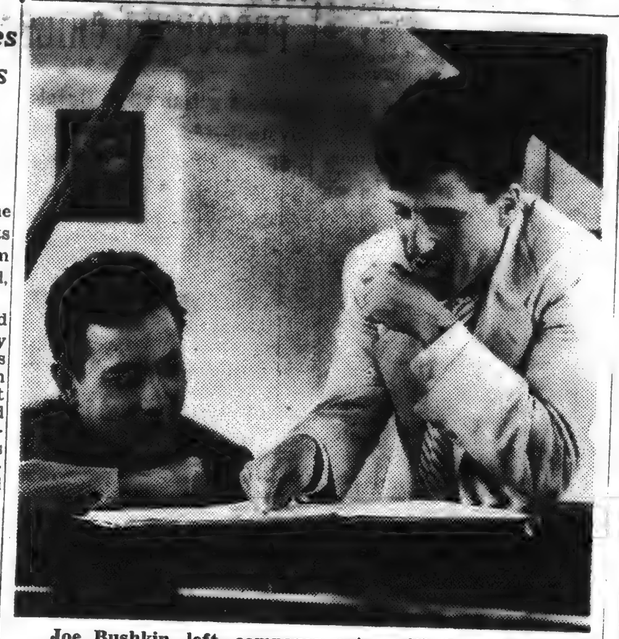

Joe Bushkin, left, compares notes with Lukas Foss

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NEWTOWN, CONN
BEE
7/9/54

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NEW YORK, N. Y.
POST
AUG 1 - 1954

MAN in the KITCH

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[281]

Rensselaer Review August 6

RENSSELAE

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Rensselaer Republican
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LAKEVILLE JOURNAL
July 1, 1954

Festival At Tanglewood Will Hold 1st Concert Wednesday

The Music Shed concerts in 1954 will honor the 150th anniversary season of the birth of Hector Berlioz by performing complete versions of this composer's principal works. In addition to the opening Shed concert's Tanglewood premiers of *The Damnation of Faust*, a masterpiece lasting two and a half hours and seldom heard in its entirety, Mr. Munch will conduct the Boston Symphony Orchestra in the *Fantastic Symphony* (July 18); the Overture to *Beatrice and Benedict* and the Symphony *Harold in Italy*, with William Primrose as viola soloist (July 25); the dramatic symphony *Romeo and Juliet* in its complete form with the Festival Chorus of the Berkshire Music Center, and John McCollum and Nicola Moscana as soloists (July 31); the Overture to *Benvenuto Cellini, Royal Hunt and Storm* from *The Trojans*, the song cycle *Summer Nights* with Eleanor Steber as soloist, and the *Te Deum* with the Festival Chorus and David Poleri, soloist (August 7); concluding the Festival with the *Requiem* in memory of Serge Koussevitzky, again with the Festival Chorus and David Poleri, soloist (August 15).

The first week's Berkshire Festival programs are:

Wednesday, July 7 — 8:30 p.m. —Theatre-Concert Hall, Chamber Music: Beethoven: String Trio in G, Op. 9 No. 1 — The Bel Arte Trio (Ruth Posselt, Violin; Joseph de Pasquale, viola; Martin Hoherman, violincello); Piano Sonatas, Op. 79; Op. 110; Op. 57 ("Appassionata") — Claudio Arrau.

Friday, July 9 — 8:30 p.m. — Theatre-Concert Hall, Chamber Orchestra: Bach: Brandenburg Concertos No. 1, in F; No. 2, in F — with the following soloists from the Boston Symphony Orchestra: Doriot Anthony, flute, Harold Gomberg, oboe, Roger Voisin, trumpet, Richard Burgin, violin; No. 3, in G — strings; No. 5, in D — with the following soloists: Lukas Foss, piano, Miss Anthony, flute, Mr. Burgin, violin; No. 6, in B-flat — strings. Charles Munch, conductor.

Saturday, July 10 — 8:30 p.m. — Music Shed, Boston Symphony Orchestra: Berlioz: The Damnation of Faust — with the Harvard Glee Club and the Radcliffe Chorale Society, directed by G. Wallace Woodworth, and soloists Eleanor Steber soprano (Marguerite), David Poleri, tenor (Faust), Martial Singher, baritone (Mephistopheles) and Donald Gramm, bass-baritone (Brander). Charles Munch, conductor.

Sunday, July 11 — 2:30 p.m. — Music Shed, Boston Symphony Orchestra: Beethoven: Overture to Leonore, No. 3; Piano Concerto No. 5 (Emperor) — with Claudio Arrau as soloist; Symphony No. 5. Pierre Monteux, conductor.

plant unfolding, done last winter at the artist's studio in Glen Head, L. I.; "School of Fish," a laminated work, 60 inches long, mounted on wooden base, created in 1953; and "Horses," a panel two feet by five feet, finished this year.

The first art exhibit at Tanglewood, commencing Saturday, July 3, will be of photographs of music and musicians, entitled "Music in the Berkshires," by Clemens Kalischer, Stockbridge Road, which was recently housed in Carnegie Hall, New York City.

Week commencing July 12, will feature an exhibit of sculpture by Miss Franc Epping, of Lenox, director of the Sculpture Workshop and the annual outdoor exhibit at the Lenox Library gardens. Ture Bengtz, head of the Bengtz School of Art at the Lenox School, will exhibit paintings the week commencing July 19. Additional sculpture and paintings of Homer Gunn will be on display the week of July 26. Miss Carol Clewworth, of Stockbridge, will show modern paintings the week beginning August 2. From August 9 to 15, paintings will be on view by Lawrence R. McCoy, vice-president of the Southern Art Center, Manchester, Vt.

LJ July 15

Nicole Henriot, young French pianist who is to be guest soloist at the Berkshire Festival on Saturday July 24.

Interesting Variety Offered In Third Festival Week

The third week of four Berkshire Festival concerts, at Tanglewood Lenox, Mass., comprises a program of three rarely-heard selections o Vivaldi, Stravinsky and Rossini b The Zimbler Sinfonietta on Wednesday evening (July 21) in th Theatre-Concert Hall; a program o Handel and Haydn, including Haydn *Mass* conducted by Hug Ross, performed by a chamber or chestra of members of the Bosto Symphony, with Music Directo Charles Munch on the podium, o Friday evening (July 23) in the Theatre-Concert Hall; a program o Prokofieff, Liszt, Richard Strauss and Elgar performed by the full 104-piece Boston Symphony Orchestra, with Jean Morel as guest conductor and Nicole Henriot as piano soloist, on Saturday evening (July 24), in the Music Shed; and the Boston Symphony Orchestra, Mr. Munch conducting, and William Primrose as viola soloist, in a program of Berlioz and Toch on Sunday afternoon (July 25), in the Music Shed.

The Zimbler Sinfonietta, founded by Josef Zimbler, 'cellist of the Boston Symphony Orchestra, and under his musical direction, consisting of 21 players, will perform for the first time at Tanglewood in the new and popular Wednesday evening Chamber Music series, and their selections, Vivaldi's *The Four Seasons*, Stravinsky's *Apollon Musagète* and Rossini's *Sonata for Violins, Cellos and Double Bass* are all new on Tanglewood programs. Another Tanglewood premiere during the week is the Hayden *"Nelson" Mass in D Minor, No. 3* (July 23), with soloists and the Festival Chorus from students of Department II (Choral) and Department IV (Opera) of the Berkshire Music Center assisting. The *Symphony No. 2* of Austrian-American composer Ernst Toch, guest teacher of composition this summer at Tanglewood, which Charles Munch introduced to the U. S. in Boston and New York with the Boston Symphony in the 1952-53 season, will also be performed for the first time at Tanglewood; it is dedicated to Albert Schweitzer. Nicole Henriot played last at Tanglewood in 1952, and William Primrose was an instructor in the chamber music department of the Berkshire Music Center in 1947.

The first of two Saturday afternoon organ recitals by E. Power Biggs will be given in the Music Shed at 3:00 p.m., July 24.

Evening concerts are at 8:30 p.m., the Sunday afternoon concert at 2:30 p.m. In the event of rain the Wednesday and Friday evening concerts will be moved to the Music Shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance, and Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday (July 24) at 10 a.m., for the nominal charge of $1.00, for the benefit of the Orchestra's Pension Fund.

The complete programs are:

Wednesday, July 21, 8:30 p.m. — Theatre-Concert Hall, Chamber Music: Vivaldi: *The Four Seasons*, for String Orchestra — violin solo, George Zazofsky; harpsichord, Fernando Valenti; Stravinsky: *Appollon Musagète*, Ballet in two scenes; Rossini: *Sonata for Violins, Cellos and Double Bass*. The Zimbler Sinfonietta, Josef Zimbler, Music Director (violins: George Zazofsky, Emil Kornsand, Vladimir Resnikoff, Harry Dickson, Norbert Lauga, Leonard Moss, Clarence Knudson, Manuel Zung, Herman Silberman, Stanley Benson; violas: Joseph de Pasquale, Jean Cauhape, Albert Bernard, Eugene Lehner; 'cellos: Samuel Mayes, Josef Zimbler, Martin Hoherman, Mischa Nieland, Karl Zeise; Bass: Henry Portnoi; Harpsichord, Fernando Valenti.)

Friday, July 23, 8:30 p.m. — Theatre-Concert Hall, Chamber Orchestra: Handel: *Concerto Grosso for String Orchestra, Op. 6, No. 4;* Haydn: *Symphony in G Major,* "Military," No. 100 — Charles Munch, conductor. Haydn: *Mass No. 3 in D Minor* ("Nelson") — Hugh Ross, conductor, with Festival Chorus and soloists.

Saturday, July 24, 8:30 p.m. — Music Shed, Boston Symphony Orchestra: Prokofieff: *Symphony No. 6, in E flat Minor, Op. 111;* Liszt: *Concerto for Pianoforte, in E flat Major, No. 1* — with Nicole Henriot as soloist; Strauss: *Don Juan,* Tone Poem, No. 20; Elgar: *Enigma* Variations, Op. 36. Jean Morel, conductor.

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Charles Munch, who will conduct the Boston Symphony Orchestra this coming weekend in the big shed at Tanglewood.

JULY 8

Sunday, July 25, 2:30 p.m. — Music Shed, Boston Symphony Orchestra: Berlioz: Overture to *Beatrice and Benedict*, Berlioz: *Harold in Italy*, Symphony with Viola Solo Op. 16 — with William Primrose as soloist; Toch: *Symphony No. 2, Op 73* — Charles Munch, conductor.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday, July 17, Debussy: Excerpts, *St. Sebastian*, Franck: *Les Djinns*, for Piano and Orchestra — with Vera Franceshci as soloist; Debussy: *La Mer*; Franck: *Symphony in D* ... Pierre Monteux, guest conductor. Sunday, July 18, Debussy: *Iberia*; Copland: *Piano Concerto* — with Leo Smit as soloist; Berlioz: *Fantastic Symphony* — Charles Munch, conductor.

TANGLEWOOD CONCERT
(July 9)
By Elise Becket

What greater offering could there be for the music lover than the opportunity to hear five of the six Brandenburg concerti of the great Bach, in one evening at Tanglewood, conducted by Charles Munch, and performed by a select group of the famed string section of the Boston orchestra, and several outstanding wind instrument players and soloists? Even after the tension of anticipation, at no point in the program was there a let-down; the performance transported one to a rarefied and exhilarating atmosphere.

The order of presentation was: the first concerto, the third, the second; after the intermission, the sixth, and lastly the fifth. During most of the evening the number of strings employed was larger than usual. In the second concerto the violinist was Richard Burgin; the flutist Doriot Anthony (a most personable young lady!); the oboe player Ralph Gomberg; and the trumpeter, Roger Voisin. As the trumpet in F used in Bach's day is now no longer made, there is a dearth of players trained in the difficult technique of such a highly pitched instrument. The substitution of a clarinet or saxophone is unsatisfactory as to color. For this occasion, however, a special trumpet was constructed, with which Mr. Voisin created thrilling effects. A piano was used at all times for the continuo and for the solo in the Sixth, although one wished for the timbre of the harpsichord.

The third concerto was happily left as Bach wrote it, without the addition of a slow movement. The Adagio measure under Munch's dramatic touch seemed thoroughly satisfying between the Allegro parts. In the sixth concerto a small, stellar group of violists, cellists, double bass players, and a pianist were the performers. In the fifth, the brilliant piano part was played by Lukas Foss; the violin again by Mr. Burgin, and the flute by Miss Anthony.

These three, unaccompanied in the Adagio, played with superb artistry, the violin was infinitely expressive, the flute ideally smooth. Mr. Foss' rendition of the cadenza in the first movement was electrical. The rhythm was a living force, and the masterful gradation of the crescendi and tremendous power of the climaxes kept one on the edge of one's seat. In the Adagio his phrasing was all that could be desired, but this reviewer would have preferred his taking advantage of the singing possibilities of the instrument, rather than treating it percussively.

The general impression of the concert was of having heard some of the world's greatest music in an unusually vitalised performance. One's emotional response might be best described in quoting Albert Schweitzer on the message of the concerti: "We really seem to see before us what the philosophy of the ages conceives as the fundamental mystery of things — that self-unfolding of the idea in which it creates its own opposite in order to overcome it, creates another, which again it overcomes, and so on until it finally returns to itself, having traversed the whole of existence."

TANGLEWOOD
By A. C. S.

The first chamber music concert of the Berkshire Festival, given Wednesday evening, was devoted to works of Beethoven. The Bel Arte Trio (Ruth Posselt, Joseph de Pasquale, and Martin Hoherman) opened the program with a sparkling performance of the *String Trio in G, Op. 9 No. 1.* Three piano sonatas, Op. 78, 110, and 57 ("Appassionata"), comprised the remainder of the program. Claudio Arrau, whose most persuasive interpretation was heard in the late opus, played them all with great depth of understanding, beauty of tone, and impeccable technique. A sizable audience was on hand despite rain and cool temperatures.

Charles Munch is an acknowledged conductor of the first rank, but certainly none can surpass him in the interpretation of the works of Hector Berlioz. This fact was emphasized in the first program making special observance of the sesquicentennial of the composer's birth. The reading given the complete *Dramatic Legend, Damnation of Faust* will long be remembered by those who had the privilege of hearing it Saturday evening.

From the opening bar to the final note, one could sense an inner spirit guiding Mr. Munch in his exploration of every facet of the work. Infinite gradations of color were drawn to our attention; the most personal emotional and psychological secrets were exposed. That the conductor conveyed his inspiration and dedication to those under his baton was obvious in their response. The soloists (Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm), the Radcliffe Choral Society, the Harvard Glee Club, and the Boston Symphony gave performances of such equally high quality that it would be presumptuous to attempt to appraise them. The audience did its best to express appreciation by prolonged applause and cheers.

The high musical standards set by the Berlioz concert were also characteristic of the Sunday afternoon performance of Beethoven's *Leonore Overture No. 3, Piano Concerto No. 5,* and the *Fifth Symphony* under the direction of Pierre Monteux. Claudio Arrau, who was soloist in the "Emperor" Concerto, again gave insight into the master's work with a truly exhilarating performance. The much heard symphony took a new lease on life in the hands of Monteux. The first movement seemed a bit breathless but the work as a whole had drive and proportion.

Northwest. July 8 LJ

WEEKLY EXHIBITS OF ART ON VIEW AT MUSIC FESTIVAL

A weekly exhibit of paintings, sculpture and photographs again will be a feature of the Berkshire Festival season, housed in the reception hall at Tanglewood, Lenox, Mass. and arranged through the courtesy of the Berkshire Museum, Pittsfield and its director, Stuart C. Henry.

Three large wooden sculptures in California redwood, by Homer Gunn, of West Stockbridge, Mass. will be on outdoor exhibition through the summer, in the formal gardens at Tanglewood and at the reception hall. They are 'Early Spring," a seven-foot study symbolizing a

SAN FRANCISCO, CALIF.
EXAMINER
JUL 25 1954

Grillers to Play Bloch Quartet

World premiere of Ernest Bloch's new Fourth String Quartet was billed by the Griller Quartet recently in London. The Grillers will play the American premiere this week at the Berkshire Festival, in Massachusetts.

LAKEVILLE JOURNAL
July 15, 1954

Tanglewood Announces The Fourth Week Of Festival

The fourth week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises a program of chamber music by the Griller String Quartet, including the first U. S. performance of Ernest Bloch's *Quartet No. 4*, on Wednesday evening (July 28) in the Theatre-Concert Hall; a program of Roussel, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Music Director Charles Munch on the podium, and Doriot Anthony as flute soloist, on Friday evening (July 30) in the Theatre-Concert Hall; Berlioz' dramatic symphony *Romeo and Juliet*, with Beatrice Krebs, contralto, John McCollum, tenor, Nicola Moscona, bass-baritone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, conducted by Charles Munch, on Saturday evening (July 31), in the Music Shed; and the Boston Symphony Orchestra, with Richard Burgin as guest conductor and Ruth Posselt as violin soloist, in a program of William Schuman, Vaughan Williams, Khatchaturian and Sibelius, on Sunday afternoon (August 1) in the Music Shed.

The complete programs are:

Wednesday, July 28, 8:30 p.m. — Theatre-Concert Hall, Chamber Music: Mozart: *Quartet in B flat ("Hunt")*, K. 458; Bloch: *Quartet No. 4* (United States premiere); Beethoven: *Quartet in G major, Op. 18, No. 2* — The Griller String Quartet (Sidney Griller, Jack O'Brien, violins; Philip Burton, viola; Colin Hampton, celo).

Friday, July 30, 8:30 p.m. — Theatre-Concert Hall, Chamber Orchestra: Roussel: *The Spider's Feast*; Ibert: *Flute Concerto* — with Doriot Anthony as soloist; Mozart: *Serenade for Eight Winds*, K. 388 — with Ralph Gomberg, Louis Speyer, oboes; Gino Cioffi, Manuel Valerio, clarinets; James Stagliano, Harry Shapiro, French horns; Sherman Walt, Ernst Panenka, bassoons; Mozart: *Paris Symphony*, K. 297.

Charles Munch, conductor.

Saturday, July 31, 8:30 p.m. — Music Shed, Boston Symphony Orchestra: Berlioz: *Romeo and Juliet*, dramatic symphony with Festival Chorus of Berkshire Music Center students, and soloists Beatrice Krebs, contralto; John McCollum, tneor; Nicola Moscona, bass-baritone.

Charles Munch, conductor.

Sunday, August 1, 2:30 p.m. — Music Shed, Boston Symphony Orchestra: Schuman: *American Festival Overture;* Vaughan Williams: *Fantasia on a Theme by Thomas Tallis;* Khatchaturian: *Violin Concerto* — with Ruth Posselt as soloist; Sibelius: *Symphony No. 2.*

Richard Burgin, conductor.

This weekend's Music Shed concerts by the Boston Symphony Orchestra are: Saturday, July 24: Prokofieff: *Symphony No. 6;* Liszt: *Piano Concerto in E flat* — with Nicole Henriot as soloist; Strauss: *Don Juan;* Elgar: *Enigma Variations* — Jean Morel, guest conductor; Sunday, July 25: Berlioz: *Overture to Beatrice and Benedick;* Berlioz: *Harold in Italy symphony* — with William Primrose as viola soloist; Toch: *Symphony No. 2* — Charles Munch, conductor.

GRACE NOTES

TANGLEWOOD
WEDNESDAY, JULY 14
By H. C. S.

The Albeneri Trio played a very enjoyable evening of Chamber Music on Wednesday, July 14 in the Theatre-Concert Hall at Tanglewood. The Hall was filled to capacity in spite of a threatening storm, and the rolling thunder over head did not seem to affect the mood and spirit of the performers or the audience.

Erich Kahn, pianist, Giorgio Ciompi, violinist, and Benar Heifetz, cellist, gave a splendid rendition of Brahms' *Trio in B Major, Op. 8.* The first movement, Allegro con brio, was dignified and lovely. The second movement, Allegro molto, was indeed a treat to hear. It moved along with sprightly rhythms and clever piano passages which were beautifully executed. The Adagio followed in a stately style with a singing melody, and the Allegro concluded the number in a fervent spirit.

The *Trio in D Minor* by Martinu was of quite a different period in music composition. The first movement contained many colorful modern chords, with interesting harmony throughout. The last movement was cleverly written with contrasting rhythms and beautifully performed.

The closing number was Beethoven's *Trio in B Flat Major, Opus 97* (Archduke) which made a well balanced program for everyone. The Scherzo, Allegro had fine clear cut rhythms and were well defined by each of the three instruments. The piano part was especially beautiful in the introduction to the third movement, with the two strings carrying on in a lovely singing tone.

(Continued on Page Eleven)

The concluding Allegro was bright and showy. The Trio played extremely well together here; the parts were woven together with real precision. All in all, the evening was a very satisfying one and the audience seemed to leave in a pleasant mood in spite of the down-pour of rain which confronted them as they left the Concert Hall.

TANGLEWOOD
FRIDAY, JULY 16
By A. C. S.

The Friday evening concert, which was devoted to music by J. S. Bach, began with the church cantata no. 93, *Wer nur den lieben Gott lasst walten,* conducted by Hugh Ross. While this is not the most musically nor emotionally rewarding of the Bach cantatas, the reading given by Mr. Ross seldom got below the printed score. There were, however, performances of individual merit.

David Lloyd, as tenor soloist, displayed a rich and well controlled voice, singing the aria, *Man halte nur ein wenig,* with understanding. The high point of the work came in the duet for soprano and alto, sung by Theresa Green and Beatrice Krebs. McHenry Boatwright, as bass soloist, and the Festival Chorus sang solidly and with excellent diction.

Charles Munch directed the second half of the program in which the first and fourth orchestral suites were heard. The latter, with its brilliant writing for trumpet, evoked such enthusiastic response from the audience that the final movement was encored.

TANGLEWOOD
SATURDAY, JULY 17
By A. H.

A cool evening and a nearly-full moon contributed extra attractions to the crowd which gathered at Tanglewood's big shed and its surrounding lawns last Saturday night.

Following the bow of Pierre Monteux, the Boston Symphony presented a well-balanced program of Debussy and Cesar Franck. Excerpts from Debussy's music for the first act of *Le Martyre de Saint-Sebastien* opened the program. The stately sweetness and archaic tranquility of this composition made the listener wonder why it is not more often performed. Cool, delicately contrived music, the *Saint-Sebastien* score served as an ideal opener for Tanglewood's usual indoor-outdoor audience which is always heavily loaded with picnickers and vacationists seeking relaxed entertainment. The Debussy piece acted like a stroking hand; soothing, lulling and restraining.

Les Djinns, Franck's rich and colorful symphonic poem for piano and orchestra, featured Vera Franceschi as soloist. Young, attractive and gifted, this twenty-six year old pianist played with extraordinary sensitivity and feeling. Her skill went far beyond technical virtuosity and Franck's exquisite score was given a warm and deeply understanding rendition. Numerous recalls testified to the audience's appreciation.

Mr. Monteux' interpretation of Debussy's *La Mer* left something to be desired, this reviewer felt. Somehow the surging swell of the sea was lacking; the flashing, glinting surfaces, the bright spray were musically pictured, but the passages portraying the sea's relentless strength and surging power lacked character and conviction.

The finest offering of the evening was Franck's *Symphony in D minor.* Here the listener was assured that conductor and composer were of one mind. Music and musicians were united in a mystical marriage to produce a compelling and irresistible spell under which the audience sat enthralled through the last lingering resonances . . . before concluding the evening with a rolling thunder of applause and bravos.

TANGLEWOOD
SUNDAY, JULY 18
By A. C. S.

The Boston Symphony presented something of a novelty on its Sunday afternoon program, the *Concerto for Piano and Orchestra* by Aaron Copland with Leo Smit as soloist. This work, originally written at the suggestion of the late Serge Koussevitzky and first played under him in 1927, is in two movements. The first is lush, both in material and treatment. The second, which follows without interruption, is jagged and jazzy, punctuated by child-like dissonances and animal-like roars. All concerned gave a sizzling performance, although the solo instrument was often obscured by the immensity of the orchestration. We can be grateful that the *Concerto,* youthful and buoyant as it is, does not stand as the only testimony to the musical worth of its creator.

Charles Munch opened the program with Debussy's *Iberia* and chose the *Fantastic Symphony* to represent Hector Berlioz. The reading given this work, filled with violent emotions and macabre thoughts, was truly vivid, the lengthiness of the composition forgotten in a dynamic performance.

TANGLEWOOD — JULY 21
By P. R. M. and E. v B. H.

The Zimbler Sinfonietta, composed of twenty-one members of the Boston Symphony Orchestra, is an outgrowth of the String Quartet formed in 1945 by Joseph Zimbler, cellist, with this organization, to "commission and perform new and seldom heard works written for chamber orchestra." Their first concert in the Theater-Concert Hall at Tanglewood on July 21 fulfilled its secondary purpose by giving premiere performances to Vivaldi's *Four Seasons,* Stravinsky's *Apollon Musagete* and the Rossini *Sonata for Violins, Cellos and Double Bass."*

The Vivaldi *Concerti delle Stagioni,* starring Fernando Valenti at the harpsichord and George Zazofsky, doubling as first violinist and concertmaster, was elucidated by program notes paraphrased by Margaret Fiske.

Emerson's observation that "Evil is often a former good viewed from a higher level" — i.e. that perfection, today, yields to a higher level of perfection tomorrow — may well be a reminder to music reviewers that adjectives be reserved for such an ascending scale. That superlatives were in order to describe the Vivaldi performance, the audience attested with thunderous applause.

The *concerti* was divided into four parts, representing the seasons, each broken into several tempi. Every mood and experience seemed to find expression in this work; each movement opened new vistas in living music. In the Largo of the Spring section the lovely sounds flowing from Zazowsky's violin were like a silken thread — so fine, so tender.

Fernando Valenti's opportunity with the harpsichord came later with a series of single notes of ascending and descending scales followed by staccato notes on strings, increasing in volume. A solo by the lone bass fiddle was one with many humorous passages. In its gayety and grace it reminded this listener with pleasure of the dancing pink elephants in Walt Disney's "Fantasia."

In Rossini's Sonata which closed the program, each section leader found opportunity to show that he was a soloist of the first order able, also, to direct and control a group of strings as part of a perfect whole.

To fulfill its primary purpose, the Sinfonietta has commissioned several modern composers, such as Irving Fine, Gardner Read and Allen Shulman to write for their bowing. The latter's work for viola, strings and harp will be heard at the Sinfonietta's first New York performance in the Town Hall in November.

July 29

TANGLEWOOD
FRIDAY, JULY 23
By A. C. S.

The *Concerto Grosso for String Orchestra, Op. 6, No. 4,* by Handel, opened this evening's program in the Theater-Concert Hall. It was followed by the *G Major Symphony* ("Military") by Haydn, properly resplendent with cymbal and triangle.

The most rewarding work of the concert was the seldom heard Haydn *Mass in D Minor.* While this Mass is often referred to by the name "Imperial," or "Coronation," is is also known as the "Nelson" Mass, having been written at the time of, and perhaps partially inspired by, Lord Nelson's victory in the Battle of the Nile. It is an unusual piece in several respects. It is jubilant and affirmative throughout despite the minor tonality and the textual implications of the "Et incarnatus," "Agnus Dei," and "Dona nobis pacem." Although four solo voices are called for in addition to the chorus, these, with the exception of the one rather longer bass solo, are used more in the fashion of solo instruments in a *concerto grosso:* breaking into and interweaving with the choral parts.

Naomi Farr sang the difficult soprano solos brilliantly. Beatrice Krebs, appearing for the second week in succession, had more opportunity here to display a lovely warm contralto. Thomas Stewart, bass, and Marvin Worden, tenor, were equally fine.

Top honors, however, must go to the conductor, Hugh Ross. His well-trained chorus sang with vitality, good tone, and excellent diction. His authority over the musical forces, choral and orchestral, never wavered; his pacing of the work was ever exhilarating. His dedicated pursuit of the musical and spiritual core of the Mass was excitingly revealed in a performance that a large and appreciative audience was privileged to hear.

TANGLEWOOD
SATURDAY, JULY 24
By A. H.

With dynamic fluency, Jean Morel conducted a vivid and varied concert at the big shed in Tanglewood last Saturday evening. The program opened with the complex and exciting *Sixth Symphony in E Flat Minor* by Prokofieff. The symphony was briefly interrupted between movements to allow outdoor picnickers to seek shelter in the shed from the onslaughts of recurrent thunder storms. Although this prolonged pause somewhat broke the continuity of the composition, the haunting quality of the Largo and the mounting drama of the final movement brought forth spontaneous and fervid applause.

The Prokofieff was followed by the delicate, melodic filagree of List's *Concerto for Pianoforte in E-Flat Major.* The fine performance of the orchestra was brilliantly supplemented by the solo work of the lovely young Nicole Henriot, whose exquisite understanding of the score and delicate shading of tone brought the entire audience to her feet. She was recalled countless times and the great shed rang with "bravos."

Following the intermission the magnificent *Don Juan* by Strauss was given a splendid performance and the program closed with Sir Edward Elgar's musical tribute to his circle of friends. This work, episodic and only loosely connected by any thematic unity, nevertheless charmed the audience by its originality of conception and its variety of musical mood.

TANGLEWOOD
SUNDAY, JULY 25
By A. C. S.

The Sunday concert opened with one of the lesser works of Berlioz: the *Overture to Beatric and Benedict.* The two musical themes of the overture are taken from the opera, the libretto of which, written by the composer himself, is based on Shakespeare's "Much Ado About Nothing." It served, this afternoon, as a delightful prelude to the larger, and more rewarding, *Harold in Italy Symphony,* a musical autobiography of Berlioz' sojourn in that country. The colorful orchestral effects were highlighted by the superb reading we have come to expect from Charles Munch. The solo viola part, representing the wandering hero, was sympathetically played by William Primrose. His warmth of tone and keen understanding of this work which he has virtually made his own, were most effectively expressed in the second movement of the symphony, the "March of the Pilgrims Singing their Evening Hymn."

A relatively new composition, written in 1951, comprised the second half of the program. This was the *Symphony No. 2* by Ernst Toch. Dedicated to Albert Schweitzer and gathering inspiration from the Biblical account of Job's struggle with the angel, the piece is a profound and dynamic expression of ideals and emotions. At times bombastic with cutting brasses, now hesitant and skittish with flying arpeggios and figuration (with wonderful undercurrent in the pedal tympany), now reminiscent with pseudo-Wagnerian passages, and finally vehemently affirmative, it is an almost embarrassingly personal declaration. Mr. Munch gave an impressive presentation of this dramatic symphony which, despite its provocative nature, elicited enthusiastic applause for both composer and conductor.

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NEWARK, N. J.
NEWS
JUL 25 1954

At Tanglewood

LENOX, Mass. — The fourth week of Berkshire Festival concerts at Tanglewood starts Wednesday, with a program of chamber music by the Griller String Quartet, including the first United States performance of Ernest Bloch's Quartet No. 4, in the Theater-Concert Hall. A program of Roussel, Ibert and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, with Charles Munch on the podium and Doriot Anthony as flute soloist will be presented Friday evening. Berlioz's dramatic symphony, "Romeo and Juliet," with Beatrice Krebs, contralto; John McCollum tenor; Nicola Moscona bass-barytone, and the Festival Chorus of students of the Berkshire Music Center with the full 104-piece Boston Symphony Orchestra, conducted by Charles Munch, will be performed Saturday evening.

NEW BEDFORD, MASS.
STANDARD-TIMES
JUL 4 - 1954

Berkshire Music Festival Begins Next Wednesday

Special to The Standard-Times

LENOX, July 3—The 17th Berkshire Festival since concerts were inaugurated in the hills of Western Massachusetts in 1934 and the 15th since the Boston Symphony Orchestra first participated, will commence six weeks of 24 concerts next Wednesday night at 8:30 p. m. in the Theater-Concert Hall at Tanglewood, Lenox. It will be an all-Beethoven program of chamber music, featuring Claudio Arra, pianist, and the Bel Arte string Trio. On Friday also at 8:30 p. m. in the Theater-Concert Hall, Charles Munch, music director of the Boston Symphony Orchestra will conduct a chamber orchestra of Boston Symphony players in an all-Bach program, with Lukas Foss as piano soloist.

For the first time in Berkshire Festival history, Saturday night and Sunday afternoon concerts will be given commencing next Saturday at 8:30 p. m. and July 11 at 2:30 p. m. in the Music Shed. Mr. Munch will lead the full 104-piece Boston Symphony Orchestra on Saturday in the first Tanglewood presentation of Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club and Radcliffe Choral Society directed by G. Wallace Woodworth participating, and soloists Eleanor Steber, David Poleri, Martial Singher and Donald Gramm (Brander). On July 11, guest conductor Pierre Monteux will conduct the full Boston Symphony in an all-Beethoven program, with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr. Arrau's first appearance with the orchestra which was then under the baton of Mr. Monteux.

Since 1938 when the 6,000-seat Music Shed was erected on the Tanglewood estate where Nathaniel Hawthorne was a guest a century ago, open on three sides so the music might spill out to the thousands who listen to it on the grass under the stars, the Berkshire Fesival has attracted increasingly large crowds from all over Eastern U. S. and Canada until last Summer all attendance records were broken, with an average of 10,200 at each shed concert.

To accommodate its growing crowds of music lovers, the 1954 Berkshire Festival has been increased in scope within its six week framework: Twelve She concerts instead of last year nine, on Saturday nights and Su day afternoons; the popular Bac Mozart concerts which last Sum mer were concentrated in th festival's first three weekends th year are to be held each Frida night and a new series has bee inaugurated of six Wednesda night chamber music programs, total of 24 concerts in all. On nex Saturday morning at 10 a. m. th Boston Symphony will hold th first of six weekly open rehears als, for the benefit of the orches tra's pension fund, to which th public is invited for the nomina admission of $1.

CHARLES MUNCH

The Berkshire Music Center the Summer school of musi maintained by the Boston Sym phony Orchestra in connectio with the festival, opens its 12t session, a six-week course of musi studies for advanced students an professionals, at Tanglewood, thi afternoon.

The first school performance will be given next Thursday, a 8:30 p. m. in the Music Shed, whe for the first time the symphony orchestra of 100 students in De partment 1 will play together The first of six weekly chambe music concerts will be given by students of Department I in the Chamber Music Hall July 11 at 1 a. m.

NEWARK, N. J.
NEWS
JUL 19 1954

Berkshire Festival

The third week of four Berkshire Festival concerts at Tanglewood, Lenox, Mass., comprises a program of three rarely-heard selections of Vivaldi, Stravinsky and Rossini by the Zimbler Sinfonietta on Wednesday evening, a program of Handel and Haydn including a Haydn Mass conducted by Hugh Ross performed by a chamber orchestra of members of the Boston Symphony Orchestra with Charles Munch on the podium on Friday evening; a program of Prokofieff, Liszt, Richard Strauss and Elgar performed by the Boston Symphony Orchestra with Jean Morel at guest conductor and Nicole Henriot as piano soloist on Saturday evening, and the orchestra, Mr. Munch conducting and William Primrose as viola soloist, in a program of Berlioz and Toch on Sunday.

POUGHKEEPSIE, N. Y.
NEW YORKER
JUL 17 1954

Monteux to Conduct Tanglewood Concert

Pierre Monteux will be the guest conductor for the second weekend of Music Shed concerts at the Berkshire Festival, Tanglewood, Lenox, Mass., 8:30 o'clock tonight in the Music Shed. He will lead the full 104-piece Boston Symphony orchestra, with Vera Francrschi as piano soloist.

Tomorrow afternoon at 2:30 o'clock Music Director Charles Munch will conduct the orchestra when pianist Leo Smit will be the soloist. Mr. Monteux program will include two Debussy works: excerpts from "St. Sebastian" and "La Mer," and two by Franck: "Les Djinns" for piano and orchestra, and Symphony in D Minor. Mr. Munch has chosen the Debussy "Iberia," Aaron Copland's Piano Concerto and Berlioz' "Fantastic Symphony" for the Sunday matinee.

This weekend's soloists are making their first Tanglewood appearances.

SPRINGFIELD, MASS.
REPUBLICAN
JUL 25 1954

The Boston Symphony

A non-musical friend expressed sincere confusion the other day when he went to Boston and found the Boston Symphony performing in the Hatch Memorial Shell beside the Charles River in the morning.

"I thought they were all at Tanglewood at the other end of the state," he declared.

It is not sleight of hand. There are not two of the famous symphony orchestras. It is in both places every week, this season.

Best of all, apparently the commuting is making everyone quite happy. There was a very simple reason for it. It seems that the orchestra makes a good deal of money in Tanglewood. On the other hand, the Esplanade concerts beside the Charles River have been free of charge, although the hat is passed. The Esplanade concerts have been losing money for some time.

We are certainly in favor of the principle of bringing top-flight music to everyone, especially those who cannot afford the price of a seat at Boston's Symphony Hall, or those who can afford it, but can't plan far enough ahead to be able to buy the seats which are sold out well in advance.

The whole arrangement seems to make the Boston Symphony Orchestra that which it is in the minds of many Massachusetts individuals, the "Massachusetts Symphony Orchestra." That is an excellent idea, something for Bay Staters to speak about when they are confronted with the boasting of Texans or Californians.

The arrangement seems a truly excellent one, except for one thing. Could they work a stop in Springfield into the commuting?

SPRINGFIELD, ILL.
ILL. STATE JOURNAL
JUL 26 1954

Vacation And The Arts.

The vacationer who likes to mix a little bit of the arts in his travels has a wide range of selections to choose from this summer, both in this country and abroad.

Here in our own area, of course, are the Springfield and St. Louis municipal operas, the Abraham Lincoln plays and the outdoor symphonies at Chicago. In the East are the famous Tanglewood festival in New Jersey, with music by the Boston Symphony orchestra, which runs from July 7 to Aug. 18; the Newport music festival in August; the Guggenheim Memorial concerts and the Stadium concerts in New York City; the special summer music programs at Aspen, Colo., and Ogden, Utah, and four historical plays in the Southeast, "The Lost Colony," at Manteo, North Carolina; "The Common Glory" at Williamsburg, Va.; "Horn in the West" in the Blue Ridge Mountains of North Carolina, and "Unto These Hills" in the Smoky Mountains of North Carolina.

Abroad, are these major music festivals: Salzburg, July 25 to Aug. 30; Bayreuth, July 22 to Aug. 22; Glyndbourne, June 10 to last of July. Other European centers where special music activities are scheduled are Aix-en-Provence and Prades, in France; several cities in Holland; Aldeburgh in England and Llangollen in Wales; Venice, Vienna, Berlin and Stockholm.

With today's quick and inexpensive transportation facilities, it is possible for many Americans, those who have the desire and the time, to see and hear these musical and theatrical events. We're not trying to persuade the confirmed fisherman to give up his rod and reel nor the excursionist to give up his ship for a flight into the ecstasies of the arts. Maybe they wouldn't enjoy it at all. But for those who do like good music and plays, the opportunities are varied and many.

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Millbrook July 22
Round table

Choral Director

Hugh Ross again in the summer of 1954 heads the choral music department of the Berkshire Music Center, the summer school of music operated by the Boston Symphony Orchestra in connection with its annual Berkshire Festival at Tanglewood, Lenox, Mass. With the assistance of James Aliferis and Lorna Cooke DeVarn, Mr. Ross guides music students in choral conducting, small choir singing, and the Festival chorus which this summer participates in Berkshire Festival concerts on July 31 (Berlioz' "Romeo and Juliet" dramatic symphony), August 6 (Mozart's "Idomeneo" excerpts), August 7 (Berlioz' "Te Deum'), August 15 (Berlioz' "Requiem"). Mr. Ross will also conduct Haydn's "Nelson" Mass on Friday evening, July 23rd.

Three One-Act Operas At Tanglewood Tuesday

Three rarely-heard one-act operas, two of them Tanglewood premieres, by Vecchi, Hindemith and Toch will be performed by students of Department IV (Opera) of the Berkshire Music Center, for a single performance at Tanglewood, Lenox, Mass., on Tuesday (July 27) at 8:30 p.m. in the Theatre-Concert Hall. The performance is open to those who support the summer school of music of the Boston Symphony Orchestra by joining the Society of Friends of the Berkshire Music Center. All seats are reserved.

Orazio Vecchi's "L'Amfiparnaso," a madrigal opera composed in 1954, a five-part unaccompanied choral setting, will have its first staged performance in the U. S.

"There and Back" (Hin und Zuruck), a musical sketch, Op. 45A, by Paul Hindemith, was performed first in Baden-Baden, Germany, in 1927, in Philadelphia in 1928, at Tanglewood in 1940 when the composer was guest teacher of composition at the Berkshire Music Center.

"The Princess and the Pea" (Die Prinzessin auf der Erbse), a musical fairy tale by Ernst Toch, guest teacher of composition this summer at the Berkshire Music Center, is based on a Hans Christian Anderson tale, book by Benno Elkan, English version by Marion Farquhar.

WORCESTER, MASS.
TELEGRAM
JUL 25 1954

To Record Tanglewood Concerts

WGBH-FM has concluded arrangements to tape-record all of the major concerts of the Boston Symphony Orchestra at Tanglewood and present them in delayed broadcast during the Summer months.

Many student concerts, lectures and forums to be given during the six weeks of the Berkshire Music Center Summer school of music will be recorded by WGBH for broadcast during the Fall and Winter.

Jordan M. Whitelaw, WGBH music manager, with James Montgomery of the engineering staff will record the 18 Boston Symphony Orchestra concerts.

Six are Friday evening concerts in the Theater and 12 are Saturday and Sunday concerts in the Shed—for broadcast before the opening of the Symphony's Fall season.

Three concerts of the Boston Symphony Orchestra at Tanglewood will be broadcast during the month of July. The first of these concerts was heard over WGBH last night.

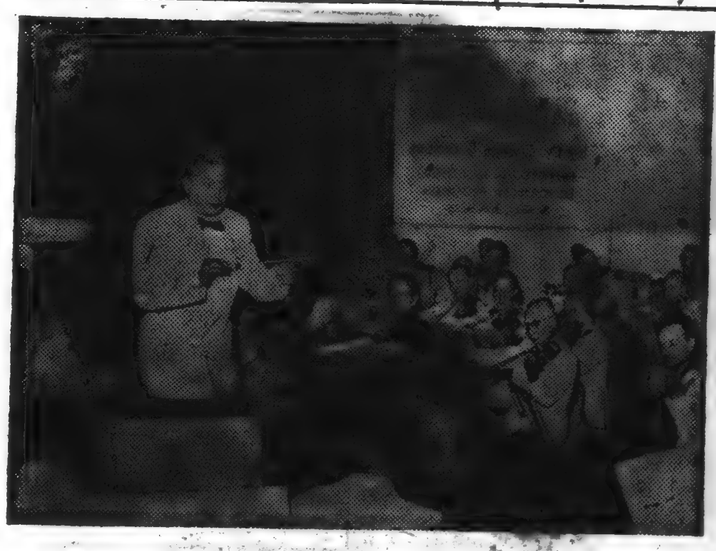
On Monday and Tuesday evenings, August 2 and 3, the opera department of the Berkshire Music Center will give the New England premiere, and the first Tanglewood performances, of Aaron Copland's full-length opera on an American theme, "The Tender Land," newly revised by the composer who has been Assistant Director of the summer school of music of the Boston Symphony Orchestra since its founding under the direction of the late Serge Koussevitzky in 1940.

Frederic Cohen, head of the opera department this summer, had planned a production for Tanglewood this year before the opera was given its premiere by the New York City Opera Company, at City Center, New York, on April 1 (1954), and Mr. Cohen's production will be an entirely different one from that given in New York, in line with the composer's original intention that his opera be produced by colleges, workshops and opera groups. Mr. Copland has made revisions, so that at Tanglewood the opera is now in three acts, has three added scenes, and its period is now the spring of 1910.

"The Tender Land" was written on a commission from the League of Composers, from a grant by Richard Rodgers and Oscar Hammerstein II. It is set to a libretto by Horace Everett, young California poet and painter, inspired by a photograph by Walker Evans in a book about Southern tenant farmers in the 1930's, "Let Us Now Praise Famous Men," by James Agee. It tells the story of Laurie, the elder of two daughters of a farmer's wife, and her decision on the eve of her graduation to work out her own life beyond the horizon of the farm.

Ticket information will be furnished by the Friends office, Tanglewood, Lenox, Massachusetts. The telephone is Lenox 600.

MILLBROOK ROUND TABLE July 22, 1954



Berkshire Festival Director

Charles Munch, music director for the past five years of the Boston Symphony Orchestra, who is directing its Berkshire Festival at Tanglewood, Lenox, Mass., in its 17th season, the 15th in which the orchestra has participated, July 5 through August 15.

Mr. Munch is also director of the Berkshire Music Center, the summer school of music operated by the orchestra in connection with the Berkshire Festival.

Millbrook Roundtable July 29

Tanglewood on Parade--Arthur Fiedler, Brenda Lewis and Thos. Schippers

Annual Benefit August 13th

Tanglewood will be on Parade Friday, August 13. The annual benefit for the Berkshire Music Center, which attracted 8,500 persons last summer, is in aid of the Boston Symphony Orchestra's summer school of music, now in its 12th season in conjunction with the six-week Berkshire Festival. Festivities, from 6:00 p.m. to 11:00 p.m., include demonstrations by every department of the school, a lawn supper, a gala evening concert, followed by drawing of door prizes and dancing on the lawn.

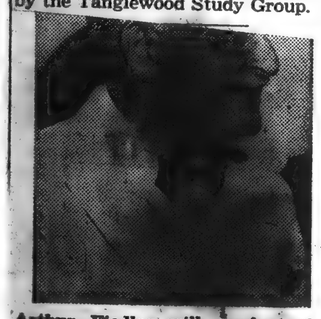
For the first time in the great Tanglewood Music Shed, The Boston Pops Orchestra will perform, with Arthur Fiedler, celebrating his 25th year as its conductor, on the podium. Through its annual seasons in Symphony Hall and at the Esplanade concerts on the Charles River mall in Boston, its extensive tours, and the mediums of recordings, radio and television, probably more people have heard the Pops and Arthur Fiedler than any other orchestra or conductor in history.

The first half of the concert program will feature Thomas Schippers, a distinguished young alumnus of the Berkshire Music enter, conducting the Boston Symphony Orchestra in a program of Bizet and Richard Strauss. Still in his early twenties, Mr. Schippers won national acclaim when, at the age of nineteen, he made his debut on the podium with Gian-Carlo Menotti's opera, "The Consul." Since then he has conducted classical and contemporary operas with equal distinction during several seasons with the New York City Opera Company, including the world premiere on April 1 last of Aaron Copland's "The Tender Land," which will have its New England premiere by Tanglewood's opera department on August 2 and 3. Mr. Schippers has also conducted the Philadelphia, NBC and Lewisohn Stadium orchestras.

Soloist on Mr. Schipper's half of "Tanglewood on Parade" concert will be Brenda Lewis, celebrated young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome."

Miss Lewis made her debut with the Metropolitan Opera two years ago as Musetta in "La Boheme," and did a coast-to-coast tour with the Met's production of Johann Strauss' "Die Fledermaus." She created the role of Birdie in the original Broadway production of Marc Blitzstein's opera "Regina," sang the title role in the New York City Opera Company's revival last year. On Broadway she has starred in "The Merry Widow," "The Gypsy Baron" and last season in the musical comedy, "The Girl in Pink Tights."

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office, and may be reserved by telephone to Lenox (Mass.) 600. A special added attraction for purchasers of box seats, a $5.00 and front sections (reserved) of the great Music Shed, at $4.00 and $3.00, is a performance of opera at 4:00 p.m. in the formal gardens. General admission tickets, on sale at $2.50, will entitle the holders to seats in the Shed's rear sections. All ticket holders are invited to attend demonstrations, at 6:00 p.m., by the Berkshire Music Center's symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.



Arthur Fiedler will conduct the first appearance of The Boston Pops Orchestra in the Music Shed at Tanglewood, Lenox, Mass., at the gala Tanglewood on Parade—the annual benefit for the Berkshire Music Center—Friday, August 13, at 8:30 p.m. Mr. Fiedler and the Pops will share a concert by the Boston Symphony Orchestra conducted by Thomas Schippers, with Brenda Lewis as soprano soloist.

This Week At TANGLEWOOD July 30

Ravena News-Herald

DORIOT ANTONY, flautist, the first woman ever to hold a major desk with the Boston Symphony Orchestra, is the soloist in Ibert's Flute Concerto, which will be performed by the Orchestra with Charles Munch conducting, in the Friday evening concert, July 30 (8:30 p. m.), the fourth in the series of chamber orchestra concerts in the Theatre-Concert Hall at Tanglewood.

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Opera in 3 acts
"The Tender Land" - Copland

NEW YORK, N. Y.
HERALD TRIBUNE
AUG 1 - 1954

Mozart, Late French Music Presented at Tanglewood

By Jay C. Rosenfeld

LENOX, Mass., July 31.—Charles Munch, conductor of the Boston Symphony Orchestra, and Richard Burgin, concertmaster and associate conductor, shared the rehearsal in the Shed at Tanglewood this morning. Mr. Burgin will be taking his first turn as conductor of a major concert at Tanglewood tomorrow afternoon and he devoted his share of the rehearsal to the Khatchaturian Concerto which his wife, violinist Ruth Posselt, will play on that program. Munch used his part of the morning to run through a few sections of Berlioz' "Romeo and Juliet" which will be given in its entirety this evening.

Last night the largest audience this year to attend a Friday evening program of the so-called Bach-Mozart series heard Mr. Munch lead a small ensemble in a program of Mozart and late French music.

Doriot Antony, the orchestra's first flutist, was the soloist in Ibert's Concerto for Flute and Orchestra. Her charmingly modest manner did not lessen the tremendously favorable impression she made on her audience with a superb rendition of the solo. In the final movement, a cadenza, recitativo and badinerle were played with remarkable artistry. Throughout her tone had depth and substance and she controlled it with musicianship as well as technical proficiency.

Mr. Munch lead the orchestra in the Mozart "Paris" Symphony with vivacity, verve and, in the slow movement, remarkable grace. He also conducted eight solo wind players in a wonderfully sonorous but other wise too cautious performance of Mozart's C Minor serenade for oboes, clarinets, bassoons and horns.

Another member of the orchestra's flute section was beckoned by Mr. Munch to stand after Rousell's "Festin de l'Araignee." James Pappoutsakis was outstanding in a dazzling performance marked by delicacy and tonal transparency. The weather made the lawns adjacent to the Theatre-Concert Hall extremely pleasant and there were more listeners outside the hall than in the packed auditorium.

MILLBROOK ROUND TABLE
aug 5, 1954

Arthur Fiedler and Boston Pops Orchestra At Tanglewood Aug. 13

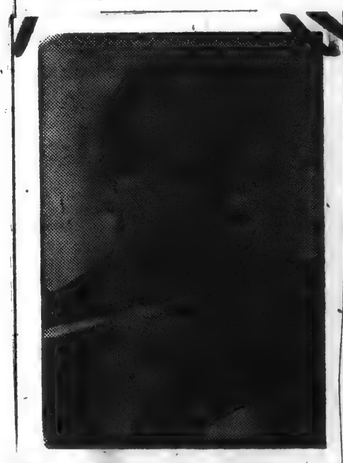
Arthur Fiedler, bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed on Friday, August 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center, announces a program of popular symphonic music.

John Phillip Sousa's "Stars and Stripes Forever" March will open the Pops section of the Music Shed concert after intermission. A suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne," will follow, then Maurice Ravel's popular "Bolero."

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement by Hayman of the well-known television commercials, called "TViana;" and the Merrick-Bennett "Look Sharp-Be Sharp" Gilette razor theme of radio and TV. It is expected that there will be encores of the type that have endeared audiences for 70 years to the Boston Pops.

Tanglewood on Parade's concert starts at 8:15 p.m. with Thomas Schippers, former student of the Berkshire Music Center, conducting the Boston Symphony Orchestra in Bizet's Symphony in C, followed by the final scene from the Richard Strauss opera, "Salome," with Broadway and Metropolitan Opera star Brenda Lewis as soprano soloist.

Simultaneous demonstrations of the student symphony orchestra, student chamber music, and student opera will go on respectively in the Music Shed, Chamber Music Hall, and Theatre-Concert Hall on Tanglewood's big day, commencing at 6:00 p.m. A special attraction for holders of box seats and tickets in the reserved sections of the Music Shed is a program of outdoor opera in the formal gardens, at 4:00 p.m.



Zino Francescatti, violinist, accompanied by Artur Balsam at the piano, will play the last of the Berkshire Festival series of six chamber music concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., when he plays Brahms' sonates in A major and D minor, and Bach's Suite in C, on Wednesday, August 11 at 8:30 p.m.

MILLBROOK

Thos. Schippers to Conduct Symphony

Annual "Tanglewood on Parade" August 13th

Thomas Schippers, who conducts the Boston Symphony Orchestra in the first half of the gala evening concert at the Berkshire Music Center's annual "Tanglewood on Parade," Friday, August 13 (8:15, Music Shed) is a "musical revelation in himself," said the Paris press and London agreed that "Thomas Schippers was a born conductor" when the twenty-three-year-old American made his first European tour in 1951.

For his conducting debut with the Boston Symphony Orchestra, Mr. Schippers conducts Bizet's Symphony in C major and the final scene from Richard Strauss' opera "Salome," with Brenda Lewis of the Metropolitan Opera and the Broadway stage as soloist; in the concert's second half Arthur Fiedler leads The Boston Pops Orchestra for the first time in Tanglewood's Music Shed.

Making his debut in his native Kalamazoo, Michigan, at the age of six, Mr. Schippers was official organist at St. Luke's Church when he was eleven, and at the First Reformed Church at the age of fourteen. After concertizing in other mid-western cities as pianist and organist he enrolled at the Curtis Institute of Music in Philadelphia and New York's Juilliard School of Music.

Mr. Schippers—at seventeen—was chosen by Eugene Ormandy as one of the five finalists in a conductor's contest to direct the Philadelphia Orchestra in the Academy of Music. The same season he conducted New York's Lemonade Opera Company in the first United States production of Haydn's "Man in the Moon," as well as Kurt Weill's "Down in the Valley," and Mendelssohn's "The Stranger."

After studying at the Berkshire Music Center in 1948 Mr. Schippers was chosen by Gian-Carlo Menotti to conduct his opera "The Consul," which ran for four months on Broadway before Mr. Schippers went to Europe to conduct it there.

Upon returning to America, Mr. Schippers was appointed a resident conductor of the New York City Opera Company at City Center, becoming the youngest conductor on the staff of any major opera company. At City Center he has conducted standard operatic works like "Carmen" and "La Boheme," modern scores such as "L'Heure Espagnole" of Ravel and the world premiere of Aaron Copland's "The Tender Land" on April 1, 1954.

Active in television, Schippers conducted the TV premiere of Menotti's "Amahl and the Night Visitors" on Christmas Eve in 1952, and has filled engagements as guest conductor with the Philadelphia Orchestra, the N.B.C. Symphony and at New York's Lewisohn Stadium.

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Millbrook Roundtable July 29

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aug 5, 1954
MILLBROOK ROUND TABLE

Arthur Fiedler and Boston Pops Orchestra At Tanglewood Aug. 13

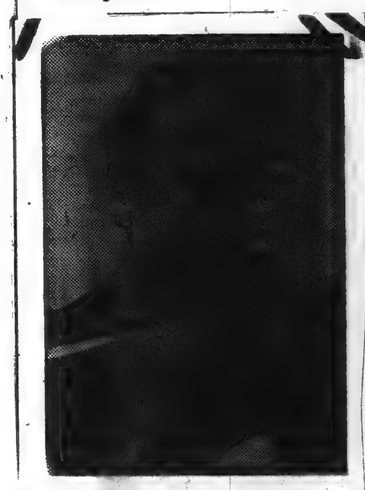
Arthur Fiedler, bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed on Friday, August 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center, announces a program of popular symphonic music.

John Phillip Sousa's "Stars and Stripes Forever" March will open the Pops section of the Music Shed concert after intermission. A suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne," will follow, then Maurice Ravel's popular "Bolero."

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement by Hayman of the well-known television commercials, called "TViana;" and the Merrick-Bennett "Look Sharp-Be Sharp" Gilette razor theme of radio and TV. It is expected that there will be encores of the type that have endeared audiences for 70 years to the Boston Pops.

Tanglewood on Parade's concert starts at 8:15 p.m. with Thomas Schippers, former student of the Berkshire Music Center, conducting the Boston Symphony Orchestra in Bizet's Symphony in C, followed by the final scene from the Richard Strauss opera, "Salome," with Broadway and Metropolitan Opera star Brenda Lewis as soprano soloist.

Simultaneous demonstrations of the student symphony orchestra, student chamber music, and student opera will go on respectively in the Music Shed, Chamber Music Hall, and Theatre-Concert Hall on Tanglewood's big day, commencing at 6:00 p.m. A special attraction for holders of box seats and tickets in the reserved sections of the Music Shed is a program of outdoor opera in the formal gardens, at 4:00 p.m.



Zino Francescatti, violinist, accompanied by Artur Balsam at the piano, will play the last of the Berkshire Festival series of six chamber music concerts in the Theatre-Concert Hall at Tanglewood, Lenox, Mass., when he plays Brahms' sonates in A major and D minor, and Bach's Suite in C, on Wednesday, August 11 at 8:30 p.m.

MILLBRO...

Thos. Schippers to Conduct Symphony

Annual "Tanglewood on Parade" August 13th

Thomas Schippers, who conducts the Boston Symphony Orchestra in the first half of the gala evening concert at the Berkshire Music Center's annual "Tanglewood on Parade," Friday, August 13 (8:15, Music Shed) is a "musical revelation in himself," said the Paris press and London agreed that "Thomas Schippers was a born conductor" when the twenty-three-year-old American made his first European tour in 1951.

For his conducting debut with the Boston Symphony Orchestra, Mr. Schippers conducts Bizet's Symphony in C major and the final scene from Richard Strauss' opera "Salome," with Brenda Lewis of the Metropolitan Opera and the Broadway stage as soloist; in the concert's second half Arthur Fiedler leads The Boston Pops Orchestra for the first time in Tanglewood's Music Shed.

Making his debut in his native Kalamazoo, Michigan, at the age of six, Mr. Schippers was official organist at St. Luke's Church when he was eleven, and at the First Reformed Church at the age of fourteen. After concertizing in other mid-western cities as pianist and organist he enrolled at the Curtis Institute of Music in Philadelphia and New York's Juilliard School of Music.

Mr. Schippers—at seventeen—was chosen by Eugene Ormandy as one of the five finalists in a conductor's contest to direct the Philadelphia Orchestra in the Academy of Music. The same season he conducted New York's Lemonade Opera Company in the first United States production of Haydn's "Man in the Moon," as well as Kurt Weill's "Down in the Valley," and Mendelssohn's "The Stranger."

After studying at the Berkshire Music Center in 1948 Mr. Schippers was chosen by Gian-Carlo Menotti to conduct his opera "The Consul," which ran for four months on Broadway before Mr. Schippers went to Europe to conduct it there.

Upon returning to America, Mr. Schippers was appointed a resident conductor of the New York City Opera Company at City Center, becoming the youngest conductor on the staff of any major opera company. At City Center he has conducted standard operatic works like "Carmen" and "La Boheme," modern scores such as "L'Heure Espagnole" of Ravel and the world premiere of Aaron Copland's "The Tender Land" on April 1, 1954.

Active in television, Schippers conducted the TV premiere of Menotti's "Amahl and the Night Visitors" on Christmas Eve in 1952, and has filled engagements as guest conductor with the Philadelphia Orchestra, the N.B.C. Symphony and at New York's Lewisohn Stadium.

Seats for "Tanglewood on Parade" are now on sale at the Tanglewood box office and may be reserved by telephone to Lenox (Mass.) 600. A special attraction for purchasers of box seats and front sections (reserved) of the Music Shed, is a performance of opera at 4:00 p.m. in the formal gardens. General admission tickets will entitle holders to unreserved rear sections of Shed. All ticket-holders are invited to attend demonstrations, at 6:00 p.m., by the Berkshire Music Center's student symphony orchestra, chorus, chamber music and opera departments and by the Tanglewood Study Group.

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Eagle - Aug 6

Stockbridge

MRS. JOHN HEATHER — Tel. 429

Whitestone

Commissioned by the Stockbridge Bowl Assn. to write music on the theme "I will lift up mine eyes unto the hills," Lukas Foss receives a $500 installment on the $1,500 commission yesterday from Mrs. John H. P. Gould, association president, at the second annual concert.

300 at Bowl Assn. Benefit; Composer Gets $500 Check

STOCKBRIDGE — An estimated 300 people followed the Stockbridge Bowl Assn.'s second annual concert from Wheatleigh to the red barn in the rear of the Hawthorne House yesterday where the affair was held inside due to rain.

Lukas Foss, Tanglewood composer-conductor-pianist, was presented a check for $500 as first installment on a $1,500 commission for writing a Stockbridge psalm on the theme "I will lift up mine eyes unto the hills." The check was presented by Mrs. John H. P. Gould, association president.

Mr. Foss was later called upon to join Aaron Copland in the piano duet "Dance Cabana." The presentation was given without rehearsal and scheduled only a few minutes before it was presented.

Mr. Copland played on a grand piano with Emanuel Balaban as page turner and Mr. Foss played on a spinet-type piano with Ralph Berkowitz as page turner.

Mr. Balaban was accompanist for soprano Theresa Green. She sang an aria from "LaWally," by Catalani, "Les Chemins de Lamour" by Poulenc and "Joy" by Winter Watts. Mr. Berkowitz was accompanist for violinist Ruth Posselt who performed "Jota" by de-Falla and "The Ghost Dance" by Ellis Levy.

Morgan Master of Ceremonies

Master of ceremonies was Mac Morgan, who sang three of Mr. Copland's folk song arrangements with Mr. Copland at the piano. The numbers were "Zion's Walk," an old revivalist tune, "The Little Horses" and "Ching-a-Ring-Chow."

"Students come to Tanglewood from all over the world, but this jazz pianist is the first to come from the Copa Cabana to see what we long hairs are doing," Mr. Foss said in introducing Joe Bushkin.

Mr. Bushkin presented "I Love a Piano," a song he described as written by Irving Berlin "in his pro musica antiqua days," and a song, "Aggrivation," he said he did when he was with Tommy Dorsey's Band. He sang with both numbers and presented a third without a title or vocal.

Dyer-Bennet Entertains

Richard Dyer-Bennet sang three numbers, a Shakespearian ballad, "Come Away Death" from "Twelfth Night," "Phyllis and Her Mother,' and "The Lonesome Valley."

Nathan G. Horwitt, chairman of the concert, told what the Stockbridge Bowl Assn. has done and hopes to do. He explained he was killing time as the program was delayed because Mr. Foss' car was stuck in a ditch.

Mr. Morgan read the 121st Psalm on which the music will be based which Mr. Foss has been commissioned to write. Following the presentation, Leo Van Witsen, designer and make-up artist in the opera department of Tanglewood, gave a demonstration. His subject was a volunteer from the audience, Selectman Arthur Maskell of Stockbridge. Mr. Witsen made him up as a woman.

Tanglewood Student Who Is 'Going Places'

E

Midwestern Girl Winning Recognition Via Music Center

Manos

Catherine N. Dufford of Evansville, Ind., studies oboe in the orchestra and chamber music dept. at Tanglewood. She is a top student.

"I cannot remember when I first heard about Tanglewood," mused oboe student Catherine N. Dufford of Evansville, Ind. "I've known about it so long, and had heard so much about it from other students, that I always hoped I could come here sometime and see it for myself."

Picked as a "typical" Tanglewood student, Catherine has a solid down-to-earth approach to her work, which stems from her solid down-to-earth Midwestern heritage. Born in Missouri, she was educated and lived there until two years ago, when her parents moved to Evansville. Her father is a professor at Evansville College.

In September Catherine will return to her senior year at the Eastman School of Music in Rochester, N.Y., where she is majoring in oboe and woodwind pedagogy. This is her second summer at the Berkshire Music Center, and by acting as assistant music librarian for the student orchestra she earns her board and room at the girls' dormitory at Lenox School.

Little Free Time

Studying in the orchestra and chamber music department, she keeps a tight schedule of a three-hour orchestra rehearsal in the morning, playing under different conductors, and a chamber music session squeezed into the afternoon with classes held by different members of the Boston Symphony Orchestra. At other times extra rehearsals are held of works by various students. This gives the budding composers an opportunity to hear their pieces played by a full orchestra. Practicing takes up any time that's left.

"The evenings usually are filled with concerts, and I play in the opera orchestra too, so there is very little free time left for the beach or sightseeing," she said. Despite this demanding daily program, Catherine has managed to spend some time looking over this section of the country which she finds "quite charming." "Some of the old homes," she said, "are just wonderful. You know, in Missouri and the Middle West a house is very old if it goes back to 1840, but that's not considered very old here, at all."

Typically American

A likable girl, whose serious brown eyes, frequently sparkle, and dispel any notion one might have that she's a "music grind," Catherine modestly describes herself as "pretty typically American" and "a product of American teaching."

Claiming no foreign travel or experience, she feared she might not be interesting enough to portray a typical Tanglewood student, she failed to say that she is one of the top students on the campus and has been officially described as "a young lady we'll be hearing from in the near future. We think very highly of her here, and are sure she'll be making a name for herself."

She has spent five summers at the National Music Camp in Interlochen, Mich., three years as a student in the high school division, and two years on the music library staff. Last year while at Eastman, she played one season as second oboe in the Rochester Philharmonic Orchestra.

Several Scholarships

"I feel luckier than most people," Catherine claimed. "I've had some pretty nice opportunities," referring to her music scholarships, which she has earned at Eastman as well as at Tanglewood and Interlochen. She claims these scholarships are due to the fact that oboe-players are relatively rare.

Catherine says her Tanglewood experience has been helpful. "It's been interesting to meet people who have had similar training in different places. It does a lot to broaden your musical outlook." She feels fortunate to have been at the music center for two years and strongly believes it has helped her playing immensely.

In discussing her plans for the future, she hopes to do as much playing as she can, but also has teaching in mind.

All Types of Students

When queried about the many types of students at Tanglewood, she laughed, and said she imagined that Lenox people must have a weird impression of them. As everywhere, she said that some students were serious musicians, that others deluded themselves with the idea that the way to get ahead was to be noticed and went to any lengths to gain attention.

All in all, Catherine feels that her two summers as a Tanglewood student, working with noted musicians and teachers, and benefiting from associating with students of all nationalities and localities, has been most worthwhile.

As it was time for her chamber music class, she left with a cordial invitation to come back and see her again, and headed for one of the small wooden rehearsal buildings set in a woodland area.

From her youthful dignity and charm, and her obvious talent, one could well believe the statement of of the personnel director who said, "Catherine will make a name for herself."

Two Artists for Benefit

E

Manos

Lukas Foss, pianist, and Miss Catherine Akos, soprano, look at the score for a group of songs to be heard at the third annual Music for Israel concert at 8:30 Monday evening at the Jewish Community House. Miss Akos, now of Toronto, formerly lived in Budapest, Hungary, where she was a member of the State Opera Company. Others to perform at the benefit are Walter Rubin, clarinetist; Ralph Berkowitz, pianist; Richard Burgin, violinist; and Jean Bedetti, cellist.

Tanglewood Tales

E

Organ Recital At Shed Tomorrow

The organ recitation tomorrow afternoon at 3 in the Music Shed by E. Power Biggs is open to Friends of the Berkshire Music Center. The program:

Double Concerto No. 3 in G ..... Antonio Soler
Allegro vivace.
Minuet with Variations.

Fantasia and Fugue in G minor.
Johann Sebastian Bach

Three Noels with Variations.
Louis Claude Daquin
Noel Suisse.
Noel en Musette.
Noel Grand Jeu et Duo.

Two Pastels ..... Anthony Donato
Quietly and rather slowly.
Fast and brilliant.

Chamber Music Concert Sunday

The fifth concert of chamber music by members of Department 1 of the Berkshire Music Center will be held Sunday morning at 10 in the chamber music hall.

The program:

String Quartet in D minor, K. 421.. Mozart
Allegro moderato.
Andante.
Menuetto: Allegretto.
Allegretto ma non troppo.
Richard Elias, violin; Ethel Dreyfus, violin; Joseph Pappoccio, viola; Bruce Klingbeil, violoncello.

Sonata for flute, viola and harp .. Debussy

String Quartet in C minor, Opus posthumous ..... Schubert
Allegro con brio.
Andantino.
Menuetto: Allegro vivace.
Allegro.
Constance Field, violin; Ody Bromberg, violin; Carlos Quian, viola; Constance Whittaker, violoncello.

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N.E. Premiere of Strainsky's 'Pulcinella' To Be Given at Festival Concert Tonight

Lukas Foss, right, who will conduct the chamber orchestra of the Boston Symphony tonight in a program including the New England premiere of Igor Stravinsky's ballet, "Pulcinella," discusses works of the composer during a visit with Stravinsky.

TANGLEWOOD — Lukas Foss, who appeared as piano soloist earlier in this year's Berkshire Festival will make his conducting debut of the season tonight at 8:30 in the theater-concert hall, conducting a chamber orchestra of the Boston Symphony Orchestra players.

Mr. Foss will have Seymour Lipkin as piano soloist in Mozart's Piano Concerto in B flat major.

Regina Sarfaty, Jefferson Morris and McHenry Boatwright will be soloists in the New England premiere of Igor Stravinsky's "Pulcinella" and Mr. Foss conducts excerpts from Mozart's opera "Idomeneo" for the program's second half with Marvin Worden, Miss Sarfaty, Charlotte Holloman and Theresa Green as soloists.

Koussevitzky's Pupil

Head of the study group department at the Berkshire Music Center and associated professor of music at the University of California in Los Angeles, Mr. Foss came to this country in 1937 at the age of 15 where he enrolled at the Curtis Institute of Music in Philadelphia. From the earliest days of Tanglewood he had been a popular figure at the Center, as a conductor-pupil of the late Serge Koussevitzky, as official pianist of the Boston Symphony Orchestra in 1944 and faculty member since 1946. The young American composer-conductor-pianist won the Fulbrizer Scholarship when he was only 20. His compositions brought him a Fulbright Fellowship, the Herblit Award of the Boston Symphony Orchestra and the Prix de Rome. In 1945 he won a Guggenheim Fellowship, the youngest composer ever to be so honored, and a citation from the New York Music Critics' Circle for "The Prairie," his cantata for chorus, solo voices and orchestra. He has appeared as piano soloist or had compositions performed by the

Seymour Lipkin

Boston Symphony, the New York Philharmonic, the Los Angeles and Pittsburgh Symphony Orchestras, the CBS and New York City Symphony Orchestras.

Concertized Extensively

Seymour Lipkin, faculty member of the Berkshire Music Center, was born in Detroit in 1927. He attended the Curtis Institute of Music in Philadelphia where he studied piano with Rudolf Serkin and enrolled as a student of the Berkshire Music Center in 1942. A conducting pupil of Serge Koussevitzky in 1946 and winner of the Rachmaninoff Fund National Piano Contest in 1948, Mr. Lipkin has since concertized extensively throughout the country.

Tonight's vocal soloists are students at Tanglewood; the chorus in excerpts from the Mozart opera is made up of Tanglewood choral students and 21 boys, age 13 to 18, from the Indian Hill Music Workshop, who have been trained by Harold Aks.

Stravinsky composed his Ballet "Pulcinella" for Serge Diaghilev in 1920. It was premiered in Paris that year with choreography by Leonide Massine, scenery and costumes by Pablo Picasso. The Mozart opera was written in 1780 and what was probably the first production in the United States was given by the opera department of the Berkshire Music Center in 1947.

Reservations for tickets to tonight's concert may be made by telephoning the Tanglewood box office. In case of rain, the concert will be transferred from the Theater-Concert Hall to the Music Shed.

With Orchestras

Mr. Boatwright made his Boston debut in Debussy's "Pelleas et Melisande" at Boris Goldovsky's New England Opera Theater and has appeared with the Chicago and New York Philharmonic Orchestras. This summer he has made six appearances with the Boston Symphony Orchestra at Tanglewood. He has recorded the "Damnation of Faust" and was seen on television on Ed Sullivan's "Toast of the Town."

Mr. Green studied at the Eastman School of Music. He received degrees of bachelor of music with distinction and master of music in composition.

He has studied composition with Hunter Johnson and Bernard Rogers and violin with Boris Koutzen and Andre de Ribaupierre. He is working this summer with Aaron Copland at the Berkshire Music Center. His orchestral works have been performed at the Festival of Contemporary Arts at Cornell University, Wooster (Ohio) College and Rochester.

Arias Listed

Mr. Boatwright will sing the following arias: "O Sommi Dei," by Handel; "O Divine Redeemer," by Gounod, and "The People That Walk in Darkness," from "The Messiah," by Handel. His spirituals will be "My Soul's Been Anchored in de Lard," and "Let Us Break Bread Together," which he has arranged.

Mr. Green will play the adagio from the sonata in E major by Handel, "Romanza," by Beethoven, and three of his works, "Carillons," "Scherzetto," and "Nocturne."

Boatwright, Green Featured In Interlaken Concert Sunday

INTERLAKEN—Tanglewood artists McHenry Boatwright, baritone, and George Green, composer-violinist, will be soloists at a concert-hymn sing Sunday at 4 in the Interlaken Church for the benefit of the organ fund.

Mrs. Harriet Parsons Levinson of Lenox will be guest organist at the sing, which is being sponsored by the church choir to replace the 50-year-old Esty organ.

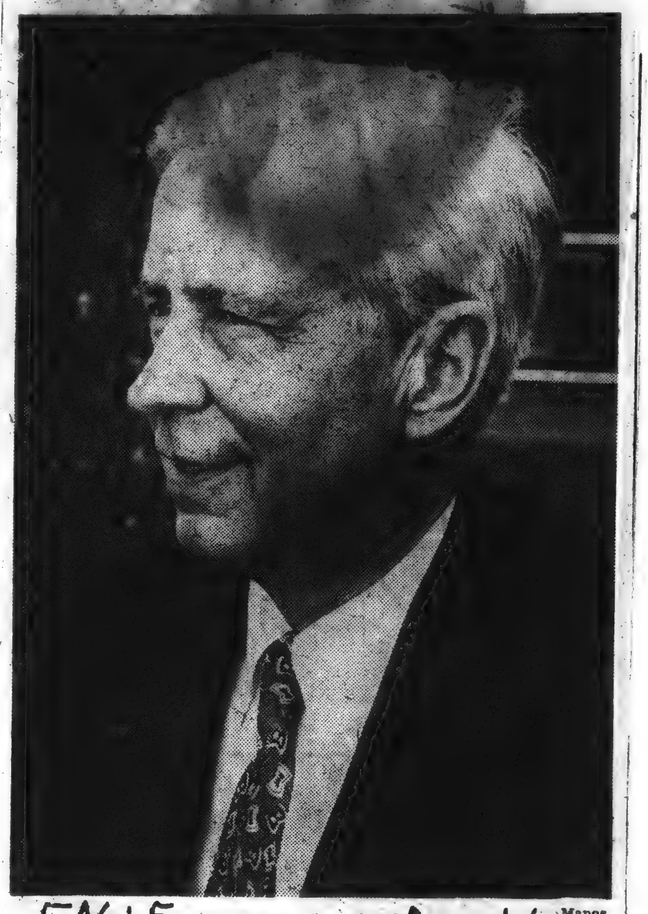
Mr. Boatwright, a graduate of the New England Conservatory of Music in Boston this June, has made an outstanding record in his brief career.

Among honors he has won are the Chicagoland Music Festival award for best male singer of 1953, the Marian Anderson award and the Pi Kappa Lambda scholarship for 1953-55. He was the outstanding graduating student of the New England Conservatory and was soloist at that school's "Night at the Pops" with Richard Burgin conducting the Boston Pops Orchestra.

McHenry Boatwright

Retiring BSO Manager Judd Honored for Long Service

40 Years Devotion to Orchestra Praised in Tanglewood Ceremony— 2 Retiring String Men Also Feted



EAGLE GEORGE E. JUDD August 6 Manos

TANGLEWOOD—After nearly 40 years of service to the Boston Symphony Orchestra, with which he became associated in 1915, and which he has managed since 1936, George E. Judd was honored at a luncheon by members of the orchestra today at Tanglewood, where the Berkshire Festival to which he brought the Boston Symphony in 1937 is drawing to the close of its 17th season. Mr. Judd will be succeeded Sept. 1, at the start of the orchestra's 74th season in Symphony Hall, Boston, by Assistant Manager Thomas D. Perry Jr.

The retirement ceremony also paid tribute to Leon Zorodetsky, violinist, with the Boston Symphony since 1920, and violist Georges Fourel, whom Pierre Monteux (then permanent conductor of the orchestra) brought from France in 1921. They were presented with engraved gold watches on behalf of members of the orchestra and the management by Music Director Charles Munch after the morning's rehearsal for tomorrow night's all-Berlioz program in the Tanglewood Music Shed. Jerome Lipson, violist, chairman of the orchestra committee, presided, and first violinist Harry Dickson was toastmaster.

With characteristic modesty, Mr. Judd refused to allow any special ceremony to be made of his official farewell to the symphony and to Tanglewood, but asked that he be included in the orchestra men's lunch in honor of their colleagues "as a third retiring member of the orchestra." An engraved gold watch was also presented him.

A special gift to Mr. Judd was a leather-bound record album containing the only copy of the Boston Symphony Orchestra's final program of its 73rd season in Symphony Hall May 1, Beethoven's 9th Symphony conducted by Mr. Munch, tape-recorded unbeknown to Mr. Judd by WGBH, Boston's non-commercial radio station which broadcasts a number of the orchestra's programs to educational institutions, and with the blessing of the Musicians' Union pressed in an LP album by RCA-Victor Records, complete with regular labels. The special edition of one record included the gold-plated master from which it was made and also the plate from which the text on the album cover was printed. The album was presented the retiring manager by Rosario Mazzeo, personnel manager of the orchestra.

Under George E. Judd's direction the Boston Symphony Orchestra, a 1½ million dollar operation, added further luster to its status as one of the leading orchestras in the United States; during his tenure the orchestra became part of the annual Berkshire Festival where an anticipated audience of 120,000 will have attended its 24 concerts of the 1954 season; some 10,000 are expected at "Tanglewood on Parade" next Friday (the annual benefit for the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood), and a predicted 45,000 patrons will have witnessed the 40-odd concerts and demonstrations by various departments of the school, thus making a total of 175,000 who will have enjoyed this summer's music at Tanglewood.

In the summer of 1952, under Mr. Judd's guidance, the orchestra made its first tour to Europe and in the spring of 1953 its first coast-to-coast tour. Recently the manager negotiated contracts with the National Broadcasting Co. for his orchestra to replace the NBC Symphony of Arturo Toscanini next season on weekly Saturday night broadcasts. He vigorously backed the Charles Munch plan to extend this season's Berkshire Festival concerts within the six-week framework, and also expanded Arthur Fiedler's schedule of Esplanade concerts in Boston. In his 20 years Mr. Judd has scheduled the Boston Symphony to play a longer season than any other orchestra, and it is the only one to maintain a music school of its own. His duties have also included arranging the orchestra's bookings, scheduling its tours, negotiating salaries and recording contracts, supervising transportation, dealing with unions, guest conductors, soloists, and the daily details of running Symphony Hall and Tanglewood.

Retiring to Farm

Born in Stamford, N.Y., Jan. 6, 1887, George Judd was educated at Oneonta Normal School in New York State, and received his B.A. degree from Harvard in 1911. He was given an Honorary LL.D. by Bates College (June, 1953) and was made a Chevalier of the Legion of Honor by the government of France (July, 1953). He commenced his career as secretary to Andrew J. Peters, a congressman from Massachusetts, in Washington in 1911. In 1914 he entered the office in Boston of banker Henry Lee Higginson, who had founded the Boston Symphony Orchestra in 1881. The following year Mr. Judd was switched to Mr. Higginson's orchestral office where he has remained ever since. He became secretary to the first manager, Charles A. Ellis, was made assistant manager in 1918 under Ellis' successor, William H. Brennan. Upon the latter's death he succeeded to the management in 1936, when the late Serge Koussevitzky was music director. A widower, Mr. Judd has two sons active in New York musical circles, William M. Judd, of Columbia Artists' Management, and George Judd Jr., of the New York Philharmonic-Symphony Orchestra. After the Tanglewood season he retires to a farm he owns in Cannonsville, Delaware County, New York State, to concentrate on floriculture.

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MISS STEBER, DAVID POLERI SING TONIGHT

Francesatti in Violin Concert On Sunday Matinee At Tanglewood

Charles Munch will conduct the Boston Symphony Orchestra tonight in the Music Shed at Tanglewood, Lenox, at 8.30 p. m., and again at tomorrow's matinee at 2.30 p. m.

Eleanor Steber is soloist tonight in the first performance at the Berkshire Festival of Berlioz's song cycle "Summer Nights" for soprano and orchestra.

The all-Berlioz program, honoring the 150th anniversary season of the composer's birth, also includes "Royal Hunt and Storm" from "The Trojans," and the "Te Deum" with tenor David Poleri as soloist with the Festival Chorus, prepared by Hugh Ross and Lorna Cooke De Varon.

Children's Chorus, Too

The choir of Berkshire Music Center students will be augmented by a children's chorus of 40 boys, aged nine to 13, from Camp Mah-Kee-Nac at nearby Stockbridge Bowl who have been trained by Mrs. De Varon and camp Director Joe Kruger; and a chorus of 44 girls, aged 13 to 18, from Indian Hill Music Workshop who have been trained by David L. Buttolph, a former Berkshire Music Center pupil.

Miss Steber, who sang on July 10 in the Berlioz "The Damnation of Faust" which opened the Music Shed concerts this season, has just returned from engagements in Chicago, two performances at the Hollywood Bowl, recitals in California and appearances at the Red Rocks Festival in Denver, Col. She was guest artist on the Telephone Hour broadcast Monday and will appear at the Florence (Italy) Maggio Musical in 1955 following her season at the Metropolitan Opera Company in New York.

Performing three times at the 1954 Berkshire Festival, David Poleri sang the title role in the July 10 performance of "The Damnation of Faust" and will be heard again on the final Festival concert, Aug. 15, in the Berlioz "Requiem" in addition to his performance in tonight's "Te Deum." Mr. Poleri, a native of Philadelphia, was a student of the Berkshire Music Center before joining the New York City Opera Company.

Zino Francescatti makes the first of two Berkshire Festival appearances when he plays the Beethoven Violin Concerto Sunday afternoon. On Wednesday evening, the 11th, donating his services to the Berkshire Music Center, he will give the final chamber music concert of the season at a Theater-Concert Hall recital. Francescatti and his wife, a professional violinist who gave up her career to further his, have chosen nearby Monterey for their permanent home.

Tickets for all Festival concerts are on sale at the Tanglewood box office and reservations may be made by telephoning Lenox 600.

Say It With Music

Rosario Mazzeo at left, personnel manager of the Boston Symphony Orchestra, presents a gold plated master recording to retiring Manager George Judd at Tanglewood. At right is Conductor Charles Munch who presented Mr. Judd with an engraved gold watch on behalf of the world famous orchestra.

Foss Conducts Splendidly In Chamber Music Concert

Springfield Union — August 7

By WILLARD M. CLARK

Tanglewood, Aug. 6—This most exciting of the Friday night chamber orchestra concerts drew a record audience of 3350 for both atmospheric and musical conditions pointed up to a feast of music which could not be missed.

Bountifully Gifted

Lukas Foss, conductor, pianist and composer, was on the podium conducting with his usual sensitivity, rhythmic exactness and musicality. Few indeed are the young musicans so bountifully gifted as he. The program tonight was of exceptional interest, offering as it does such seldom heard works as "Pulcinella" a ballet with Sonv (after Pergolesi), by Stravinsky and excerpts from Mozart's opera "Idomeneo," which has been given here by the opera department in its entirety. Then, for good measure Seymour Lipkin, another gifted pianist-conductor, was soloist in Mozart's "Concerto in B-Flat Major, K, 450."

Stravinsky has taken the gracious music of Pergolesi and orchestrated in his own manner, revitalizing and even beautifying it through unusual use of sole instruments. Only seldom has he forgotten Pergolesi and gone entirely Stravinsky, thus offsetting what he started out to accomplish.

He has included several charming solo and ensemble numbers which were capably sung by Regina Sarfaty, soprano; Jefferson Morris, tenor and McHenry Boatwright, bass. Miss Sarfaty has a rich mezzosoprano voice and she sings with fine feeling for text. Mr. Morris, who looks very young has a tenor voice well worth watching for in a few years he should become a most valuable artist.

Mr. Boatwright has a fine bass voice, a feeling for rhythm and real interpetive powers.

There is much to admire and enjoy in this score. Its orchestration is diverse, clever and always effective. The music is by turns sprightly and languishing, always melodic and always interesting.

Excellent Co-operation

It was a pleasure to see such close co-operation between two pianist-conductors. Mr. Foss is one of the finest of Mozart interpreters when he plays and Mr. Lipkin is one of the best of the young pianists. The "Concerto in B-Flat Major", is a particularly lovely and delicate work with one of those affecting middle movements which Mozart seemingly could toss off at will. Tonight's performance was in impeccable taste with soloist and orchestra responding completely to each other under Mr. Foss' direction. The audience was quick to realize the beauty of this performance and a real ovation followed it.

Mozart's "Idomeneo" was given what is probably its first performance in the United States by the Berkshire music center's opera department in 1947. Tonight Mr. Foss chose excerpts from Acts II and III which gave ample opportunities to the festival chorus and soloists. The story of "Idomeneo" is taken from ancient Greece and deals with the vow made by the King of Crete to Neptune that he would sacrifice the first person he met on reaching the shores of Crete in gratitude to Neptune for saving his fleet during a storm. The first person he meets happens to be his son. Of course everything turns out happily.

Mozart has invested this work with magnificent solos and choral numbers. Mr. Foss had competent soloists tonight. They included Marvin Worden, as Idomeneo, Regina Sarfaty as Idamante, Charlotte Holloman as Ilia and Therese Green as Elektra. If all did not have complete command of the Mozartean style, they all had fresh, young voices which they used intelligently to bring the meaning of the text to the audience.

Once again Mr. Foss revealed his knowledge of and love for the music of Mozart and he held his forces under fine control, providing a performance that was thoroughly musical and often effective.

N.Y. Herald-Tribune

Honored at Festival

Special to the Herald Tribune

LENOX, Mass., Aug. 6.—George E. Judd jr., retiring manager of the Boston Symphony Orchestra, and two retiring musicians were honored at a luncheon today at Tanglewood, site of the Berkshire Music Festival. Mr. Judd, who will leave the orchestra after forty years service on Sept. 1, and Georges Fourel, violinist, were Georges Fourel, violinist, were given engraved gold watches. Mr. Judd will be succeeded by Thomas D. Perry jr., the orchestra's assistant manager.

Berkshire Boxholders Listed For Tanglewood on Parade

The box section for Tanglewood on Parade next Friday night is rapidly filling up, according to a report made at a committee meeting yesterday by Miss Gertrude Robinson Smith of Stockbridge, chairman of the box committee. To date more than half the boxes have been sold.

Included among box holders for the program which will benefit the Berkshire Music Center are scores of Berkshire County residents. The boxes are being sold at prices below the regular prices charged at regular programs of the Boston Symphony Orchestra.

May Attend Opera

Box holders and those who buy reserved seats will be entitled to attend a special performance of Gounod's opera, "Le Medecin Malgre Lui," to be staged in the formal gardens at Tanglewood at 4 p.m. Frederic Cohen of the Tanglewood opera department will direct students from the Berkshire Music Center.

Those who have taken boxes for the concert in the Music Shed at 8:15 include Mr. and Mrs. Harrison L. Amber, Mr. and Mrs. Alan J. Blau, Monroe B. England, Mr. and Mrs. H. M. Jalonack, Mrs. Ralph Jones, Mr. and Mrs. John H. Rice, Mr. and Mrs. William T. Rice, and Mr. and Mrs. Roger W. Wellington of Pittsfield; Mr. and Mrs. Bruce Crane of Dalton; Miss Gladys Greene, Mrs. David Huxley, Mrs. Serge Koussevitzky, Mr. and Mrs. Bruce Sanborn, and Mrs. John L. Senior of Lenox; Miss Mabel Choate, Mrs. Charles C. Griswold, Mrs. David B. Karrick, Mrs. A. W. Percival, Mrs. George Otis Rockwood, Miss Gertrude Robinson Smith and Mr. and Mrs. Lyman Beecher Stowe of Stockbridge.

Also, Mrs. William Felton Barrett, Mr. and Mrs. Martin L. Straus II, and Mr. and Mrs. Robert K. Wheeler of Great Barrington; the Rev. and Mrs. William Crane, Donald B. Miller, and Mr. and Mrs. Shaun Kelly of Richmond; Mr. and Mrs. Robert C. Sprague of Williamstown; Mr. and Mrs. Zino Francescatti of Monterey, George E. Sokolsky of Otis; Mr. and Mrs. Paul Hahn, Mr. and Mrs. Augustus Kinzel of Canaan, N.Y.; Mr. and Mrs. John S. Williams of Old Chatham, N.Y.; Frederick W. Beinecke, Mrs. Milton J. Heller of New York; Mrs. John Alden Carpenter of Chicago; Mrs. Marion Guy of Binghamton, N.Y.; Mrs. Alfred G. Kay of Chester, N.J.; Dr. William J. Mulligan of Brookline.

Reservations for boxes should be made with Miss Margo Miller at Tanglewood in Lenox.

August 7

"Tanglewood on Parade"

FRIDAY AUG. 13 • Events from 6 to 11 P. M.
RAIN OR SHINE
TANGLEWOOD, LENOX, MASS.

Including Shed Concert at 8:15 by the
BOSTON SYMPHONY ORCHESTRA
Conducted by THOMAS SCHIPPERS
Bizet.....Symphony in C major
Strauss.....*"Salomé" (Final Scene)*
Soloist: **BRENDA LEWIS**
Popular soprano of Broadway, the Metropolitan, and N. Y. City Opera

BOSTON POPS ORCHESTRA
ARTHUR FIEDLER, Conductor
In a typical Pops program—
for the first time in the Shed!

LAWN PARTY — PICNIC SUPPER
WALTZING ON THE LAWN — DOOR PRIZES

TICKETS: Box Seats—$5; Front Sections (All seats reserved) $4 and $3; Unreserved Section $2.50
All who purchase tickets will be invited to attend the activities of the Berkshire Music Center at 6 o'clock:—

SYMPHONY ORCHESTRA — OPERA SCENES
THE CHORUS — CHAMBER MUSIC

REMAINING FESTIVAL CONCERTS
Tonight at 8:30—Charles Munch, Cond. (Shed) Eleanor Steber, Soprano
Sun. Aft., Aug. 8—Charles Munch, Cond. (Shed) Zino Francescatti, Violin
Wed. Eve., Aug. 11—Zino Francescatti, Violin
Thur. Eve., Aug. 12—Jean Morel, Cond. (Theatre)
Sat. Eve., Aug. 14—Charles Munch, Cond. (Shed)
Sun. Aft., Aug. 15—Charles Munch, Cond. (Shed) Berlioz' Requiem
Wed. Eve. Chamber Concerts—$2, $3; Fri. Eve. Theatre Concerts—$4, $5; Sat. Eve. and Sun. Aft. Shed Concerts—$2.50, $3., $3.50, $4., $5.50, $6.50 (Box Seats). Admission $2.00.
Write or phone TICKET OFFICE, Tanglewood, Lenox, Mass. (Lenox 600)
Berkshire Playbill — RCA Victor Records

Winsted (Conn.) Evening Citizen

[288]

Tanglewood: The Shed Goes Up

The Berkshire Eagle Weekender

By John G. W. Mahanna

This is the concluding article of a series of four on the early history of the Berkshire Symphonic Festival Inc., the organization responsible for bringing outdoor concerts to the Berkshires 20 years ago. All re-publication rights are reserved by The Eagle Publishing Co.

THE $100,000 storm at the final series of concerts by the Boston Symphony Orchestra at Tanglewood in 1937 was the springboard for the Music Shed fund drive that followed, but it was only a drop in the bucket compared to the rumblings heard at subsequent meetings of the Berkshire Symphonic Festival and the Boston Symphony Orchestra trustees. Long before the Shed's steel framework went up, Festival officials were having their headaches over the original plans, drawn by the noted architect, Eliel Saarinen, as well as the location on the Tanglewood property for the great auditorium.

* * *

MRS. GORHAM BROOKS, who gave the Tanglewood estate to Dr. Serge Koussevitzky and the Boston Symphony Orchestra, was made a member of the board of trustees of the Berkshire Symphonic Festival. A joint agreement had been reached by the two boards on policies to be followed at Tanglewood.

The Berkshire Symphonic Festival Inc. took on the responsibility of conducting a fund drive for $100,000 to build the Music Shed. In spite of the fact that the Festival president, Miss Gertrude Robinson Smith had raised $30,000 in cash and pledges Aug. 12, 1937, the night of the $100,000 storm in the tent at Tanglewood, there were many residents of the county who began to question the value to the community of the Festival.

* * *

MISS MABEL CHOATE of Stockbridge called a meeting at her home of these county residents, whose enthusiasm for the Festival plan lessened with the announcement of an expanded project.

Invited to answer questions about the Festival, Miss Robinson Smith explained the benefits of the project, apparently to the satisfaction of the group and the fund drive for the Music Shed [illegible] Sept. 15, 1937, as the deadline for final reports.

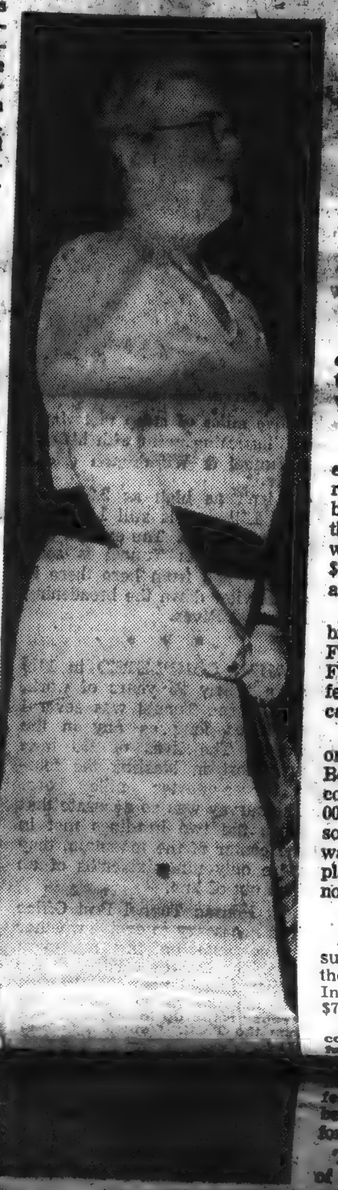
* * *

MEANTIME, Festival trustees and BSO representatives met informally at Stockbridge to discuss [illegible] and the location in the field, feeling that the simplicity and beauty of the location near the formal garden would be lost.

The board reviewed the actions of the building committee and voted against [illegible] tempt was made to have Saarinen modify his plans.

* * *

BIDS WERE sought on the last plans submitted by Saarinen but the figures were still too high. Joseph Franz, member of the board and an engineer in Stockbridge, was asked to secure several bids from contractors and Miss Robinson Smith presented



Four Workers Still on Duty After 20 Years

There are only four of the original volunteer workers at the first Festival concerts in 1934 still connected with the concert events at Tanglewood after 20 years.

They are Willard M. Sistare, who was named personnel manager of volunteer workers after the Shed was built; Mrs. Alexander J. Young, the former Martha Hick, who is in charge of program girls, David Cutler and Louis J. Plass, who assist as ticket takers at the gate. All are residents of Pittsfield.

architect had anticipated most of the modifications, but was strongly opposed to adding three columns in the pavilion. The architect informed Mr. Franz that if the committee decided to make this change he did not wish to be associated with the reconstruction project.

* * *

"HE WAS quite willing, however," Mr. Franz reported, "that the Berkshire Symphonic Festival should use his plans."

* * *

THE FESTIVAL board accepted Saarinen's resignation with regret, expressing to him the board's appreciation of his authorization to use his plans—for which he billed the Festival $4,000. He was paid immediately.

Satisfied that the Shed could be built with modified plans, the Festival board appointed Mr. Franz construction engineer at a fee of $1,000 and instructed him to call for new bids.

Asked to restudy the plans in order to keep down costs, the Bethlehem Steel Co. proposed to construct the steel work for $38,000 "if competitive bids are not sought." The building committee was authorized to go ahead with plans to build the Shed, the cost not to exceed $81,009.

* * *

AFTER SEVERAL bids were submitted, the Festival awarded the contract to Graves & Hemmes Inc. of Great Barrington for $77,768.

The proposed site for the Shed continued to be the subject of [illegible] were hauled out by bulldozers and other heavy equipment.

While workmen were riveting the framework of the Shed, 150,000 feet of firwood was on its way to Tanglewood from the West [illegible] through the Panama Canal, around to the Atlantic Coast and up to Albany. It took about two weeks to bring the entire load in 6,000-foot lots from Albany to Tanglewood.

within the scaled-down budget, Mr. Franz made the following additions which were not in the preliminary estimate: The stage and shell, tuning room, conductor's room, guest artists' room, rest [illegible] to the Shed and other buildings; electric lights for the Shed; sewage lines and eaves troughs.

Nine hundred fifteen square [illegible] of [illegible] began a project to help the school children of Berkshire County acquire a better understanding of great music.

[illegible] Festival allotted [illegible] tival board of trustees contributed $39,110 or 40.75 per cent of total amount raised, $78,132.30.

Eighty-one per cent [illegible] grounds.

"It is our conviction that music lovers who believe in the old

Babbitt

THE RESULTS of years of hard work by a small group of Berkshire residents who believed in the Festival idea introduced to the county by Dr. Henry Hadley in 1934, through Miss Gertrude Robinson Smith of Stockbridge, are illustrated in this aerial view of Tanglewood taken by Howard S. Babbitt Jr., former photographer

Music Appreciation Courses Popular In County Schools

TIGHT BINDING

TIGHT BINDING

announcement of an expanded project.

Invited to answer questions about the Festival, Miss Robinson Smith explained the benefits of the project, apparently to the satisfaction of the group and the

15, 1937, as the deadline for these reports.

* * *

MEANTIME, Festival trustees and BSO representatives met informally at Stockbridge to discuss the plans drawn by Saarinen. The Festival board informed the BSO trustees, Bentley W. Warren, Henry Sawyer and Edward Taft, that it would be impossible for the Berkshire organization to consider raising more than $100,000, and asked the BSO representatives if they were prepared to finance the future development of Tanglewood as sketched by Saarinen in his original drawings. The BSO trustees were unable to commit themselves at the time.

* * *

SAARINEN'S original plans for the Music Shed alone called for an expenditure of "several hundred thousand dollars," and the Festival officials had agreed to raise only $100,000. The architect was asked to make a plan which would not cost more than $100,000. Though skeptical about it, he agreed to give the matter careful study and report to the executive committee as soon as possible.

* * *

SAARINEN CAME to Tanglewood in November, 1937, to inspect the property. He felt strongly that the Shed should be erected in the field near the adjoining estate of Mrs. William Norton Bullard, but the BSO trustees favored erecting it on the site of the tent used for the 1937 series.

Director Koussevitzky agreed with his friend Saarinen about putting the Shed in the field. Finally, because the responsibility of building the Shed was the Festival's, the Festival board decided, with only two dissenting votes (George W. Edman and Henry W. Dwight) to place the auditorium on the site recommended by Saarinen.

* * *

ONE OF Mr. Saarinen's early estimates for the construction of the pavilion totaled $167,000. Additional items to complete the project brought the amount up to $232,000. After being asked to revise the plans, Mr. Saarinen reported he could bring the cost down to $125,000, but it would not include the expenses of plumbing, lighting, roads, parking space, etc.

By this time the Festival had raised $77,000 from only 675 contributors. The response was discouraging to the Festival officials. At one point the Festival was in danger of being abandoned. Board members considered a move to return contributions to the donors, but delayed formal action until a report was received from a special committee named to confer with BSO officials to see whether they would accept a building which could be erected with the funds on hand. The BSO trustees gave their approval and another at-

Miss Gertrude Robinson Smith
"A Dream Comes True"

one from Marc Eidlitz & Son of New York.

* * *

TO REDUCE the cost of the building, elimination of certain features of the Shed was suggested at a meeting of the executive committee, which became the building committee.

Mr. Franz was authorized to go to Bloomfield Hills, Mich., with the modified plans to consult Saarinen. Major changes were placing three columns in the Shed to reduce the weight of the steel that was planned for the building, simplifying the steel structure by having 78 steel piers instead of 90, and substituting a wood deck on the roof instead of the gypsum block recommended by the architect.

Upon arriving in Bloomfield Hills, Mr. Franz learned that the

submitted, the Festival awarded the contract to Graves & Hemmes Inc. of Great Barrington for $77,768.

The proposed site for the Shed continued to be the subject of

simplicity and beauty of the location near the formal garden would be lost.

The board reviewed the actions of the building committee and voted again to "approve the erection of the type of building designed by Mr. Saarinen, except as modified by the use of three columns and that it be erected in the field east of the house."

* * *

GROUND WAS broken on Dec. 31, 1937. Frost at Tanglewood made digging through hardpan and clay a major problem for the workmen preparing the ground for the 78 steel piers. Each night they filled the holes with hay to keep the bottoms from freezing.

* * *

ON MARCH 12, 1938, the first carloads of steel started arriving from the Bethlehem Steel Co., a week ahead of schedule, and six days later the first rivet was driven.

Heavy thaws at Tanglewood made difficult the delivery of steel. The land was a sea of mud. Trucks carrying trusses—90 feet long and weighing 16 tons—became mired in the mud and were hauled out by bulldozers and other heavy equipment.

While workmen were riveting the framework of the Shed, 150,000 feet of firwood was on its way up to Albany. It took about two weeks to bring the entire load in 6,000-foot lots from Albany to Tanglewood.

* * *

DURING construction, many additions were made to the Shed. While carrying out the project

around to the Albany

within the scaled-down budget, Mr. Franz made the following additions which were not in the preliminary estimate: The stage and shell, tuning room, conductor's

electric lights for the Shed; sewage lines and eaves troughs.

Nine hundred fifteen square feet of floor space was added to the apex of the building so the stage could be set further back, and the seating capacity was increased.

* * *

BENCHES USED in the first year of the Festival in 1934 at the Hanna Farm and in 1935, 1936 and 1937 were placed in the Shed, but there weren't enough to fill the spacious auditorium. So Festival officials decided to place the benches in the rear of the box section and buy 3,016 chairs at a cost of $6,848 for the front section. Plans were made to add more chairs to the rear section the following year.

* * *

AS CONSTRUCTION neared an end, the Festival board engaged Prof. Richard Fay of the Massachusetts Institute of Technology at a fee of $500 to study the acoustics in the Shed. After many tests were made, he recommended the installation of a sound re-

South Mountain Eliminated Conflict With Festival Events

When the Berkshire Symphonic Festival started expanding in 1938, scheduling concerts in the Music Shed on Thursday evening and Saturday and Sunday afternoons, Willem Willeke, the director of the South Mountain concerts in Pittsfield, changed his chamber-music concerts from Saturday afternoons to Friday afternoons. This co-operative move was typical of the rearrangements made by other cultural activities in the county to eliminate any conflict with Festival dates.

Music Appreciation Courses Popular

THE RESULTS of years of hard work by a small group of Berkshire residents who believed in the Festival idea introduced to the county by Dr. Henry Hadley in 1934, through Miss Gertrude Robinson Smith of Stockbridge, are illustrated in this aerial view

the school children of Berkshire County acquire a better understanding of great music.

The Festival allotted $1,200 from its treasury to establish in the area schools a Layman's Music Course, given by Miss Harriet Johnson of New York through arrangements made by Miss Alice Riggs of Stockbridge. The idea was originated by Olga Samaroff Stokowski.

So great was the enthusiasm among school officials, that the Festival offered for a few years reserved seats in the Shed as prizes for children who won top honors in the courses.

flector at the rear of the pavilion to eliminate echoes.

The Music Shed was completed June 16, 1938, a month ahead of schedule. Now with a permanent auditorium for the summer concerts, the Festival board looked for its most successful season.

Through the efforts of Mr. Edman, chairman of the coordinating committee and publicity director of the Festival, the Shed and concert plans for 1938 received nationwide attention from newspapers, magazines and radio stations.

* * *

DR. KOUSSEVITZKY had added to the 1938 program, a chorus and soloists for the performance of Beethoven's Ninth Symphony. This helped build up the publicity for the first season in the Shed.

Enthusiasm was running high as the concert series approached, and practically every box was reserved weeks before the programs opened.

* * *

WHEN THE SHED was formally opened for the two series of weekend concerts on Aug. 4, 1938, Berkshire County residents had contributed to the building fund $52,724, of which $34,460 came from summer residents of Great Barrington, Lee, Lenox,

uted $38,110 or 40.75 per cent of for total amount raised, $78,142.50.

Eighty-one per cent of the money collected came from donors within 50 miles of Stockbridge and 18 per cent came from contributors 50 miles or more from town.

* * *

AT THE SHED dedication on the night of Aug. 4, Miss Robinson Smith declared:

"Had a clairvoyant predicted five years ago today that the Berkshire Symphonic Festival would be inaugurating this great Music Shed, no one would have paid the least attention. It is, however, an inspiring reality. The residents of the Berkshires became intrigued with this idea and put their shoulders to the wheel to make it a success."

* * *

SHE POINTED out, however, that much remained to be done. She explained the need of $58,000 to carry out essential improvements such as steel roller curtains to close in the Shed against

Trades Council Placed Shed Job On 'Unfair List'

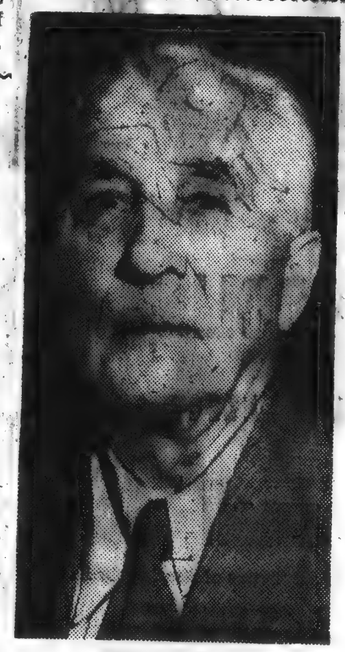
The Pittsfield Building and Construction Trades Council stepped into the picture at Tanglewood March 30, 1938, when ercetion of the Music Shed was under way. The council placed the project on the "unfair list" before the contractors, Graves & Hemmes of Great Barrington, agreed to unionize the job. At the same time, the council tied up in Albany the shipment of 150,000 feet of lumber for the roof of the Shed until the contractors came to an agreement with the trades council.

Ward Gaston At Tanglewood Nearly 25 Years

Ward Gaston, who maintains the attractive natural beauty of Tanglewood, will be rounding out 25 years on the estate next year. He succeeded the late Alexander MacConachie as superintendent of the Tappan estate.

Each summer he has a crew of workmen "manicuring" the spacious lawns and keeping the formal gardens an attractive background for operas or sculpture exhibits.

When Dr. Koussevitzky was musical director of the Boston Symphony Orchestra, Supt. Gaston had the honor of escorting the maestro from his nearby estate to the Music Shed. Mr. Gaston's lead car had a special horn so that all and sundry would know that the impressario was arriving.



Joseph Franz
He adapted Saarinen's plans

grounds.

"It is our conviction that music lovers who believe in the old American tradition of individual support of culture in America will help us in the future and help us now," she declared.

Miss Robinson Smith introduced the president of the trustees of the Boston Symphony Orchestra, Bentley W. Warren, a summer resident of Williamstown, who lauded the Festival group for "its foresight, energy and success in making available this adequate and admirable auditorium."

* * *

MR. WARREN announced: "It is the hope of our conductor—a hope, I am happy to say, shared by the Berkshire Symphonic Festival and the Boston Symphony Orchestra—that the annual Festival may be supplemented by a school or academy holding annual sessions, preceding the concerts themselves, and devoted to the cultivation of the highest standards in the work of orchestral conductors, choral leaders and separate instrumentalists. Tanglewood is the ideal location for such a school."

* * *

THUS THE DIE was cast. The Berkshire Symphonic Festival had developed an idea into one of the great musical centers of the world.

Dr. Henry Hadley's dream of concerts "under the moon" back in 1934, and Dr. Koussevitzky's dream of a music center for students at Tanglewood both became realities beyond all expectations, thanks to the perseverance and determination of a volunteer group of Berkshire residents who were able to overcome all sorts of obstacles to make the Festival idea a success.

As time went on, and more and more decisions had to be made by the two boards in the joint operation of Tanglewood, it was obvious the Festival couldn't serve two masters. On Oct. 5, 1945, the Boston Symphony Orchestra was given the $100,000 Music Shed, giving with the building "entire control and management of future Festivals."

* * *

ALTHOUGH INACTIVE since 1945, the Berkshire Symphonic Festival Inc. is still in existence.

At next Friday night's Tanglewood on Parade program, the president, Miss Robinson Smith, will be honored by the Boston Symphony Orchestra in recognition of her leadership, enthusiasm and vision in helping create and develop the great musical center.

Sharing the spotlight with her will be the board of trustees of the Festival.

As she looks back today on the early history of the Festival, Miss Robinson Smith pays tribute "to the trustees who are no longer with us," stating that

Tanglewood
Continued on Page 21

THE SHED IN 1938, with its lone box office in the field and a wooden fence surrounding it, stands as a memorial to the efforts of the Berkshire Symphonic Festival officials and workers who turned the great auditorium over to the Boston Symphony Orchestra in 1945.

300 TONS OF STEEL went into the Music Shed at Tanglewood. The contractors, Graves & Hemmes of Great Barrington, working with the Berkshire Symphonic Festival's construction engineer, Joseph Franz, started Dec. 31, 1937, and finished June 16, 1938—a month early.

Tanglewood

Continued from Twentieth Page

"their inspiration, generosity and belief in the Festival idea from the beginning, helped to make the Festival what it is today."

* * *

DURING HER last nine summers in France, Miss Robinson Smith attended many of the European music festivals, but she is still enthusiastic about the Berkshire Symphonic Festival.

She is happy to be back in the Berkshires among her many friends to enjoy once again concerts "under the moon" with the Boston Symphony Orchestra and its great conductor, Charles Munch.

THE FESTIVAL idea, born 20 years ago, has grown into one of the greatest musical events in the world, thanks to the zeal of Miss Robinson Smith, who spearheaded the drive and brought fame to the Berkshires.

Statistics prove her idea was right. The cold, hard figures of the box office show a steady, solid gain down through the years. The music-loving public, whose interest or lack of it decides whether a dream such as the Berkshire Symphonic Festival is to become a reality, has made up its mind. And the answer is yes.

Same Old Shell

The shell in the Music Shed at Tanglewood is basically the same structure that was built for the first Berkshire Symphonic Festival concert at the Hanna Farm in 1934. After being used at the Hanna estate in 1934 and 1935, it was moved to Holmwood for the 1936 concerts, and then to Tanglewood in 1937 for the program under a tent. When the Shed was built, Joseph Franz, moved the shell into the great auditorium, where experts have marveled for years over its acoustic perfection.

Mozart, Stravinsky Program Features Foss and Lipkin

By JAY C. ROSENFELD

LUKAS FOSS chose a program of unusual interest for the concert he conducted in the theater-concert hall at Tanglewood last night. A major half of his program was Mozart, to adhere to the flexible limits of the Friday evening concerts which originated as the Bach-Mozart series. The other composer from whom he played was Stravinsky—his ballet music, "Pulcinella" on themes of Pergolesi.

"Pulcinella" was one of the pieces which blossomed in the first decades of this century in the glamorous era of Diaghileff, the promoter of ballet whose imagination inspired and encouraged so many great musical ventures. He found the music of Pergolesi in a forgotten corner of a Napolitan library and brought it to Stravinsky to refurbish. He asked Massine to prepare the ballet, Picasso the costumes and decor. Stravinsky took the two-century-old comedy of Pergolesi on the amorous adventures of the fictitious character which Naples zealously claimed as her own and set it for vocal soloists and chorus, for an orchestra with the principals of the five string divisions serving as a string quintet of instrumental soloists.

* * *

ANYONE WHO gave his program only cursory attention would be prompted to turn back to it after hearing one or two of the short sections of the work, which, of course, last night was given without dance or stage setting to check the composer's identity. It is strange Stravinsky but wonderful Pergolesi, and if anyone were not aware that this was a revivication, he would be bewildered indeed. The music proceeds in true very early 18th century style and then Stravinsky inserts a sly and witty touch of his own, an harmonic addition here, a rhythmic distortion there.

The soloists were Regina Sarfaty, soprano; Jefferson Morris, tenor; and McHenry Boatwright, bass. They caught the youthful spirit of the evening which Foss dominated. He injected a fresh and buoyant vim into the whole program which was reflected by every one of the soloists and the collaborative factors.

SEYMOUR LIPKIN had a quite different and more rewarding opportunity in the Mozart B flat piano concerto than he did in the left-handed Ravel of last year. As usual with this young artist, he submerged his own role for the success of the larger picture. His piano playing suits us too much to warrant the recession of the solo in the final allegro into the orchestral background. The brilliant opening allegro was given an ebullient infusion of gusto and a confident command of the keyboard. Foss and Lipkin [illegible] perfect agreement on the tempo of this most beautiful of the Mozart concertos and the accompaniment was not only a wonderful support but a model of coherent understanding.

* * *

THE FINAL HALF of the program was devoted to excerpts from Mozart's "Idomeneo," which saw its first American total performance as an opera on this same stage in 1947 by the opera department of the Berkshire Music Center. Foss had the assistance last night, in the order they sang, of Charlotte Green as Elektra, Marvin Worden as Idomeneo, Miss Sarafaty, again as Idamante, and Charlotte Holloman as Ilia. The chorus of students of the Berkshire Music Center and choral enthusiasts of Tanglewood were fortified by an additional group of 21 boys from the neighboring summer school, the Indian Hill music workshop.

It was very apparent to all that Foss had chosen this as well as his whole program, because it is music he loves. He played and conducted it that way. Without implying the contrary to be true, he did not conduct in a stuffy, dignified way but he made music in the intimate spirit of asking his audience to enjoy with him beauties he recognized and which he wanted everyone to share with him.

* * *

The 400 students of the Berkshire Music Center have their final get-together on Monday evening at Wheatleigh, the male students' dormitory. The students' "Berlioz Ball" is for the benefit of the Student Council Emergency Fund, which assists needy students.

* * *

A hasty call for two bass trumpets, an uncommon instrument not needed for ordinary orchestral works, was put out last week by the Boston Symphony Orchestra for the Berkshire Festival's concluding performance, the Berlioz "Requiem," which will have the assistance of the students' Festival Chorus, 50 voices from the Springfield Symphony Orchestra Chorus, and four brass bands. Although the Boston Symphony owns two—one is played by Gerard Goguen, fourth trumpeter, when occasion demands—two others had to be supplied. They came from the Pittsburgh and Chicago symphony orchestras.

Saturday, August 14

Tanglewood

Boston Symphony Orchestra, Shed, 10 a.m. Rehearsal.
Dept. I Orchestra, Shed, 3 p.m. Friends program.
Boston Symphony Orchestra, Shed, 8:30 p.m. Conductor, Charles Munch.
"Tragic Overture" *Brahms*
Symphony No. 4 *Piston*
"Le Tombeau de Couperin" *Ravel*
Symphony No. 3 (with organ) *Saint-Saens*

South Mountain

Juilliard Quartet, 4:00 p.m.
String Quartet No. 2 *William Denny*
Quartet in G, Op. 54, No. 2 *Haydn*
String Quartet No. 1 *Benjamin Lees*
Quartet in F major *Ravel*

Sunday, August 15

Tanglewood

Chamber Music, Theater-Concert Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Charles Munch, conductor. In memory of Serge Koussevitzky.
"Requiem" with Festival Chorus and soloist *Berlioz*

One Act Opera Tuesday Night At Tanglewood

Gounod's one-act opera, "Le Medecin Malgre Lui" (The Doctor in Spite of Himself), which will be presented in the formal gardens at Tanglewood on Parade by students of the Berkshire Music Center's opera department, for boxholders and holders of reserved seats Friday at 4 p.m., will be given first for Friends of the Berkshire Music Center on Tuesday's program of choral works and opera scenes, at 8:30 p.m. in the Theater-Concert Hall. It has been produced and staged by Morton Siegel, who has been assistant stage director of the opera department at the Juilliard School of Music, New York, in an English adaptation and translation from the original French libretto by Mr. Siegel. At the conclusion of the Tanglewood season Mr. Siegel departs to Munich, Germany, to work at the Staatsoper under a recently-won Fulbright Fellowship.

* * *

On Tuesday's program of chorus and opera at Tanglewood, the associate division of the opera department, assisted by instrumentalists of the Tanglewood Study Group, will present Act II of Monteverdi's "Orfeo," first performed in 1607, staged and conducted by Ludwig Zirner and using unit costumes, courtesy of the University of Illinois, by Laura Zirner.

* * *

An unscheduled event at Tanglewood, open to Friends of the Berkshire Music Center, is a program of opera scenes by students of Frederic Cohen's opera department, from 4:30 to 6:00 p.m. in the Theater-Concert Hall on Thursday. The program will consist of Zerbinetta's solo from Richard Strauss' opera, "Ariadne auf Naxos" (1912) which the Tanglewood opera department presented complete in 1949; the duet of Arabella and Zdenka from Act I of Strauss' "Arabella," (1933) in the new English translation by John Gutman, assistant manager of the Metropolitan Opera, which will be used when the Met gives the U.S. premiere of the work next season, by special permission of Mr. Gutman; the quartet from Mozart's "Idomeneo"; the sleep-walking scene from Verdi's "Macbeth"; in memory of the late French novelist Colette, a scene from Ravel's opera, "L'Enfante et Les Sortileges" for which she wrote the libretto; and the entire third act of Verdi's "Don Carlo."

Tanglewood's opera department's final performance of the summer will be its program at 6 p.m. in the Theater-Concert Hall for Tanglewood on Parade patrons, of Act III from Puccini's "La Boheme," a repetition of the scene from "Arabella" by Strauss; and a repetition of its "Hin und Zurueck" (There and Back) by Paul Hindemith.

* * *

Tanglewood on Parade will also have, at 6 p.m. in the Music Shed, the final concert by the student symphony orchestra, which has been prepared this year by Jean Morel. Henry Janiec will conduct Bizet's "L'Arlesienne" Suite No. 1; Paul Vermel will be on the podium for Mozart's Symphony in D major ("Haffner"); Samuel Krachmalnick will lead the orchestra in Lalo's "Symphonie Espagnole" for Violin and Orchestra, Opus 21, with Tiberius Klausner as soloist, and in excerpts from Act III of Wagner's "Die Meistersinger."

Sculptures in ironwood by Mrs. Louis Speyer, of Boston, wife of the English horn player of the Boston Symphony Orchestra, are being added to the final week's art exhibition, arranged through the courtesy of the Berkshire Museum at the Reception Hall by the Main Gate at Tanglewood. Likenesses of Charles Munch, music director of the Boston Symphony, of conductor Pierre Monteux and other musicians are in the exhibit. A recently completed etching of Charles Munch by the noted Maryland artist, Arthur Heintzelman, will also be on display.

Tomorrow

Tanglewood

Chamber music, Chamber Music Hall, 10 a.m. Dept. I. Friends program.
Boston Symphony Orchestra, Shed, 2:30 p.m. Conductor, Charles Munch; soloist, Zino Francescatti.
Overture to "Alceste" *Gluck*
Violin Concerto *Beethoven*
Symphony No. 2 *Brahms*
Composers' Forum, Chamber Music Hall, 8:30 p.m. Dept. III. Friends program.

Music Mountain

Berkshire Quartet, 4:00 p.m.
Guest artists, Alice Howland, mezzo-soprano; Elizabeth Phillips, viola; Sidney Edwards, cello.
E-flat Quartet *Mozart*
Songs for Mezzo-Soprano and Violin Obbligato *Brahms*
"Il Tramonto" *Respighi*
G Major Sextet *Brahms*

Monday, August 9

Berkshire Playhouse

"The Iron Gate"

Israeli Benefit

Jewish Community Center, Pittsfield, 8:30 p.m.
Lukas Foss, Walter Rubin, Catherine Akos, Richard Burgin, Jean Bedetti, Ralph Berkowitz. Works by Foss, Bernstein, Schubert, Mendelssohn.

Tuesday, August 10

Malden Bridge Playhouse

Opening night, performances every evening through Sunday. Curtain time 8:45 p.m. except Sunday at 7 p.m.

"The Love of Four Colonels"

Tanglewood

Concert of Chorus and Opera, Theater-Concert Hall, 8:30 p.m. Departments II and IV. Friends program.

Folk-Music Workshop

Festival Concert, Lenox Library, 8:30 p.m. Betty MacDonald, soprano; Jerry Silverman, singer-guitarist.

"From the Pastures of Ireland to the Appalachian Mountains."

Wednesday, August 11

Tanglewood

Chamber music, Theater-Concert Hall, 8:30 p.m. Zino Francescatti, violinist; Artur Balsan, pianist.
Violin Sonata in A major *Brahms*
Suite No. 3 (Violin unaccompanied) *Bach*
Violin Sonata in D Minor *Brahms*

Jacob's Pillow

Dance Festival. Opens tonight for four days. Wednesday, Friday, Saturday evenings at 9 p.m.; Thursday, Friday, Saturday matinees at 4 p.m.
Celtic Ballet of Scotland.
Ram Gopal, Hindu dancer.

Thursday, August 12

Tanglewood

Chamber Orchestra, Theater-Concert Hall, 8:30 p.m. Conductor, Jean Morel.
Overture to "Scala di Seta" *Rossini*
Symphony in B flat K.319 *Mozart*
"Mother Goose" Suite *Ravel*
"Der Burger als Edelmann" *Strauss*

Friday, August 13

Tanglewood

Tanglewood on Parade.
4:00—Opera Scenes
6:00—Department Demonstrations
8:15—Concert, Boston Symphony Orchestra
Symphony [illegible] *Bizet*
Salome" (Final scene) *Strauss*
Brenda Lewis, soprano, soloist Boston Pops Orchestra. Arthur Fiedler, conductor.

Lenox 'Respectfully Requests' Visitors To Dress Properly

LENOX—The Selectmen here decided this week to post notices asking summer visitors to be properly dressed when they appear on local streets.

The decision followed receipt from a local woman of a letter which culminated several complaints received by the Selectmen during the past few weeks. The letter was addressed to R. Harry Barnes, chairman of the board, by Mrs. Charles F. Bassett of Sundrum, Kemble Street.

"I wonder if you and the other members of the board realize," the letter asks, "the appalling condition of our town, which for the past three or four years has become . . . noticeably worse owing to the influx of men and women who profess to be music lovers.

"I am not in any way referring to the fine class of those attending the music school at Tanglewood," the letter emphasizes.

"I am a property owner and lover of Lenox, but I am heartsick at the truly disgusting sights on our streets; such as the lack of clothes on old and young . . . May I add that I am not alone in my desire to have some decency in our lovely town. Music lovers from away are also greatly appalled by the freedom and lack of decency . . ."

The Selectmen decided that in view of the fact that they agree with Mrs. Bassett and have received similar complaints from other townspeople, something should be done about the situation. They decided the best thing would be to "respectfully request" visitors to dress properly as "they are probably aware" of the way so many townspeople feel about the situation.

. . . It was typical of George Judd that he should fight shy of any special spotlight on his own retirement and insist on being considered just another member of the orchestra

now than it did 10 years ago. The virtual impossibility of avoiding a picture of Lukas Foss in last night's *Eagle* (there were three of them) leads to the thought [illegible] and his Tanglewood colleagues [illegible] extremely generous in donating their time and talents to Berkshire [illegible]. The Stockbridge Bowl [illegible] concert, tomorrow's benefit with McHenry Boatwright and George Green for the Interlaken Church organ fund, [illegible] concert Monday night in Pittsfield are just a sampling of their contributions.

Tanglewood Tales

Informal Concert At Chamber Hall

Monday afternoon at 4:30 an informal chamber music concert will be held in the chamber music hall for Friends of the Berkshire Music Center.

The program:

Sonata in E minor for Violin and Piano, K. 304 ..... Mozart
Allegro.
Judith Heinz, violin.
Patricia McCraw, piano.

Kleine Suite ..... Kauder
Preludium.
Danse.
Melodie.
Rondo (Canon).
Joseph Andreucci, trumpet.
Donald Benedetti, trumpet.
Janet Cardwell, French horn.
Catherine Ameer, French horn.
Raymond Orcutt, trombone.
Joseph Moore, trombone.
Norman Bernstein, trombone.
Constance Weldon, tuba.

Sonata in G minor for Violin and Piano, Opus 30, No. 2 ..... Beethoven
Allegro con brio.
Richard Elias, violin.
Mary deCsepel, piano.

String Quartet in F major, Opus 96, Dvorak
Allegro ma non troppo.
William Keller, violin.
Alice Handelman, violin.
Anthony Ginter, viola.
Louise Hazen, violoncello.

Trio for Horn, Trumpet and Trombone, Poulenc
Allegro moderato.
Andante.
Rondeau.
John Minkoff, trumpet.
Wilbur Kaslick, trombone.
David Allan, French horn.

Small Choir Concert Tuesday Evening

The first concert by the small choir of Department II and the active and associate divisions of Department 4 of the Berkshire Music Center will be held Tuesday evening at 8:30 in the theater-concert hall.

The choir program follows:

Missa a Quatro Voci da Cappella, Monteverdi
Kyrie.
Gloria.
Sara Holroyd, Conductor.
Sanctus.
Benedictus.
Agnus Dei.
Coleridge Taylor Perkinson, Conductor.

Five Songs on Old Text ..... Hindemith
Of Household Rule.
Gloria B. Jerjisian, Conductor.
Lady's Lament.
True Love.
Ruth Jane O'Keefe, Conductor.
Troopers' Drinking Song.
The Devil a Monk Would Be.
Jan Toon DeJong, Conductor.

Two Madrigals ..... Gesualdo
Horo Lasso al mio Duelo.
Peter Re, Conductor.
Itene o mici Sospiri.
Saul Lilienstein, Conductor.

Songs of Nature ..... Dvorak
Melodies Steal Into My Heart.
Vesper Bells Ring.
John G. McKay Jr., Conductor.
This Day.
Oscar Warren Conner, Conductor.

Three Shakespeare Songs, Vaughan Williams
Full Fathom Five.
The Cloud-Capp'd Towers.
Over Hill, Over Dale.
Richard McKinley Renfro, Conductor.

Magnificat ..... C. P. E. Bach
Magnificat.
Chorus.
Quia respexit,
Reri Lorraine Grist, soprano.
Et misericordia,
Chorus.
Fecit potentiain,
Malcolm G. Bernstein, bass.
Suscepit Israel,
Joan Evelyn Hagen, alto.
Gloria Patri,
Chorus.
Sicut Erat,
Chorus.
James Aliferis, Conductor.

BSO Violinist Soloist Tomorrow

LEE—A soloist at the Congregational Church tomorrow will be Vladimer Resnikoff, violinist with the Boston Symphony Orchestra.

Miss Judy Vohr, daughter of Dr. and Mrs. Fred H. Vohr of Park St., will be organist.

All-Berlioz Program at Festival Tonight; Francescatti Is Violin Soloist Tomorrow

Brook
Rehearsing this morning at the public rehearsal of the Boston Symphony Orchestra in the Music Shed at Tanglewood, Charles Munch, right, directs the BSO, while Zino Francescatti plays Beethoven's Violin Concerto which will be featured on the Festival program at tomorrow afternoon's concert.

TANGLEWOOD—An all-Berlioz program, honoring the 150th anniversary season of the composer's birth, will be given in the Music Shed tonight at 8:30 by the Boston Symphony Orchestra with Charles Munch conducting. Featured in the first performance at the Berkshire Festival of Berlioz' song cycle, "Summer Nights," for soprano and orchestra will be soloist Eleanor Steber.

The Berlioz program also will include "Royal Hunt and Storm" from "The Trojans" and the "Te Deum," with tenor David Poleri as soloist with the Festival chorus, prepared by High Ross and Lorna Cooke De Varon.

The choir of the Berkshire Music Center students will be augmented by a children's chorus of 40 boys, aged 9 to 13, from Camp Mah-Kee-Nac at Stockbridge Bowl, who have been trained by Mrs. De Varon and Joseph Kruger, camp director; and a chorus of 44 girls, aged 13 to 18, from Indian Hill Music Workshop in Stockbridge, who have been trained by David L. Buttolph, a former Berkshire Music Center pupil.

Leads Busy Life

Miss Steber, who sang on July 10 in the Berlioz' "The Damnation of Faust" which opened the Music Shed concerts this season, has just returned from engagements in Chicago, two performances at the Hollywood Bowl, recitals in California and appearances at the Red Rocks Festival in Denver, Colo. Coming to Tanglewood from New York where she was guest artist on the Telephone Hour broadcast Monday, Aug. 2, Miss Steber has been re-engaged to appear at the Florence (Italy) Maggio Musicale in 1955 following her season at the Metropolitan Opera Company in New York

Performing three times at the 1954 Berkshire Festival, David Poleri sang the title role in the July 10 performance of "The Damnation of Faust" and will be heard again on the final Festival concert, Aug. 15, in the Berlioz "Requiem" in addition to his performance in tonight's "Te Deum." Mr. Poleri, a native of Philadelphia, was a student of the Berkshire Music Center before joining the New York City Opera Company where he has appeared in the major tenor roles. He has also had national concert tours and European engagements.

Donates Services to Center

Zino Francescatti makes the first of two Berkshire Festival appearances when he plays the Beethoven Violin Concerto tomorrow afternoon. On Wednesday evening, donating his services to the Berkshire Music Center, he gives the final chamber music concert of the season in a theater-concert hall recital. Born in Marseilles, France, in 1905, Mr. Francescatti made his first public appearance at five and at 10 gave his first public performance of the same concerto he plays tomorrow at Tanglewood.

After his formal debut with the Orchestra of the Concerts del Conservatoire in Paris and a successful career in Europe and South America, Mr. Francescatti made his United States debut with the New York Philharmonic-Symphony Orchestra in 1939. Since that time he has toured the United States some 15 times and appeared with every major orchestra in the country. A true cosmopolite, with annual tours in Europe at the major festivals and recital centers, Mr. Francescatti with his wife, the former Yolande Potel de la Briere, a professional violinist who gave up her career to further his, live in Monterey.

Tickets for all Festival concerts are on sale at the Tanglewood box office and reservations may be made by telephoning Tanglewood.

Manos
'JUST ANOTHER' retiring member of the Boston Symphony Orchestra was the way George E. Judd, center, the BSO manager for 40 years, described himself at a luncheon given in honor of Mr. Judd and two string players of the orchestra on the Tanglewood grounds yesterday. A special gift to Mr. Judd, here being presented by orchestra personnel manager, Rosario Mazzeo, second from left, was a leather bound record album containing the only copy of the BSO's final program of its 73rd season in Symphony Hall on May 1, Beethoven's Ninth Symphony. The special edition of one record included the gold-plated master from which it was made. At left is Leon Gorodetzky, retiring violinist, and at extreme right, Georges Fourel, violist. Between him and Mr. Judd is Charles Munch, BSO director.

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TANGLEWOOD IN THE BERKSHIRES

IN THE MOOD
. . . for an all-Beethoven concert were the thousands of people who thronged the Tanglewood grounds.

Springfield Republican Rotophotos by Krause

One of the greatest musical events of the world, the Berkshire Music Festival annually attracts multitudes of music lovers to Tanglewood, Lenox, where the music of the great composers may be heard lingering over the hills on starlit nights and sunny Sunday afternoons. The current season of the annual Tanglewood concerts will come to an end on August 15, but memories of an outstanding series of programs will dwell in the hearts of music lovers who will preserve nostalgic memories of the concerts they attended. Such memories will include Tanglewood interludes like those photographically depicted in this roto feature.

Aug. 8

CONCERT MAESTRO
-Right-
Pierre Monteux was greeted with thunderous applause as he mounted the conductor's platform.

LAST MINUTE INSPECTION
. . . of his attire was made by distinguished conductor Pierre Monteux a few minutes before concert time.

GUEST SOLOIST
. . . Claudio Arrau, posed for this informal backstage camera study.

READY FOR ACTION
-Left-
Members of the Boston Symphony Orchestra tuned their instruments as they awaited the on-stage arrival of conductor Pierre Monteux.

Boston Herald
Aug. 8

DAVID POLELLI, tenor soloist in the Berlioz "Requiem" which will be sung by the Berkshire Festival Chorus with the Boston Symphony Orchestra, Charles Munch conducting, in the Music Shed at Tanglewood on Sunday afternoon, Aug15, in memory of Serge Koussevitsky.

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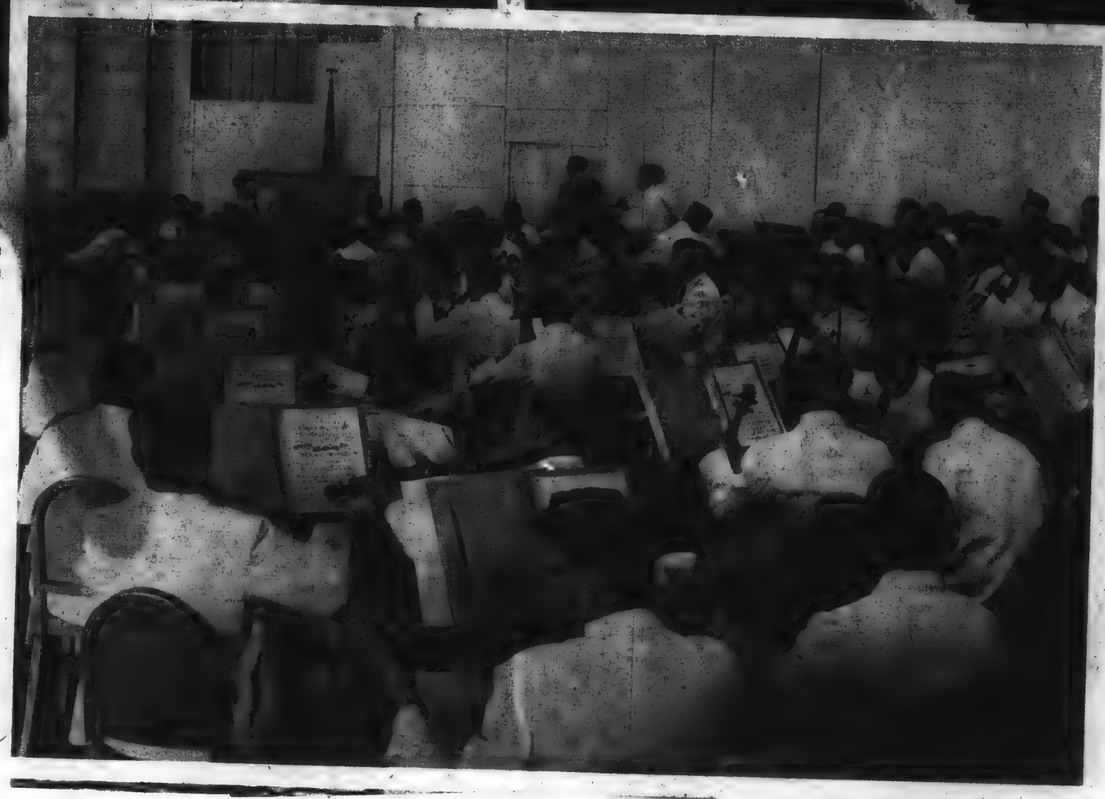

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SOLID COMFORT

. . . was the general idea as concert-goers enjoyed lunches and exchanged program notes before the afternoon program began.

BIRD'S—EYE—VIEW

-Right-
. . . of a trio of relaxed, barefooted music lovers was photographed on the spacious lawn outside the music shell.

FASHION TREND

Bermuda shorts, said to be the coming thing in mens' summer fashions, were modeled by many male music lovers.

CONCERT CELEBRITIES

n foreground, left to right, are: Miss Gertrude Robinson Smith, founder of the Berkshire festivals Charles Munch, celebrated conductor; and Pierre Beique, manager of the Montreal Symphony Orchestra.

PORTRAIT GROUP

These members of the Boston Symphony Orchestra assembled at the rear of the music shell to pose for an official portrait. They were still waiting for the photographer when this roto photo was taken.

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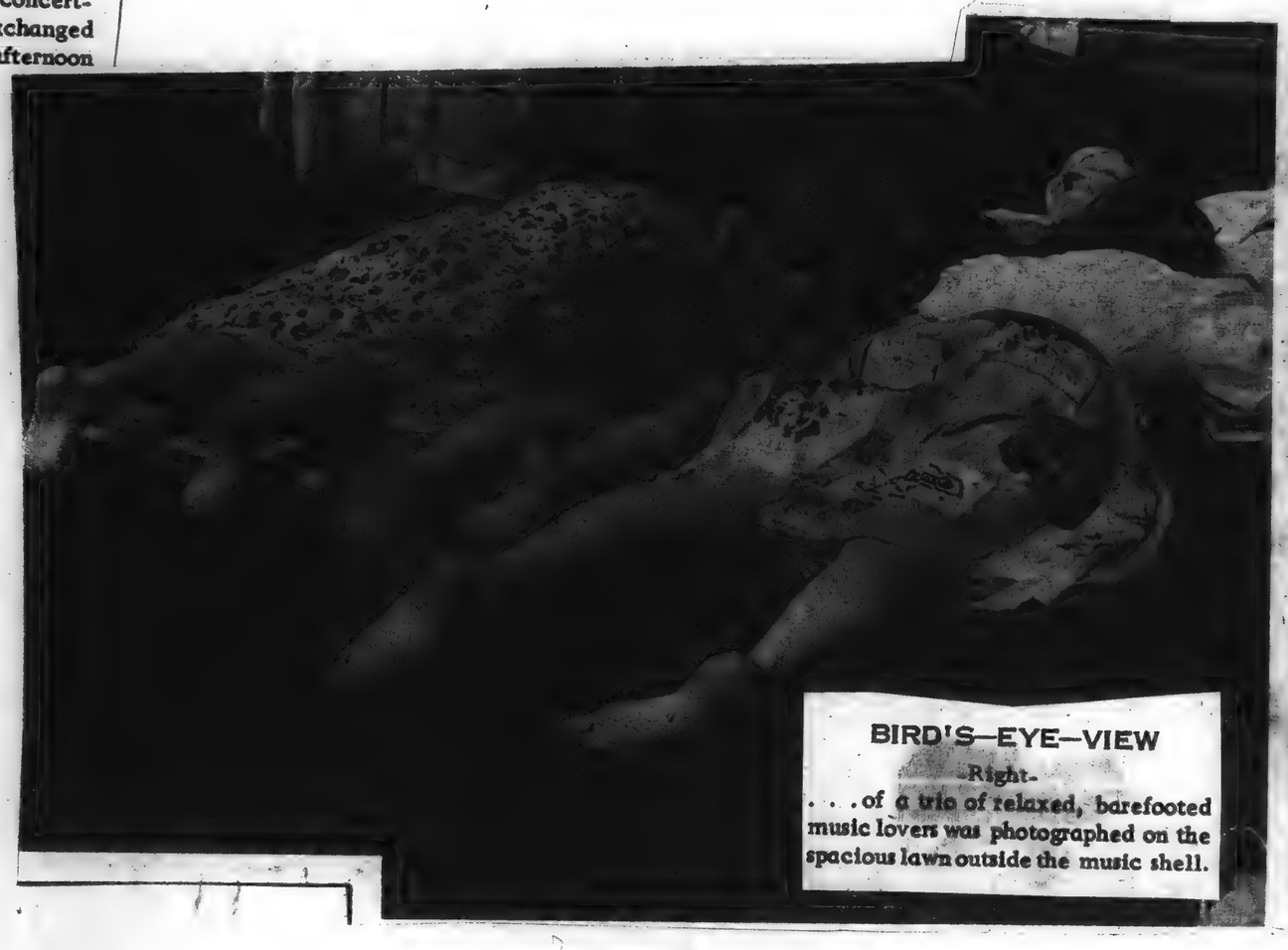

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PASTORAL SETTING of Tanglewood, site of the annual Berkshire festival, encourages a leisurely enjoyment of music. This week end the festival completes its fifth week of concerts. Next Friday, "Tanglwood on Parade," the annual benefit for the Berkshire Music center will take place featuring the student orchestra, the Boston Symphony and the Boston Pops orchestra, as part of the sixth and final festival week end. Claremont N.H. Eagle.

PRIVATE REHEARSAL

This musician entertained his family with a private concert just before the Boston Symphony Orchestra prepared to assemble. Left to right, are: Martin Hoberman, celloist, Amy Bernard, Mrs. Albert Y. Bernard, Eve, and Mr. Bernard.

Berkshire Festival Enters Fifth Week at Tanglewood

LENOX, Mass., Aug. 6 — The fifth week of Berkshire Festival concerts at Tanglewood, includes a program of Stravinsky and Mozart performed by a chamber orchestra of members of the Boston Symphony Orchestra, Lukas Foss guest conductor and Seymour Lipkin piano soloist, this evening in the Theatre-Concert hall; an all-Berlioz program by the full 104-piece Boston Symphony orchestra, Charles Munch, music director, conducting, including Tanglewood premieres of the "Summer Nights" song cycle with Eleanor Steber as soprano soloist and of the "Te Deum" with David Poleri as tenor soloist and Willem Frisco Frank, organ soloist, on Saturday evening in the music shed; and the Boston Symphony orchestra, in a program of Gluck, Beethoven and Brahms, Sunday afternoon in the music shed, Mr. Munch conducting, Zino Francescatti violin soloist.

Mr. Foss, who is a teacher of composition and who heads the Tanglewood study group division of the Berkshire Music center will conduct the Boston Symphony orchestra chamber orchestra in its first performance of "Pulcinella", ballet with song in one act, by Igor Stravinsky, after Pergolesi, with Regina Sarfaty, soprano; Jefferson Morris, tenor; McHenry Poatwright, bass, as soloists. Another Tanglewood premiere on this program will be the excerpts from Mozart's opera, "Idomeneo" (which had its American premiere by the Berkshire Music center's opera department at Tanglewood in 1947), with soloists Marvin Worden, tenor, and Theresa Green, Regina Sarfaty and Charlotte Holloman, sopranos; 50 voices of the Festival chorus of Berkshire Music center students, supplemented by 18 boys from Indian Hill Workshop, Stockbridge, trained by David L. Buttolph and Harold Aks.

"Summer Nights"

Mr. Munch's Saturday evening Festival concert, one of his programs this summer in honor of the 150th aniversary season of the birth of Hector Berlioz, will mark first performances by the Boston Symphony orchestra of the six 'Summer Nights" songs after Theophile Gautier which Miss Steber has previously performed with the New York Symphony orchestra.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Friday evening concert will be moved to the music shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance.

An added attraction for Festival patrons is the organ recital at 3 p. m., Saturday in the music shed, by E. Power Biggs. Mr. Biggs' program consists of Antonio Soler: Double Concerto No. 3, in G; J. S. Bach: Fantasia and Fugue in C minor; Louis Claude Daquin: Three Noels with Variations; Anthony Donato: Two Pastels; Jehan Alain: Litanies.

BERKSHIRE FESTIVAL IS IN ITS FINAL WEEK

With an anticipated attendance of 120,000 at 24 concerts, an expected 10,000 next Friday at Tanglewood on Parade, and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by departments of the school, the Berkshire Festival at Tanglewood, Lenox, concludes its 1954 schedule in the coming week. One hundred and seventy-five persons will have helped shatter records, and prove the popularity of Music Director Charles Munch's decision to enlarge the annual summer festival.

What Final Week Offers

The sixth and final week of festival concerts comprises a recital by Zino Francescatti, violinist, of Brahms and Bach sonatas, on Wednesday evening in the Theatre-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss, on Thursday evening in the Theatre-Concert Hall; a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra on Saturday evening in the Music Shed; and Munch leading the Boston Symphony in Hector Berlioz' massive "Requiem", in memory of Serge Koussevitzky, with David Poleri, tenor, and chorus, next Sunday in the Music Shed.

Parade of Stars at Tanglewood

Featured on the "Tanglewood On Parade" program, scheduled for Friday, the 13th, will be (left to right) Brenda Lewis, lovely soprano star of opera and Broadway; Arthur Fiedler, who will conduct the Boston Pops Orchestra in its first appearance at Tanglewood; and Thomas Schippers, a former student at the Berkshire Music Center, who will return to conduct the Boston Symphony Orchestra in the benefit program for the Center.

Scotland's Celtic Ballet Visits Tanglewood

Ted Shawn (light suit, center), director of the Jacob's Pillow Dance Festival and the Celtic Ballet of Scotland of which Margaret Morris (center, rear) is founder and director are welcomed to the Berkshire Festival at Tanglewood, Lenox, by Boston Symphony Orchestra's music director, Charles Munch (dark suit, center) who conducts at the Edinburgh (Scotland) Festival next month.

Zino Francescatti Will Be Tanglewood Soloist Today

Celebrated Violinist to Appear in Beethoven Concerto; Program Conducted by Munch Will Also Include Gluck Overture and Brahms Symphony

Lenox, Aug. 7—Zino Francescatti, celebrated violinist, will be the soloist tomorrow afternoon in the Music Shed at Tanglewood, appearing in the Beethoven violin concerto in D major, Opus 61. The other featured work on the program to be conducted by Charles Munch, which is to open with Gluck's Overture to "Alceste," will be the Symphony No. 2 by Johannes Brahms.

Final Week Reached

The sixth and final week of Festival concerts comprises a recital by Francescatti, of Brahms and Bach sonatas, on Wednesday evening in the Theater-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss, on Thursday evening in the Theater-Concert Hall, and a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Mr. Munch conducting the full 104-piece Boston Symphony Orchestra, on Saturday evening in the Music Shed.

ZINO FRANCESCATTI

Mr. Munch will lead the Boston Symphony in Hector Berlioz' massive "Requeim," in memory of Serge Koussevitzky, with David Poleri, tenor, and chorus, Sunday, the 15th in the Music Shed. Mr. Francescatti, summering at nearby Monterey, is donating his recital on Wednesday to the Berkshire Music Center. Arthur Balsam is his accompanist. Mr. Morel, who heads the orchestra and conducting department of the Music Center this summer, makes his second appearance on the podium for a Festival concert, featuring two works new to Tanglewood audiences, the Overture to "Scala di Seta" (The Silken Ladder), the short opera Rossini composed at the age of 20, and Richard Strauss' suite "Der Burger als Edelmann" (Le Bourgeois Gentilhomme) arranged from his incidental music to Moliere's play.

Mr. Munch's Saturday evening concert also has two Tanglewood premieres; Walter Piston's Symphony No. 4, commissioned by the University of Minneapolis in 1951, and Saint-Saens' Symphony No. 3, in which E. Power Biggs is organ soloist.

When Berlioz' "Requiem" which had its Tanglewood premiere in 1952, is repeated as the Festival's final concert Sunday, again under Mr. Munch's direction, it will conclude the conductor's performance this summer in their complete form of "The Damnation of Faust," "Romeo and Juliet," the "Harold in Italy" and "Fantastic" Symphonies the "Summer Nights" song cycle, and the "Te Deum," in commemoration of the 150th anniversary of the birth of the French composer.

The majestic "Requiem" will have the assistance of David Poleri, tenor soloist, a chorus of 200 voices of students of the choral and opera departments of the Berkshire Music Center augmented by the chorus of the Springfield Symphony Association, and four brass bands totalling 36 players.

Evening concerts are at 8:30 p. m., the Sunday afternoon concert at 2:30 p. m. In the event of rain the Thursday evening chamber orchestra program will be moved to the Music Shed. General admission to the grounds, enabling overflow crowds to hear the concerts from the spacious Tanglewood lawns, are placed on sale on the day of the performance and Festival patrons are invited to a public rehearsal of the Boston Symphony Orchestra on Saturday (August 14) at 10 a. m., at the nominal charge of $1 for the benefit of the Orchestra's Pension Fund.

Week end music lovers are invited to subscribe to "Tanglewood on Parade" on Friday. The annual benefit for the orchestra's music school, now completing its 12th season, which provides opportunity for ensemble performance and musical instruction under expert musicians for some 400 students from 35 states in the U. S. and 12 foreign lands, is from 6 p. m. to 11 p. m. It will commence with demonstrations by all departments—student symphony orchestra, chamber music, chorus and opera, followed by a gala concert in the Music Shed and concluding with the drawing of door prizes and waltzing on the lawn.

Thomas Schippers will conduct the Boston Symphony Orchestra in symphonic music of Bizet and the final scene of Strauss' "Salome," with Brenda Lewis as soloist; and Arthur Fiedler will lead the Boston Pops Orchestra in a typical program. The complete programs are:

Wednesday, August 11, 8:30 p. m.—Theatre-Concert Hall, Chamber Music: Brahms: Violin Sonata in A major; Bach: Suite in C (violin unaccompanied) Brahms: Violin Sonata in D minor. Zino Francescatti, Violin—Arthur Balsam, Piano.

Thursday, August 12, 8:30 p. m.—Theatre-Concert Hall, Chamber Orchestra: Rossini: Overture to "Scala di Seta"; Mozart: Symphony in B flat K. 319; Ravel: "Mother Goose" Suite; Strauss: "Der Burger als Edelmann". Jean Morel, conductor.

Friday, August 13, Tanglewood on parade: 6-7 p. m.—Student Symphony Orchestra, Music Shed. Student Opera, Theatre-Concert Hall. Student Chamber Music, Chamber Music Hall. 7-8 p. m.—Picnic Supper, Student Chorus, Porch, Administration Building. 8:15 p. m.—Music Shed: Bizet: Symphony in C; Strauss: "Salome" (Final Scene)—Brenda Lewis, soprano. The Boston Symphony Orchestra, Thomas Schippers, conductor. Sousa: March "Stars and Stripes Forever"; Offenbach: Suite from "Gaite Parisienne"; Hayman (arr.) "TViana"; Merrick-Bennett (arr.) "Look Sharp—Be Sharp". The Boston Pops Orchestra, Arthur Fiedler, conductor. 11 p. m. midnight — Drawing for door prizes; waltzing on the lawn, Joe Bushkin, pianist.

Saturday, August 14, 8:30 p. m.—Music Shed, Boston Symphony Orchestra: Brahms: Tragic Overture; Piston: Symphony No. 4; Ravel: "Le Tombeau de Couperin"; Saint-Saens: Symphony No. 3, with E. Power Biggs as organ soloist. Charles Munch, conductor.

Sunday, August 15, 2:30 p. m.—Music Shed, Boston Symphony Orchestra: Berlioz: "Requiem"—in memory of Serge Koussevitzky—with David Poleri, tenor soloist and 200 voices, Festival Chorus of the Berkshire Music Center students augmented by Chorus of Springfield (Mass.) Symphony Orchestra; and with four brass bands. Charles Munch, conductor.

TANGLEWOOD PROGRAM ENDS NEXT SUNDAY; NEW RECORDS MADE

With an anticipated attendance of 120,000 at its 24 concerts—six chamber music programs by visiting ensembles and 18 concerts by the Boston Symphony Orchestra—; an expected 10,000 next Friday at Tanglewood on Parade, the annual benefit for the Berkshire Music Center (the summer school of music maintained by the orchestra); and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by various departments of the school, the Berkshire Festival at Tanglewood, Lenox, concludes its 1954 schedule in the coming week. About 175,000 persons will have helped shatter records, and prove the popularity of Music Director Charles Munch's decision this year to enlarge the annual summer Festival in the hills of Western Massachusetts within the scope of its previous six-week framework.

Photographs by Kalischer

There is also being presented at the museum a new show of photographs by Clemens Kalischer, entitled "Music in the Berkshire," which includes scenes from Tanglewood, South Mountain, and the Stockbridge School of Music. Also Civil War photographs by Matthew Brady. Being continued is the first group of sculpture by Franc Epping, the exhibition of paintings by Carol Cleworth and the miniature rooms by Andrew Jenorini already reviewed.

Second Thoughts in Music

Gala Week at Tanglewood Despite Disrupting Storms

Attendance Is Good and Concerts Keep Up to High Standard Expected at Berkshire Music Festival

By WILLARD M. CLARK

Another gala music week has passed at Tanglewood where the annual Berkshire Music Festival by the Boston Symphony Orchestra is taking place. There have been disrupting storms but attendance has kept up and the concerts have been keeping to the expected standards.

Chamber Music

The Griller String Quartet offered Wednesday evening chamber music concert. This admirable organization flew in from London for this concert. They brought with them for its first American performance the fourth string quartet by Ernest Bloch which they had given first performance in London 10 days previously. As one expects from Bloch, this quartet is deeply emotional work, always effective and, at times, quite lovely. It needs further hearing for complete appraisal, but on the basis of a first hearing we believe it does not always indicate the real stature of the composer.

The program opened with the "Hunt" quartet by Mozart and concluded with Beethoven's "Quartet in G major, No. 2 Op. 18." The performances were of unequal merit. The Mozart suffered from rhythmic vagaries and Sidney Griller, first violin, often pushed his instrument beyond its agreeable tonal resources.

Chamber-Orchestra

Doriot Anthony, first flutist of the Boston Symphony orchestra, was the bright star of the Friday night concert. This talented musician has youth, charm and a complete mastery of her chosen instrument. Her playing of Ibert's "Concerto for Flute and Orchestra" was both an amazing technical feat, and a test of musicality which she passed with colors flying. Mr. Munch opened the program with the dainty bit of fantasy called "The Spider's Web" which Albert Roussel wrote as a Ballet-Pantomime. He offered an imaginative and sensitive reading quite devoid of that roughness of texture which often mars his readings.

Another fine performance was provided for the Mozart "Serenade in C minor for eight winds." The work calls for two oboes, two clarinets, two horns and two bassoons. Written to entertain this work through the warm blend of instrumental tones is more than an entertainment piece. Its work is a masterpiece as carefully written as any the composer ever wrote.

The program concluded with a stunning performance of Mozart's "Paris" symphony.

Shed Concerts

Last year Mr. Munch offered the Berlioz Symphonic Drama "Romeo and Juliet" for the first time at Tanglewood. This week, continuing the observance of the 150th anniversary of the composer's birth it was performed again. Beatrice Krebs, contralto, replaced Jennie Tourel who sang last season, but John Collum, tenor, and Nicola Moscona, bass, repeated their success of last season. The Festival chorus sang extremely well and Mr. Munch and the orchestra provided such magnificent readings of the purely orchestral portions of the score that it all made for a memorable performance.

A terrific thunderstorm opened up during the playing of the delicate Scherzo. One could hear nothing. Mr. Munch stopped the orchestra, waited a bit and then gave up. A half hour afterwards he continued.

We remember a similar occurance ein the '30's when the concerts were held in a tent. During a Wagner program a storm broke. Koussevitzky shifted his program and started in on "The Ride of the Valkyrie" with thunder and lightning adding unusual sound effects. All very exciting.

Richard Buring took over conducting duties for the Sunday afternoon concert. The veteran concertmaster of the orchestra is a conductor of considerable resources and solid musicianship. His wife, Ruth Posselt, violinist, was the assisting artist. She provided a handsome performance of the Khatchaturian "Concerto for Violin and Orchestra." The fact that a string broke during the first movement disturbed her not at all. She exchanged violins with the concertmaster and continued without missing a bar. Miss Posselt has many memorable performances of contemporary music to her credit. The Khatchaturian concerto is a surefire hit because of its gay spirit and rhythmic and melodic content.

Mr. Burgin opened the program with a powerful reading of William Schuman's American Festival Overture. Schuman is on the Berkshire School faculty and "The Tender Land" will be performed by the Opera Department.

The concert concluded with a deeply expressive reading of the second symphony of Jan Sibelius.

TOP CROWD IN '54 ENJOYS PROGRAM AT TANGLEWOOD

10,600 Hear Works of Berlioz, Singing of Eleanor Steber

By WILLARD M. CLARK

Tanglewood, Aug. 7—There were probably two reasons why a seasonal record crowd of 10,600 persons attended the concert tonight. First, we think it was the opportunity to hear Eleanor Steber in person, for this American soprano is known to millions through radio, TV, concert and opera appearances. Second, and perhaps this ought to come first, it was the opportunity to hear a seldom performed work, the "Te Deum" by Hector Berlioz.

Descriptive Music

And the audience got its wish, continuing his series in commemoration of the 150th anniversary of the birth of Hector Berlioz, Dr. Charles Munch opened the program with an excerpt from his opera "Les Trojans," "The Royal Hunt and Storm." Berlioz intended that his royal hunt and storm to depict the moment in the opera when Aeneas and Dido are driven by a storm which Venus has contrived, into a cave where their love is consummated. This is descriptive music, tender in the love moments, raging during the storm. Only the ride of the valkyrie equals this storm in its intensity. It was a magnificent performance by the Boston Symphony Orchestra, vibrant and powerful.

Berlioz first wrote his six songs titled "Summer Nights" for soprano and piano. Later he orchestrated them. These songs run the gamut of emotion and demand superb technical resources from the singer, in addition to a fine interpretive power. Eleanor Steber, lovely to look at, was the singer.

It took the soprano about three songs to warm up the voice.

At first it was strident, ill focused and littered with unpleasant chest tones. There was also a tendency to scoop for top tones. However, when she came to "L'Absence," "Au Cimitiere" and "L'ile Inconnue," things went better, Miss Steber has communicative power, but this listener felt that her feeling for the work was superficial, theatrical, rather than from the heart. She was recalled several times and pranced about the stage, tossed a blue scarf about and shook hands with the concertmaster more than once. She at least, appeared to be having a fine time.

Parts Well Blended

Berlioz' "Te Deum" demands almost as great orchestral resources as his "Requiem." It is built on the same massive scale but its overtones are joyous befitting a "Te Deum." There are moments of beautiful harmonies, purely liturgical, but this work lacks the power and attention holding of the "Requiem." There is one solo for tenor which David Poleri sang well.

The festival chorus sang with exactitude and meticulous attention to pitch. The parts were well blended and attacks were correct. Hugh Ross was on hand to conduct the chorus along with Dr. Munch. William Frank was at the organ. The instrument plays an important part as an integral part of the orchestra. Berlioz wrote this work with the hope that it would have an overwhelming impact on an audience. At times it does, but much of it is standard fare.

Tomorrow afternoon Zino Francescatti, violinist, will be heard in Beethoven's "Violin concerto in D Major." Dr. Munch will open the program with the overture to "Alceste" by Gluck and conclude with Brahms' Symphony No. 2 in D Major."

FIEDLER, BOSTON POPS ORCHESTRA AT TANGLEWOOD

Will Be Star Attraction at Gala 'Parade' Concert In Music Shed Friday

Lenox, Aug. 7—Arthur Fiedler, bringing the 92-piece Boston Pops Orchestra to play for the first time in Tanglewood's Music Shed on Friday, August 13, as the star attraction of the gala concert of Tanglewood on Parade, the day-long annual benefit for the Berkshire Music Center, announces a program of popular symphonic music.

John Phillip Sousa's "Stars and Stripes Forever" march will open the Pops section of the Music Shed concert after intermission. A suite from the lively operetta music of Jacques Offenbach, culled for the ballet "Gaite Parisienne," will follow, then Maurice Ravel's popular "Bolero."

Two Specialties

Two Fiedler specialties will complete the announced part of the program, a symphonic arrangement by Hayman of well-known television commercials, called "TViana"; and the Merrick-Bennett "Look Sharp-Be Sharp" Gillette razor theme of radio and TV. It is expected that there will be encores of the type that have endeared audiences for 70 years to the Boston Pops.

Celebrating his 25th year as conductor of the famed Pops, Mr. Fiedler is probably the best known symphonic conductor in America through his long association with the Pops, the Boston Symphony Orchestra's outdoor Esplanade Concerts which he founded in 1929, his guest conducting throughout the country and the more than 600 recordings he has made with the Boston Pops Orchestra.

Born in Boston, Fiedler studied piano, violin and conducting in Berlin and made his concert debut in Berlin at the age of 17. He joined the Boston Symphony as a violinist in 1915, becoming the youngest member of the orchestra. In 1924 he organized the Boston Sinfonietta; in 1929, the Esplanade Concerts given outdoors on the banks of Boston's Charles River, which now draw as many as 35,000 listeners on a warm summer evening.

25th Season

He has just celebrated his 25th season with the Boston Pops, the longest conductorship in the history of the orchestra which was organized in 1885 when the Boston Symphony Orchestra was four years old and the programs were call "Promenade Concerts" after the old London concerts Mr. Fiedler and the Pops have become so popular that the gross receipts for the ten-week season in Boston's Symphony Hall exceed the yearly income of more than half of the American major symphony orchestras.

In demand as a guest conductor, Mr. Fiedler has conducted the Montreal, Minneapolis, Seattle, Portland (Oregon), Dallas, Corpus Christi and San Antonio Symphony Orchestras as well as the Louisville Philharmonic, the Grant Park Concerts in Chicago, the NBC-Symphony Orchestra and New Haven's "Pops".

A favorite on the West coast, he was asked to open the new San Francisco Pop series in 1951 for the San Francisco Art Commission and has returned to conduct this series each summer with increasing success and extended seasons. He will interrupt his current San Francisco engagement to fly to Tanglewood for the August 13th festivities and returns immediately to California. In addition to the San Francisco Pops, Mr. Fiedler has conducted the Standard Hour broadcasts from that city and the San Francisco Symphony Orchestra.

New Orchestra

In response to national demand, Mr. Fiedler formed a new orchestra called the Boston Pops Tour Orchestra in 1953 which toured the United States for ten weeks from Troy, New York, south to Florida, west to Texas, and back to New York, playing 64 concerts in 68 days. The success of this first tour was repeated with a six-week tour in 1954, and already another national tour is scheduled for 1955.

Besides the typical Pops program which he will conduct as the second half of the Music Shed concert, the Tanglewood on Parade concert program includes Thomas Schippers conducting the Boston Symphony Orchestra in Bizet's Symphony in C and soprano Brenda Lewis singing the final scene from Richard Strauss' "Salome."

Simultaneous demonstrations of the student symphony orchestra, student chamber music, and student opera will go on respectively in the Music Shed, Chamber Music Hall, and Theater-Concert Hall on Tanglewood's big day, commencing at 6 p. m. A special attraction for holders of box seats and tickets in the reserved sections of the Music Shed is a program of outdoor opera in the formal gardens, at 4 p. m.

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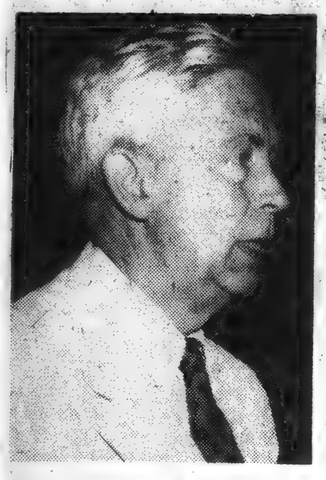
August 8

Republican THE SPRINGFIELD

Boston Symphony Manager George Judd Ends Service

With Orchestra for 40 Years, Will Be Succeeded On Sept. 1 by Aide, Thomas D. Perry, Jr.

After nearly 40 years of service to the Boston Symphony Orchestra, with which he became associated in 1915, and which he has managed since 1936, George E. Judd was honored at a luncheon by members of the orchestra Friday at Tanglewood, where the Berkshire Festival to which he brought the Boston Symphony in 1937 is drawing to the close of its 17th season.



GEORGE E. JUDD

Judd will be succeeded Sept. 1, at the start of the orchestra's 74th season in Symphony Hall, Boston, by Assistant Manager Thomas D. Perry, Jr.

Two Others Honored

The retirement ceremony also paid tribute to Leon Gorodetzky, violinist, who has seen service with the Boston Symphony since 1920, and to violist Georges Fourel, whom Pierre Monteux (then permanent conductor of the orchestra) brought from France in 1921. They were presented with engraved gold watches on behalf of members of the orchestra and the management by Music Director Charles Munch at the conclusion of the morning's rehearsal for tonight's all-Berlioz program in the Tanglewood Music Shed. Jerome Lipson, violist, chair-

THOMAS D. PERRY, JR.

man of the orchestra committee, presided, and first violinist Harry Dickson was toastmaster.

With the modesty that has characterized his association with the orchestra all his year, Judd refused to allow any special ceremony to be made of his official farewell to the symphony and to Tanglewood, but asked that he be included in the orchestra men's lunch in honor of their colleagues "as a third retiring member of the orchestra." An engraved gold watch was presented him.

Given Closing Program Record

A special gift to Judd was a leather-bound record album containing the only copy of the Boston Symphony Orchestra's final program of its 73d season in Symphony Hall May 1, Beethoven's Ninth Symphony conducted by Munch, tape-recorded unbeknownst to Judd by WGBH, Boston's noncommercial radio station which broadcasts a number of the orchestra's programs to educational institutions, and with the blessing of the Musicians' Union.

The special edition of one record included the gold-plated master from which it was made and also the plate from which the text on the album cover was printed. The album was presented the retiring manager by Rosario Mazzeo, personnel manager of the orchestra.

During Judd's tenure, the orchestra became part of the annual Berkshire Festival, where an anticipated audience of 120,000 will have attended its 2# concerts of the 1954 season, some 10,000 are expected at "Tanglewood on Parade" next Friday (the annual benefit for the Berkshire Music Center, the summer school of music maintained by the orchestra at Tanglewood), and a predicted 45,000 patrons will have witnessed the 40-odd concerts and demonstrations by various departments of the school, thus making a total of 175,000 who will have enjoyed this summer's music at Tanglewood.

Led Orchestra to "Firsts"

In the summer of 1952, under Judd's guidance, the orchestra made its first tour to Europe and in the spring of 1953 its first coast-to-coast tour. Recently the manager negotiated contracts with the National Broadcasting Co. for his orchestra to replace the NBC Symphony of Arturo Toscanini next season on weekly Saturday night broadcasts.

He vigorously backed the Charles Munch plan to extend this season's Berkshire Festival concerts within the six-week framework, and expanded Arthur Fiedler's schedule of Esplanade concerts in Boston.

In his 20 years at its helm, Judd has scheduled the Boston Symphony to play a longer season than any other orchestra, and it is the only one to maintain a music school of its own. His numerous duties have included arranging the orchestra's bookings, scheduling its tours, negotiating salaries and recording contracts, supervising transportation, dealing with unions, guest conductors, soloists, and the daily details of running Symphony Hall and Tanglewood.

Manager-elect Perry has been assistant manager of the Boston Symphony since 1948, and executive secretary of its Tanglewood music school for several seasons. A native of Grand Rapids, Michigan, he graduated from Yale in 1935, taught in a private school, came from Philadelphia's Curtis Institute to Boston in 1941 to manage the New England Mutual Hall, served two years in the Navy, and became associated with the orchestra eight years ago.

The two orchestra string players, retiring after more than 30 years with the Boston Symphony Orchestra, both are natives of France. Gorodetzky, born in Paris, graduated from the New England Conservatory of Music, where he held a scholarship, studied violin with Gruenberg, Winternitz and Witek, teaches and coaches violin, and in his spare time tries his hand at sculpture, painting and photography.

Born in Grenoble, Fourel attended the Lycee at Donai and Alancon, won first prize in viola at the Paris Conservatory under Lafarge, studied orchestra under Vincent D'Indy, entered the Lamoreux Symphony in 1912, now teaches viola and string quartet at the New England Conservatory, owns violas made by Hieronymas and Amati.

Their places in the orchestra will be taken in the season of 1954-55 by Jesse Ceci, violin, and John Fiasca, viola.

HAVERHILL, MASS. GAZETTE

JUL 12 1954

There's More To A Piano Than Playing

LENOX, Mass. (UP)—To provide pianos for the famous musicians, singers and music students attending the Berkshire Festival here this summer, 88 of the massive instruments and an electronic organ were shipped 750 miles from Cincinnati to the festival site at Tanglewood.

Two huge trailer trucks with their heavily padded cargo make the journey in two and a half days. Since drivers, by regulation, may only be on the road 10 hours a day, the trucks had to maintain a 30-mile an hour average despite occasional traffic tie-ups, stops for lunches and unpredictable weather.

Loading the pianos took 16 hours and 300 heavy double pads, collectively long enough to cover a third of an acre, Raymond Schmidt, 38, a piano-moving expert, supervised a series of complicated maneuvers at the (Baldwin) factory in which the pianos are wrapped and stacked on trucks without marring the finish. They had to be tightly taped against inevitable jarring during the long trek.

North Adams Girl Big Hit Singing Opera in Colorado

Christina C. Cardillo Receives Many Fine Tributes For Her Performance as Marguerite in Faust

Pittsfield, Aug. 7—Christina C. Cardillo, talented North Adams soprano, has completed a successful engagement at the Central City Opera in Colorado. This followed closely her nationwide recognition gained when she won the 1954 Metropolitan Auditions of the Air.

CHRISTINA C. CARDILLO

Neither came as any surprise to those who heard her as the featured soprano in operas staged at the Theater-Concert Hall at Tanglewood last season.

At Central City, Miss Cardillo appeared in her favorite role as Marguerite in the performance of Faust. Critics reporting the performance referred to the North Adams singer as "a lovely brunet heroine, youthful and insouscient, who posseses a sweet voice of warm quality in its upper register and excellent enunciation." Continuing, they said: "Christina fitted charmingly into the picture with her natural, graceful and superb acting."

Many Compliments

Such praise was doubly significant considering that she had had no stage rehearsals nor one with the orchestra. Just before curtain time she was given an opportunity to take a look at the set for each act in order to acquaint herself with the location of various props.

Both Dr. Elmer Nagy and Kurt Adler were extremely pleased with the performance, but perhaps the biggest thrill came following the Sunday afternoon performance. Then it was that Lily Pons and Andre Kostalonatz went to the dressing room of Miss Cardillo to extend their praise and invited her to join them at dinner. One week later it was Eleanor Steber who went back stage to compliment the young soprano and requested her to dine with her.

Liberace was due in Central City. His arrival was delayed and as the result he missed the Faust performance. But he caught up with Christina in the cocktail lounge and insisted that she favor him by singing an aria and "Summertime." Christina took time out from an ardious schedule to take part in a benefit concert for St. Malo's Catholic Boys' School.

Visit Tanglewood

Now Christina is hurrying to get back East in order that she may attend the final week of the Berkshire Festival. It was at Tanglewood that she got her start as a student at the Berkshire Music Center and her brother, Pat, is clarinetist with the Boston Symphony Orchestra. It may be recalled that he journeyed to Tanglewood from North Adams for a try-out with BSO, made the grade and joined the unit.

Of course Christina would also like to be at Tanglewood when Eleanor Steber appears as soloist so that she might be able to return the compliment given her by the star in Central City. And of course Tanglewood on Parade holds a special interest too, for it was with the Boston Pops under Arthur Fiedler that Christina did her first solo. By E. H. Toole

THOMAS SCHIPPERS HAILED ABROAD AS 'A BORN CONDUCTOR'

Lenox, Aug. 7—Thomas Schippers, who conducts the Boston Symphony Orchestra in the first half of the gala evening concert at the Berkshire Music Center's annual "Tanglewood on Parade" Friday at 8.15 in the Music Shed, is a "musical revelation in himself," said the Paris press, and London agreed that "Thomas Schippers was a born conductor" when the 23-year-old American made his first European tour in 1951. For his conducting debut with the Boston Symphony Orchestra, Mr. Schippers conducts Bizet's Symphony in C major and the final scene from Richard Strauss' opera "Salome."

Making his debut in his native Kalamazoo, Mich., at the age of six, Mr. Schippers was official organist at St. Luke's Episcopal Church when he was 11, and at the First Reformed Church at the age of 14. After concertizing in other Midwestern cities as pianist and organist, he enrolled at the Curtis Institute of Music in Philadelphia and New York's Juilliard School of Music.

At 17 he was chosen by Eugene Ormandy as one of the five finalists in a conductor's contest to direct the Philadelphia Orchestra in the Academy of Music. The same season he conducted New York's Lemonade Opera Company in the first United States production of Haydn's "Man in the Moon."

After studying at the Berkshire Music Center in 1948 Mr. Schippers was chosen by Gian-Carlo Menotti to conduct his opera "The Consul," which ran for four months on Broadway before Mr. Schippers went to Europe to conduct it there. Upon returning to America, Thomas Schippers was appointed a resident conductor of the New York City Opera Company at City Center, becoming the youngest conductor on the staff of any major opera company. Active in television, Schippers conducted the TV premiere of Menotti's "Amahl and the Night Visitors" on Christmas Eve in 1952, and has filled engagements as guest conductor with the Philadelphia Orchestra, the NBC Symphony and at New York's Lewisohn Stadium.

Tanglewood Tales

Lenox, Aug. 7—Two members of the Boston Symphony Orchestra were honored by their orchestra confreres, on the occasion of their retirement, at a luncheon at the Tanglewood cafeteria recently following the morning rehearsal under Charles Munch in the Music Shed. They are Samuel Leon Gorodetzky, second violin, who joined the orchestra, then conducted by Pierre Monteux, in 1920, and who makes his home in Brookline with his wife and son; and Georges Fourel, viola, who was brought to the U. S. by Mr. Monteux to join the orchestra in 1921, and who also lives in Brookline with his wife and two daughters.

* * *

Mr. Gorodetzky, a native of Paris, graduated from the New England Conservatory, where he held a scholarship; he studied piano, but specialized in violin study with Gruenberg, Winternitz and Witek, giving many recitals and concerts; teaches and coaches violin and in his spare time tries his hand at sculpture, painting and photography.

* * *

Born in Grenoble, France, Mr. Fourel attended the Lycee at Donai and Alancon, won first prize in viola at the Paris Conservatory under Lafarge, studied orchestra under Vincent D'Indy. He entered the Lamoureux Symphony Orchestra in 1912; now teaches viola and string quartet at the New England Conservatory; owns violas made by Hieronymas and Amati.

They have been succeeded, respectively, in the Boston Symphony Orchestra, by Jesse Ceci, violin, and John Fiasca, viola. Mr. Ceci, of Philadelphia, was a pupil of Hilsberg at the Curtis Schol of Music, played in the American Youth Orchestra, the Dumbarton Oaks Orchestra, attended Juilliard School of Music, won a Fulbright scholarship to study at the Paris Conservatory, and also studied at the Ecole Normale de Musique de Paris, has recently played in the St. Louis Sinfonietta, and was assistant concertmaster last season of the New Orleans Symphony.

* * *

Mr. Fiasca, of Los Angeles, was first violist under Leon Barzin at the Greek Theatre there this summer. He studied at Wisconsin College of Music, went to Juilliard on a fellowship, became assistant first violist in the St. Louis Symphony. He has held this position in the National Symphony (Washington, D. C.), the Portland (Ore.) Symphony, and with Columbia Pictures. He was a student at Tanglewood in 1942, has spent three summers with the Chautauqua Symphony and two with the Hollywood Bowl orchestra.

Cincinnati industrialist and patron of the arts, Julius Fleischmann, will attend the final two weekends of the Berkshire Festival, arriving next week with his family to stay at the Red Lion, Stockbridge, and proprietor Heaton Treadway is hosting a cocktail party in his honor Saturday (August 7). Mr. Fleischmann has long been the No. 1 "angel" of the Ballet Russe de Monte Carlo, which after a couple of inactive seasons he is reactivating for a national tour this season. With his theatrical partners, Richard Aldrich and Richard Myers, he has produced on Broadway such outstanding hits of recent times as "Goodbye, My Fancy," starring Madeleine Carroll, Shaw's "Caesar and Cleopatra" with Sir Cedric Hardwicke and Lilli Palmer; "The Devil's Disciple" with Maurice Evans and Dennis King; "The Moon is Blue" with Barbara Bel Geddes. Mr. Fleischmann is also active in Mr. Aldrich's two Music Circuses on Cape Cod and his prosperous Cape Playhouse, at Dennis, and Connamesset Theatre, at Falmouth.

* * *

Mr. Fleischmann has a pleasant association with the Boston Symphony Orchestra through his active interest in the Congress For Cultural Freedom, the world-wide organization of philanthropists who have been waging a cultural war against the aggression of communism. It was the Congress—and Mr. Fleischman—who invited the Boston Symphony in 1952 to Paris for the huge exposition of the arts, "Masterpieces of the 20th Century," and made financially possible the orchestra's subsequent tour of European capitals.

* * *

Alexander Leslie will bring 5(voices of his 125-man Springfiel Symphony Chorus to perform, wit the student Festival Chorus, in th Berkshire Festival's concludin concert, the Berlioz "Requiem' which Charles Munch conducts Sunday afternoon, Aug. 15. Organized 10 years ago, the chorus is an integral part of the Springfield Symphony, and has performed the Brahms "Schicksalslied" Mendelssohn's "Hymn of Praise," the Mozart C minor Mass, Beethoven's Ninth Symphony, the Messiah, and the Verdi Requiem. The Springfield Symphony Orchestra and Chorus, under Mr. Leslie's conductorship, performed the Berlioz "Requiem" with full musical forces, assisted by Paul Knowles, tenor, in the Springfield Municipal Auditorium on October 28, 1952, two months after the work was given its Tanglewood premiere by Mr. Munch.

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Joe Bushkin, the popular jazz pianist and trumpeter, who is studying composition with Lukas Foss this summer while summering with his family in Richmond, will provide music for [illegible] on the lawn, which winds up the "Tanglewood on Parade" festivities on Friday, Aug. 13.

* * *

When the Berkshire Music Center ends its 12th season Sunday, Aug. 15, dean Ralph Berkowitz will sail to Europe on the "Queen Mary" with cellist Gregor Piatigorsky, for whom he will serve as accompanist on an extended concert tour, commencing with a month in Rome.

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'Con Brio' At Tanglewood

The setting is rustic, but the mood is intense. There is no music center where so much concentrated work is done in a six-week period as at Tanglewood, in the Berkshires. Here, each summer, young men and women from the U. S. and abroad assemble for a kind of post-graduate course in the practical aspects of their art. There are no examinations, no credits, no degrees, only the satisfaction of working with professionals to help speed their careers. Shown here are Tanglewood students at work.—HOWARD TAUBMAN.

VOCALISTS AT WORK—In a made-over barn, with doors thrown open onto rolling fields, young singers rehearse, hardly aware of the visitors outside.

ON THE GREENSWARD—Informal rehearsals like this are apt to start without warning out in the open. The young woman is playing a French horn, the young man beside her a bassoon. The fellow behind holds a trumpet.

IN A GARRET—This one is in the Berkshires, not Paris. The young woman is practicing the English horn (an oboe stands beside her) in a room where she will disturb no one at all.

STUDENT ORCHESTRA—The bassoon and horn section (right) practices with the full ensemble in Tanglewood's Music Shed. This orchestra has a chance to play under experienced maestros as well as under student leaders.

UNDER A BIRCH—There are wide lawns, formal gardens and gracious tree-shaded areas at Tanglewood. This young flutist finds a fair amount of privacy out in the open. Her friend, who is also in the student body, may look asleep, but he is listening critically.

88 Sunday, August 8 THE NEW YORK TIMES,

[From Late Editions of Yesterday's Times.]

LIPKIN IS SOLOIST AT LENOX FESTIVAL

Offers Mozart's B Flat Piano Concerto — Foss Conducts Excerpts From 'Idomeneo'

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., Aug. 6—Mozart and Pergolesi, the latter as seen through the twentieth-century eyes of Stravinsky, provided the material for tonight's program in the Theatre-Concert Hall at Tanglewood. Lukas Foss was the conductor, and he had the cooperation of a sizable segment of the Boston Symphony Orchestra, a Berkshire Music Center chorus and a number of vocal soloists drawn from the center's opera department.

There was also a piano soloist, Seymour Lipkin, who is an alumnus of the Berkshire Music Center. Mr. Lipkin was here some years ago as a conducting student under Serge Koussevitzky. He is so gifted a pianist that he is quite capable of making a career in this area. He played Mozart's B Flat major Concerto (K.450), one of the loveliest of them all and one of the most difficult to search out to its roots. The measure of his performance was that he gave so searching an account of the slow movement, so rich in its own right and so clearly a prefiguring of the romantic era.

The other Mozart piece was "Idomeneo," not all of it, to be sure, but a fine representation. This opera was one of the composer's special favorites, but the sad truth is that it has a static libretto and some dull patches. By presenting some of the finest pages in concert form, Mr. Foss is showing the way toward the rescue of a beautiful work for more general appreciation.

Chorus Sings With Color

Mr. Foss, who had given Mr. Lipkin sensitive support, conducted the "Idomeneo" excerpts with affection and verve. The young chorus sang with variety of color. The soloists were Marvin Worden, Theresa Green, Charlotte Holloman and Regina Sarfaty, and they did effective work, considering that this is music that would tax the most polished professional.

The evening began with Stravinsky's homage to Pergolesi in "Pulcinella." This is a flavorsome score, with most of the flavor emanating from Pergolesi, but not a little from Stravinsky. It is a score full of charm and surprises. One felt that it had not been prepared with quite the care it needs, for it did not have the instrumental transparency that would serve it best. The soloists, who did well, were Miss Sarfaty, Jefferson Morris and McHenry Boatwright.

At noon today, the members of the orchestra gave a luncheon for three persons connected with it for many years — George E. Judd, manager, and Leon Goroditzky and Georges Fourel, string players, all of whom are retiring at the end of this Tanglewood season. There were gifts of watches for all three. For Mr. Judd there also was a specially pressed album—the only copy in existence, made with permission of the union—of a recording of Beethoven's Ninth as Charles Munch led it at the final concert of the season in Boston last spring.

To Conduct at Tanglewood

Springfield Republican—Aug 8

Jean Morel, eminent French conductor who has been heading the orchestra and conducting departments of the Berkshire Music Center at Tanglewood this summer, will conduct the Boston Symphony Orchestra in the Theater-Concert Hall Thursday night.

August 8
N.Y. Times X 7

REVISED OPERA

Copland's 'Tender Land' Done in New Version

By HOWARD TAUBMAN

LENOX, MASS.

AARON COPLAND should be able to write a good opera, perhaps a first-rate one. It is to be hoped that he will try again soon. Opera in America needs operas by Americans, and Mr. Copland could be the composer to create the first work by an American to win a secure place in the repertories of the major companies.

"The Tender Land," Mr. Copland's initial opera—if you do not count "The Second Hurricane," a children's piece—leads one to believe that the composer's next effort could turn the trick. One feels this more strongly after listening to both performances of "The Tender Land" as it was produced by the Opera Department of the Berkshire Music Center at Tanglewood.

Mr. Copland and his librettist, Horace Everett, have made some changes in "The Tender Land," and the revisions, though they are relatively slight, strengthen the piece as compared with the version seen at the New York City Center last season. The opera is still weak in places. Its total effect is that of a landscape with genre figures rather than of a drama of vivid, moving human beings.

But there are significant plus factors in "The Tender Land" which convince one that Mr. Copland has vital elements of the operatic problem under control. He can write effectively and ingratiatingly for the voice. He has long since mastered the art of writing for the orchestra, and in "The Tender Land" he proves that he can combine instruments and singers so that each element retains its individuality without impinging on the other.

Weakness

The glaring weakness in "The Tender Land" remains in the principal role, that of the girl, Laurie, who falls in love with a drifter on the eve of her graduation and who then decides to leave the old homestead and to seek a life of her own. Laurie is simply not realized as a human being. We are told things about her, but we are not made to feel them. The failing is not only in the libretto but in the music.

It has been said that one of the troubles with "The Tender Land" is its flat libretto, just as so many other operas have been defeated by libretto trouble. There is some point in this criticism, but it does not absolve the composer of responsibility.

A glance at operatic history will show that the great composers with the theatre in their blood badgered their librettists to write and re-write until their pieces had some stage-worthiness. In some cases the composers fashioned their own librettos. But given weak or strong books, the best theatre composers have managed somehow to vitalize their works.

The truth is that music is a tremendously powerful dramatic element in its own right. A composer with a gift for the theatre can transcend feebleness in a libretto by the urgency of his own insight and inspiration. There are Italian operas whose stories are embarrassingly hackneyed but whose characters have a throbbing immediacy that surmounts thinness or thickness of plot.

Knows It Well

Mr. Copland, who is both cultured and sophisticated, need not be lectured on these things. He knows them better than most of us. But it is one thing to know them intellectually and another to apply them successfully to one's own work, even when one is trying to.

It has been said that Mr. Copland was aiming in "The Tender Land" to write an atmospheric piece in which the emphasis would be on the time and place rather than on the individuals in the story. But this is not a ballet, a cantata or a symphonic work with voices. It is a dramatic piece, and the most effective way to evoke time and place remains the old one of creating credible, touching human beings.

The parallels between certain aspects of "The Tender Land" and of "Oklahoma!" and "Picnic" have been pointed out before, but these strike one as superficial even if they are disconcerting at first glance. Mr. Copland, it could be said, previsioned "Oklahoma!" in his ballet score, "Rodeo," and one would guess that neither he nor Mr. Everett knew anything of "Picnic" when they started work on "The Tender Land."

The important and encouraging thing about "The Tender Land" is that Mr. Copland speaks with his own voice. As far as the music is concerned, it is reminiscent of nothing but Copland. At its best, it contains some of the finest things the composer has written, such as the quintet which ends the first act.

For this reason, if for no other, one is certain that Mr. Copland can write a good opera. Now in his fifties, he has a musical personality all his own. He has a feeling for the stage, as his ballet and movie scores prove. "The Tender Land" is a step in the right direction. If Mr. Copland will assert himself fully, his next opera should be worth waiting for.

N.Y. Herald-Tribune
E, MONDAY, AUGUST 9, 1954

Berkshire Festival

Boston Symphony Gives 2 Concerts at Tanglewood

By Francis D. Perkins

LENOX, Mass., Aug. 8.—The Berkshire Festival's largest audiences thus far this season heard the fifth week's two closing concerts by the Boston Symphony Orchestra under Charles Munch in Tanglewood's music shed. For last night's program of mainly unfamiliar music in Hector Berlioz the attendance was 10,600, while 12,700 persons listened this afternoon to well known masterpieces, including the overture to Gluck's "Alceste," Beethoven's violin concerto with Zino Francescatti as the soloist, and the Second Symphony of Brahms.

In the Berlioz program the royal hunt and storm from "The Trojans" prefaced "Nuits D'Ete" (Summer Nights) sung by Eleanor Steber, and the Te Deum for three choruses with orchestra and organ with David Poleri as the tenor soloist. Children from Camp Mahkeenac and Indian Hill sang with the festival chorus, trained by Hugh Ross and Lorna Cooke De Valon. The Te Deum figured in Carnegie Hall's opening concert in 1891, but has not had many New York concert hearings since; the Summer Nights cycle of six songs with texts by Theophile Gautier was performed in New York two seasons ago, but is far from a repertory item.

Music of Intimacy

This is music of intimacy and poetic charm, happily wedded to the poems and conveying their expressive nuances; it is also vocally grateful. Delicacy and subtlety marks orchestration whic hsupports and never challenges the voice. The style is forward looking, it anticipates a genre of late nineteenth-century French song. There is, indeed, more expressive subtlety than emotional contrast, and limitation of variety can be noticed before Summer Nights has run its leisurely and usually delectable course.

In tone quality, especially in certain memorable high notes, Miss Steber's singing was often exquisite; her interpretation was sensitive and musicianly. Usually it was persuaively poetic, although differences of mood might have been more fully realized; after the appropriately conveyed elegaic vein of "In the Cemetery," a brighter hue was needed for "The Unknown Isle." But the general impression was one of sympathetic understanding of the music and of its style and character; such an understanding also marked the admirably co-ordinated orchestral playing.

Of Different Character

The Te Deum, Berlioz' last major choral work, is of a very different character, calling for large choral and orchestral forces and presenting imposing masses of sound, and vivid and contrasted color. There are, indeed, quieter and more intimate measures, as in the appealing tenor solo which Mr. Poleri sang with consistently good quality of tone and expressive insight, but the more pronounced musical hues and higher dynamic levels dominate in the listener's memory.

The musical ideas are not all equally memorable, but the work with its points of obvious effectiveness also realizes the dominating mood and the expressive details of its text; its praise is heartfelt and devoted as well as proclamatory. Berlioz master of the use of timbred and musical colors is especially ominously of the final section; the darkest and lowest hues tell ominously of the final judgment, alternating with bright and luminous parts of the musical spectrum to tell of hope.

Momentum and Tension

The finale reaches its climax with impressive momentum and increasing expressive tension, and this was a factor in the ovation which followed. The performance met all the demands of the music. The tone quality of the various parts of the chorus had its differences of merit, but this mattered little. The prevailing quality was good, and notable spirit and vitality marked the singing, which scored in its prevailing unity and particularly in range and vividness of color, distinctions of volume and the stirring delivery of the work's most sonorous measures.

The orchestra was in good form for this afternoon's program, beginning with a full disclosure of the lyric tragedy and solemnity of the Gluck overture and closing with a satisfying interpretation of the Brahms symphony. Mr. Francescatti, who is a summer resident of Monterey, a few miles from here, illustrated both his technical mastery and his knowledge and love of the Beethoven concerto. His tone was clear and warm, apart from a few of the more florid measures in which it seemed slightly thin. But otherwise it was ingratiating in timbre, with due volume and constant lyricism but without an excess of opulence alien to the music. A slightly greater elan would not have been amiss in the finale, but the violinist's performance of the larghetto was a memorable example of poetic musical meditation.

Conductor and orchestra gave Mr. Francescatti admirable cooperation.

BROADWAY STAR ON TANGLEWOOD PARADE FRIDAY

Spring Republican
Aug. 8

Brenda Lewis Will Sing Final Scene From 'Salome'

Lenox, Aug. 7—Broadway comes to the Berkshires on Friday when Brenda Lewis sings with the Boston Symphony Orchestra, Thomas Schippers conducting, at the Berkshire Music Center's gala Tanglewood on Parade. The second half of the Music Shed concert will feature Arthur Fiedler conducting the Boston Pops Orchestra in a typical Pops program which will include Ravel's "Bolero" and "The Stars and Stripes Forever."

Stars of Broadway's recent musical, "The Girl in Pink Tights," Miss Lewis also starred in "The Merry Widow" with Jan Kiepura, "Secret du Suzanne," as Birdie in Marc Blitzstein's opera, "Regina," and toured the nation in the Strauss operetta "The Gypsy Baron."

In Scene From "Salome"

Medicine and not music was to be Miss Lewis' career when she enrolled at the University of Pennsylvania in Philadelphia, but after a short apprenticeship with the Philadelphia Opera Co. she made her debut as the Marshilin in "Der Rosenkavalier." Although only 19 she received great critical acclaim and moved on to Broadway, opera and concert engagements.

During one season she sang six different leading opera roles in Rio de Janeiro, with the Pro Arte Opera Co. in Cuba, and with the Central City Opera Festival. An Honorary Citizen of Montreal because of her successive appearances there in opera, Miss Lewis has also starred in light opera with the St. Louis Municipal Opera Co. and summer music theaters in Kansas City, Dallas, Memphis, Birmingham and Chicago.

When she appears with Mr. Schippers and the Boston Symphony Orchestra at Tanglewood, Miss Lewis will sing the final scene from Richard Strauss. "Salome" which she has sung with the New York City Opera Co. at Manhattan's City Center. When she first performed this role the New York press gave her unanimous praise.

When she made her debut at the Metropolitan Opera in February of 1952, Miss Lewis sang Musetta in the new production of "La Boheme" with such success that she followed with appearances as Rosalinda in "Fledermaus" and toured the nation in this role. She has also sung with the San Francisco and Pittsburgh Opera Co., in addition to symphony appearances with such major orchestras as those of Philadelphia, Dallas, Kansas City and Havana, Cuba.

Miss Lewis—who successfully combines a busy professional career with running a home and rearing a family in New Rochelle, N. Y.—will make her first appearance at Tanglewood at the gala concert. In addition to the final scene frm "Salome" the first half of the program inclues Bizet's Symphony in C; after the intermission, the Boston Pops Orchestra, Arthur Fiedler conducting, complete the program.

Tanglewood On Parade will begin at 4 p. m. with a special program of opera in the formal gardens for the holders of box seats and reserved tickets for the concert in the Music Shed. Simultaneous demonstrations of the student symphony orchestra, student chamber music and the school's opera department will be given at 6 p. m. Members of the choral department of the Berkshire Music Center will present a concert at 7 p. m. on the steps of the Main House.

OSSINING, N. Y.
CITIZEN-REGISTER
JUL 21 1954

Mrs. Leon E. Kienholz of 10 Ellis Place has returned from attending the Berkshire Festival at Tanglewood, Lenox, Mass.

Sunday, August 8

NEW YORK HERALD TRIBUNE, SUNDAY, 8 AUG

Berkshire Festival

Chamber Orchestra Plays And Lukas Foss Conducts

By Francis D. Perkins

LENOX, Mass., Aug. 7.—Opening the Berkshire Festival's fifth and semi-final week end, Lukas Foss, conducted last night's chamber orchestra program in Tanglewood's Theater Concert Hall before the largest Friday audience of the season thus far —3,350, including 2,000 listeners on benches and on the grass.

The program which exerted this notable advance drawing power offered no familiar favorites. It included Stravinsky's ballet "Pulcinella" based on music by Pergolesi, Mozart's Piano Concerto in B flat major, K.450, with Seymour Lipkin as soloist and excerpts from Mozart's opera "Idomeneo."

Advance interest was matched both by the appeal of the music itself and the prevailing quality of the performance. The Stravinsky score was played nearly in full with Regina Sarfaty, soprano; Jefferson Morris, tenor, and McHenry Boatwright, bass, as soloists with the ensemble of Boston Symphony musicians.

A suite from this thirty-four-year-old score has been played in New York occasionally but the entire work is rewarding. It is satisfying as concert music away from the ballet stage. At times, Stravinsky is Pergolesi's sympathetic servant in presenting the short-lived eighteenth-century genius' delectable melodies in modern istrumental dress, but sometimes Stravinsky takes the foreground in this musical scene. A few harmonies recall Petrouchka and that ballet is recalled even more in the scoring, especially in the brilliant writing for the brass.

Admirable Playing

The remarkable feature is the successful combination of two styles and atmospheres. It is not a case of Pergolesi wearing modern clothes or Stravinsky turning antiquarian. The score is pervasively fresh, rich in color with a lyricism often punctured by musical wit. One of the vocal items, "Se tu m'ami," is a familiar veteran of the recital platform.

Mr. Lipkin's playing in the Mozart concerto was admirable in many ways. Its technical finish was absolute, and likewise its constant lucidity of medium and thorough revelation of detail. With notable fineness of dynamic nuance, the interpretation gave an impression of innate musicianship. In the first half of the first movement the speed seemed slightly too high and unrelieved, while without prejudice to clarity. Sometimes the dynamic range was a little restricted, but Mr. Lipkin's playing also had its proclamative and outspoken measures, as in the cadenzas. With some expressive reserve, the performance was sympathetic. This was a well thought out authentic interpretation.

Poised Interpretation

"Idomeneo" is already associated with Tanglewood, where it had its first American performance in 1947. The soloists in last night's excerpts were Marvin Worden as Idomeneo, Miss Sarfaty as Idamante, Charlotte Holloman as Ilia, and Theresa Green as Elektra. The chorus was composed of Berkshire Music Center students and boys from the near-by Indian Hill Music Workshop.

All the selections from this opera represent Mozart's genius and inventiveness, although some measures, as in the leisurely chorus, "Placido E il Mar," are less dramatically cogent than the others. Dramatic intensity was highest in two other choruses, "Corriamo" and "O Voto Tremendo," which tell irresistibly of storm, terror and awe.

Mr. Foss's conducting was marked by communicative skill. The performances under his direction were clear in detail, expressively discerning and just in vocal and instrumental balance. He understood and conveyed the differing atmospheres of the three works. The solo singing, slightly tentative from an expressive standpoint at first in "Pucinella," was persuasive later on and especially in "Idomeneo."

Mr. Worden in his well poised interpretation of that title role and Mr. Morris were the most consistent in tone quality, but the others were also appealing in vocal timbre as well as in conveying the purport of the music. The choral singing was praiseworthy.

Twenty-nine hundred persons heard this morning's public rehearsal of the complete Boston Symphony Orchestra under Charles Munch in the Music Shed. They performed Brahms' Second Symphony, which closes the festival week end tomorrow afternoon and, with Eleanor Steber as soloist, the song cycle "Summer Nights" which is a feature of tonight's all-Berlioz program. Beethoven's Violin Concerto, with Zino Francescatti as soloist, also figured in the rehearsal.

Berkshire Festival

Tanglewood, Lenox, Mass.

Today, 2:30, Boston Symphony Orchestra, Charles Munch, conductor; soloist, Zino Francescatti, violinist. Overture to "Alceste," Gluck; Violin Concerto, Beetheven; Brahms, Symphony No. 2.

Wednesday, 8:30, Zino Francescatti, violinist, and Artur Balsam, pianist. Violin Sonata in A major, Brahms; Suite in C (violin alone), Bach; Violin Sonata in D minor, Brahms.

Thursday, 8:30, Chamber Orchestra of Boston Symphony Musicians, Jean Morel conducting. Overture to "La Scala di Seta," Rossini; Symphony in B flat (K 319), Mozart; Mother Goose Suite, Ravel; "Der Buerger als Edelmann," R. Strauss.

Friday, "Tanglewood on Parade" (Benefit for Berkshire Music Center). Opera scenes 4 (for box and reserve seat holders only); Fanfare and welcome, 5:45, Berkshire Music Center orchestra, opera and chamber music demonstrations; 8, Concert, 8:15. Concert program, first half, Boston Symphony Orchestra, Thomas Schippers conducting, Symphony in C major, Bizet; "Salome," final scene, R. Strauss, soloist, Brenda Lewis, soprano; second half, Boston Pops Orchestra, Arthur Fiedler conducting, Stars and Stripes Forever, Sousa; Suite from "Gaite Parisienne," Offenbach; Bolero, Ravel; "Look Sharp," arr. Hayman; "Look Sharp," arr. Merrick-Bennett. Dance [illegible] and waltzing on the [illegible] Prizes

Saturday, 8:30, Boston [illegible] Orchestra, Charles Munch [illegible] Overture, Brahms; [illegible] Tragic ton; Le Tombeau [illegible] Symphony No. 2, Saint-[illegible] Power Biggs).

Sunday, Aug. 15, 2:30, [illegible] Symphony Orchestra, Charles [illegible] conductor, with David Poleri, [illegible] and Berkshire Music Center [illegible] Festival Chorus. Spring-field Symphony Orchestra, chorus. Requiem, Berlioz (in memory of Serge Koussevitzky).

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August 8, 1954

ORK HERALD TRIBUNE, SUNDAY, AUG

Charles Munch conducts the Boston Symphony Orchestra today at Tanglewood as the Berkshire Music Festival enters its last week.

Music

B. Post – Aug. 8

By TUCKER KEISER

By now Charles Munch's way with Berlioz is well known. He has brought many of the scores of this composer, hitherto identified principally with the Fantastic Symphony, back into the popular repertoire. Berlioz has "arrived," belatedly but unmistakably.

But one can expect even the most inspired conductor to preside over an occasional lacklustre performance, and the presentation of "Romeo" at Tanglewood during the past Berkshire Festival week end was such an event.

The orchestra knows the work thoroughly, the conductor exhibits exceptional insight into its myriad complexities, and the soloists sing with competency; nevertheless there was a curious lack of spirit in this latest reading of the work.

Nicola Moscona can be credited with saving the evening. His long scene in the finale in which he as Friar Laurence brings peace to the feuding Montagues and Capulets provides an effective focal point around which orchestra and singers can rally.

To add further complications, a thunderstorm with ensuing downpour sent 3000 people seated on the lawn rushing under the cover of the shed. The delicately orchestrated "Queen Mab" Scherzo could not compete with the noise and with apparent irritation, Mr. Munch stopped the music. At Mr. Burgin's whispered suggestion, the conductor announced intermission then and there. The second part of the concert began with the Scherzo.

Neither the contralto nor the tenor soloist gave the conductor much suport. Beatrice Krebs brought little distinction to her few verses in the opening section, and John McCollum vocalized his aria in a labored fashion. Despite the evident hard drilling by Lorna Cooke DeVaron, the Festival Chorus is no match for a precise, well-balanced choral group such as the Harvard-Radcliffe or the New England Conservatory choristers who appear with the orchestra in Symphony Hall.

Berlioz "Requiem"

The final concert in the Berkshire Festival will be given next Sunday afternoon in the Shed at Tanglewood. At that time Berlioz' monumental "Requiem" will be performed in memory of Serge Koussevitzky by the Boston Symphony, the Festival Chorus, and Tenor David Poleri under the direction of Charles Munch. The "Requiem" requires, in addition to soloist, chorus and orchestra, the services of four brass bands and additional percussion.

Week's Concerts

TODAY

Tanglewood Music Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch conducting. Gluck—Overture to "Alceste," Beethoven—Violin Concerto, Brahms—Symphony No. 2. Zino Francescatti, soloist. 2:30 p. m.

Mt. Sunapee State Park, N. H. New Symphony Orchestra conducted by Maurice Bonney. Berlioz—Roman Carnival Overture, Haydn—Symphony No. 2 "London," Mendelssohn—"Fingal Cave," Rachmaninoff—Second Piano Concerto, Willie Frey, violinist, and Lenor Umstead, pianist, soloists, 8:30 p. m.

* * *

WEDNESDAY

Plymouth Rock Centre, Duxbury, Mass. Three one-act operas. "The Voice" L. Kondorossy (World premiere), "Babar the Elephant", Nicolai Berezowsky, "Amahl and the Night Visitors"—Menotti. Presented nightly at 8:30 p. m. with matinee on Thursday at 2:30 p. m.

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THURSDAY

Theatre—Concert Hall, Lenox, Mass. Boston Symphony Orchestra, Jean Morel conducting. Rossini—"La Scala di Seta," Mozart—Symphony in B flat, 8:30 p. m.

Marie Wilson in "The Little Hut" at the Marblehead Summer Theatre.

Boston Post – August 8

August 9, 1954

E NEW YORK TIMES,

WEATHER SMILES ON LENOX FESTIVAL

Thousands Turn Out Over the Week-End to Hear Gluck, Beethoven and Brahms

By HOWARD TAUBMAN

Special to The New York Times.

LENOX, Mass., Aug. 8—Tanglewood had its biggest weekend of the season thus far, thanks to good weather. There were 10,600 persons in the Music Shed and on the lawns last night for a Berlioz program, and this afternoon 12,700 turned out to hear Gluck, Beethoven and Brahms.

The performances at both concerts were as noteworthy as the crowds. Charles Munch conducted the Boston Symphony Orchestra with the blend of authority and self-effacing simplicity that is the hallmark of his musicianship. And he had a host of assisting forces, world-famous soloists as well as children from nearby summer camps, to help him achieve memorable interpretations.

Music Wears Well

There was nothing off the beaten track today—just Gluck's "Alceste" Overture, Beethoven's Violin Concerto with Zino Francescatti as the soloist, and Brahms' Second Symphony. How well this music wears and what a rich concert it made. Gluck's overture, all grave and lyrical song, was spaciously read. Mr. Francescatti played the concerto with a loftiness of style, clean and elegant and searching in its grasp. Mr. Munch and the orchestra accompanied him admirably and they ended with an appealing performance of the Brahms.

If this afternoon's fare was made up of familiar masterpieces, last night's Berlioz program was distinctly off the beaten path. The "Royal Hunt and Storm" from "The Trojans" gets played with some regularity, but you will rarely encounter the exquisite song cycle, "Nuits d'Ete," or the tumultuous "Te Deum," written for three choruses, orchestra and organ, with a tenor solo thrown in for good measure.

Eleanor Steber was the soloist in "Nuits d'Ete," and she has never sung with more purity of tone or more intensity of feeling. Most of the piece is elegiac, scored for soprano and orchestra with a subtlety that would do for chamber music. Here Berlioz is the introspective, romantic poet; there is not a touch of megalomania in the score.

The whole thing must be projected with restraint and at the same time with shimmering colors. Miss Steber floated the vocal line as if there were no throat or vocal chords to deal with.

In addition to the festival chorus drawn from the Berkshire Music Center, Mr. Munch had the help of forty lads, aged 9 to 13, from Camp Mah-Kee-Nac and forty-four girls from the Indian Hill music workshop.

The boys had been taught their parts by rote. Lorna Cooke de Varon, assistant to Hugh Ross, in charge of choral work at Tanglewood, and Joe Kruger, camp director, worked long hours with these boys, and they sang with an irresistible will. The girls from Indian Hill were prepared by David L. Buttolph, once a student at the Berkshire Center. They, too, sang with enormous zest.

David Poleri sang the tenor solo with a rich, lyric voice, and Willem Frisco Frank presided at the organ effectively. But the power behind all these elements was Mr. Munch. He and his forces earned the cheers that resounded.

K. 319, Ravel—"Mother Goose Suite," Strauss—"Der Berger als Edelmann."

* * *

FRIDAY

Tanglewood, Lenox, Mass. Annual "Tanglewood on Parade." Boston Symphony Orchestra and Boston "Pops" Orchestra conducted by Thomas Schippers and Arthur Fiedler. Program includes Bizet's Symphony in C and final scenes from Strauss "Salome" with Brenda Lewis as Salome. Special programs begin at 4:00 p. m. and continue through evening.

Castle Hill, Ipswich, Mass. Ania Dorfman, pianist, and Kroll Quartet. 8:30 p. m.

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SATURDAY

Tanglewood Music Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. Brahms—"Tragic" Overture, Piston—Symphony No. 4, Ravel—"Le Tombeau de Couperin," Saint-Saens—Symphony No. 3, 8:30 p.m.

Castle Hill, Ipswich, Mass. Ania Dorfman, pianist, and Kroll Quartet. 8:30 p. m.

* * *

SUNDAY

Tanglewood Music Shed, Lenox, Mass. Boston Symphony Orchestra, Charles Munch, conducting. Berlioz—"Requiem" with Festival Chorus and David Poleri, tenor. In Memory of Serge Koussevitsky. 2:30 p. m.

[300]

Berkshire Festival Enters Final Week

Berkshire Eagle – July 8

With an anticipated attendance of 120,000 at its 24 concerts—six chamber music programs by visiting ensembles and 18 concerts by the Boston Symphony Orchestra; an expected 10,000 on Friday at Tanglewood on Parade, the annual benefit for the Berkshire Music Center (the summer school of music maintained by the orchestra); and a predicted 45,000 patrons at the 40-odd concerts and demonstrations by various departments of the school, the Berkshire Festival at Tanglewood, Lenox, Mass., concludes its 1954 schedule in the coming week. 175,000 persons will have helped shatter records, and prove the popularity of Music Director Charles Munchs decision this year to enlarge the annual summer Festival in the hills of Western Massachusetts within the scope of its previous six-week framework.

The sixth and final week of Festival concerts comprises a recital by Zino Francescatti, violinist, of Brahms and Bach sonatas, on Wednesday evening in the Theater-Concert Hall; Jean Morel conducting the chamber orchestra of the Boston Symphony Orchestra in a program of Rossini, Mozart, Ravel and Richard Strauss, on Thursday evening in the Theater-Concert Hall; a symphonic program of works by Brahms, Piston, Ravel and Saint-Saens, with Charles Munch conducting the full 104-piece Boston Symphony Orchestra, on Saturday evening in the Music Shed; and Mr. Munch leading the Boston Symphony in Hector Berlioz' massive "Requiem," in memory of Serge Koussevitsky, with David Poleri, tenor, and chorus, Sunday, August 15, in the Music Shed.

Zino Francescatti, a neighbor of Tanglewood, summering at Monterey, Mass., is donating his recital on Wednesday to the Berkshire Music Center. Arthur Balsam is his accompanist. Jean Morel, who heads the orchestra and conducting department of the Music Center this summer, makes his second appearance on the podium for a Festival concert, featuring two works new to Tanglewood audiences, the Overture to "Scala di Seta" (The Silken Ladder), the short opera Rossini composed at the age of 20, and Richard Strauss' suite "Der Burger als Edelmann" (Le Bourgeouis Gentilhomme) arranged from his incidental music to Moliere's play. Mr. Munch's Saturday evening concert also has two Tanglewood premieres, Walter Piston's Symphony No. 4, commissioned by the University of Minneapolis in 1951, and Saint-Saens' Symphony No. 3, in which E. Power Biggs is organ soloist.

12,700 at Tanglewood Thrill to Francescatti

Springfield Union – Aug 9

By WILLARD M. CLARK

Tanglewood, Aug. 8—When 12,700 people turn out to listen to the music of Gluck, Beethoven and Brahms it surely indicates that there is little need to worry about the cultural level in this country. That's what happened this afternoon when Charles Munch conducted the Boston Symphony Orchestra and Zino Francescatti, violinist; was soloist. We are told that 27,650 people have heard the three concerts this week end.

Splendid Performance

The program opened with a splendid performance of the overture to "Alceste" by Gluck. It was Gluck who proclaimed that an overture should be the true preparation of the drama to follow. This he has accomplished and it is the first truly tragic introduction to an opera. It is darkly beautiful and enormously effective as a concert piece.

Zino Francescatti played the Beethoven "Concerto in D Major." It was a performance so deeply felt, technically dazzling and personal, that at the conclusion the audience stood up to make known its approval. Mr. Francescatti is a musician of impeccable taste. He draws a rich and vibrant tone from his instrument and phrases superbly. His reading, while traditional, seemed personal and at one with the orchestra and its conductor who provided wonderful collaboration. One of the most interested listeners in the audience was Fritz Kreisler.

The program concluded with a performance of the "Symphony No. 2 in D Major" by Johannes Brahms. Having produced a first symphony at great pains over a number of years, he made known his second symphony just about a year later. In contrast to the somber, dark hued, almost tragic first symphony, this second work was bright hued. Its themes sing smoothly and easily and each development is deftly integrated. It is a symphony which brims with life, strength, deep feeling and charm.

Finely Balanced Performance

It was evident throughout his reading that Mr. Munch sensed the essential spirit of work, for seldom have we heard a more finely balanced, integrated performance. The orchestra responded to every demand and the result was a performance which was spacious, alive and tonally gratifying. Particularly graceful and lovely was the third movement, which is so often treated with too heavy a hand. This has been a good day for everyone be they musician, layman or participant.

Mr. Francescatti will appear with Artur Balsam, pianist, Wednesday night in the final concert of the chamber music series. He will be heard in the Brahms' violin sonatas in A major and D minor and the suite in C for unaccompanied violin by Bach. The chamber-orchestra concert, usually held Friday night, will be held Thursday night and on Friday comes the annual "Tanglewood on Parade."

The Berkshire Festival Enters Last Two Weeks

Boston Globe – July 4

The Boston Symphony Orchestra's Berkshire Festival, at Tanglewood in Lenox, is entering its last two weeks. Programs will be as follows:

Today at 2:30, Music Shed. The Boston Symphony Orchestra, Charles Munch conductor. Gluck: Overture to "Alceste;" Beethoven: Violin Concerto (Zino Francescatti, soloist); Brahms: Second Symphony.

Wednesday at 8:30, Theatre—Concert Hall. Chamber music by Zino Francescatti, violin, and Artur Balsam, piano; Brahms: Sonata in A major; Bach: Suite in C major for violin alone; Brahms: Sonata in D minor.

Thursday at 8:30, Theatre—Concert Hall. Chamber Orchestra, conducted by Jean Morel. Rossini: Overture to "Scala di Seta;" Mozart: Symphony in B-flat (K. 319); Ravel: "Mother Goose" Suite; Strauss: "Der Buerger als Edelmann."

Friday at 5:45, "Tanglewood on Parade," for the benefit of the Berkshire Music Center. Fanfare and welcome at 5:45, at 6 simultaneous demonstrations of the Berkshire Music Center in operation, in the Music Shed (orchestra) Theatre—Concert Hall (opera) and Chamber Music Hall (chamber music); at 7, the lawn party and picnic supper; at 8:15 in the Music Shed, the Boston Symphony Orchestra conducted by Thomas Schippers in Bizet's Symphony in C major, and the final scene from Strauss' "Salome," with Brenda Lewis as soprano soloist, and the Boston Pops Orchestra conducted by Arthur Fiedler in a Sousa March, "The Stars and Stripes Forever," Suite from "Gaite Parisienne," Offenbach; Ravel's Bolero, "TV-Iana," arr. by Bayman and "Look Sharp—Be Sharp," Mernick-Bennett; thereafter, drawing for door prizes and waltzing on the lawn by the main house.

Saturday at 8:30, Music Shed. The Boston Symphony Orchestra, Charles Munch, conductor. Brahms: "Tragic" Overture; Piston: Fourth Symphony; Ravel: "Le Tombeau de Couperin;" Saint-Saens: Third Symphony (E. Powers Biggs, organ soloist).

Sunday, Aug. 15, at 2:30, closing concert in the Music Shed. The Boston Symphony Orchestra, Charles Munch conductor. Berlioz: Requiem (in memory of Dr. Serge Koussevitzky) David Poleri, tenor soloist; Festival Chorus of the Berkshire Music Center augmented by the Springfield, Mass., Chorus, and four brass bands.

WATERVILLE, ME. SENTINEL

JUL 12 1954

Re Will Spend Six Weeks At Berkshire Center

Prof. Peter Re of the Colby College music department has received a grant to do choral conducting at the Berkshire Music Center, Lenox, Mass. He is director of both the Colby glee club and the Colby choir.

The award was made to Re by RCA-Victor and covers a six weeks period at Tanglewood which began July 5.

He is to work under Hugh Ross, head of the choral department at the music center, and director of the Schola Cantorum of New York City.

NEW ROCHELLE, N. Y. STANDARD-STAR

JUL 24 1954

TO VACATION UPSTATE

Mrs. William Reyer of 656 Esplanade, Pelham Manor, will spend a few weeks during August as the guest of Mr. and Mrs. Robert Ramsay of Brainard, N.Y. During her stay there Mrs. Reyer plans to attend the Berkshire Musical Festival at Tanglewood.

PICNICKERS
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Springfield Republican August 8, 1954

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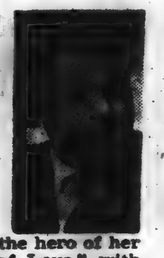
Milt Widder



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EDITOR & PUBLISHER
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Mr. Munch, who habitually overdramatizes the Beethoven dynamics, wisely followed the lead of his soloist in bringing to the first movement Latin warmth and mood.

However, in the middle movement while Francescatti played the magnificent song of aspiration with breadth, the conductor directed his orchestra with little continuity. Here, a smoother line in the accompaniment would have provided a softer frame in which to set off the noble solo.

The rondo found both soloist and conductor again in close collaboration for the vigorous finale.

The last piece was Munch's now-familiar reading of Brahm's Second Symphony. Gallacized Brahms with lightning illumination and spirited tempos makes an interesting if not wholly rewarding experience.

If the Brahms did not have all the impact intended, the reason is obvious, a carless grouping of selections in the same tonality. The Brahms and Beethoven were both in D Major and the Gluck in D Minor. Two adjacent pieces in the same key will kill the aural "punch" of the second.

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Zino Francescatti was the soloist in the centre work of the afternoon, the Beethoven Violin Concerto. His tone was bright; his intonation, except for the opening of the rondo, was on the nose; and his phrasing in the larghetto could serve as a master lesson for every fiddle in the shed or on the lawn.

Mr. Munch, who habitually overdramatizes the Beethoven dynamics, wisely followed the lead of his soloist in bringing to the first movement Latin warmth and mood.

However, in the middle movement while Francescatti played the magnificent song of aspiration with breadth, the conductor directed his orchestra with little continuity. Here, a smoother line in the accompaniment would have provided a softer frame in which to set off the noble solo.

The rondo found both soloist and conductor again in close collaboration for the vigorous finale.

The last piece was Munch's now-familiar reading of Brahm's Second Symphony. Gallacized Brahms with lightning illumination and spirited tempos makes an interesting if not wholly rewarding experience.

If the Brahms did not have all the impact intended, the reason is obvious, a careless grouping of selections in the same tonality. The Brahms and Beethoven were both in D Major and the Gluck in D Minor. Two adjacent pieces in the same key will kill the aural "punch" of the second.

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NEWTOWN, CONN
BEE
7/9/54

At Tanglewood

Martial Singher

The 104-piece Boston Symphony Orchestra will give its first concert of the 1954 Berkshire Festival this Saturday night, July 10, with the presentation of Hector Berlioz' "The Damnation of Faust". The concert will be given in the great Music Shed at Tanglewood, Lenox, Mass.

Appearing with the orchestra will be the Harvard Glee Club and the Radcliffe Choral Society, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles) and Donald Gramm (Brander). The two and one-half hour performance will begin at 8:30 under the baton of Charles Munch, regular conductor of the Boston Symphony.

This Sunday at 2:30 p.m., Pierre Monteux will conduct the orchestra in an all-Beethoven program with Claudio Arrau as piano soloist, the occasion marking the 30th anniversary of Mr Arrau's first appearance with the orchestra which was then under the baton of Mr Monteux.

This year's festival will continue for six weeks, 24 concerts will be given by various musical units. The Music Shed concerts on Saturday evenings and Sunday afternoons, will honor the 150th anniversary of the birth of Hector Berlioz by performing complete versions of his principal works.

Other programs of the festival include a chamber music series on Wednesday evenings at 8:30 and chamber music concerts on Friday evenings at 8:30, both in the Theatre-Concert Hall. The programs of all concerts for the coming two weeks are detailed in the Weekly Calendar in this issue of The Bee and will continue through the season.

SYRACUSE, N. Y.
POST-STANDARD
JUL 18 1954

DISCussion:

Berlioz 'Faust' Recording Slated for Fall Release

A week ago last night in the great Shed at Tanglewood (Lenox, Mass.), this writer witnessed a most striking performance of Berlioz' huge dramatic oratorio, The Damnation of Faust.

On hand were Charles Munch and his magnificent Boston Symphony Orchestra, the Harvard Glee Club and the Radcliffe Choral Society directed by G. Wallace Woodworth, and soloists Eleanor Steber (Marguerite), David Poleri (Faust), Martial Singher (Mephistopheles), and Donald Gramm (Brander).

Conceived on a grand scale, the Berkshire Festival provided a presentation to match. Hearing the work in its entirety is a revealing experience indeed, for there is much more to be heard than the customarily-performed fragmentary excerpts such as the Rakoczy March.

What is especially pleasant to report is that virtually the same forces (the lone exception is Miss Steber who has been replaced by Berlioz specialist, Suzanne Danco) have participated in a complete recording to be issued by RCA Victor in September as a three-record LP album (LM 6114).

Recalling the superb Munch-directed Romeo et Juliette of Berlioz (which, incidentally, has just been awarded the Grand Prix du Disque as the best choral-orchestral recording of 1954), it is fairly safe to anticipate another landmark in the history of recorded music and another noteworthy accomplishment of the Boston Symphony Orchestra.

NEW RELEASES—MOZART

Mozart: Concerto No. 18, in B-Flat Major, K. 456; Concerto No. 19, in F Major, K. 459 (Epic LC 3047) Epic's ambitious Mozart Jubilee program, celebrating the two hundredth anniversary of the composer's birth (1756-1956), adds new versions of these two piano concerti.

The pianist of the occasion is Hans Henkemans, unfamiliar to this department up to this point. He is an extremely able pianist, and if he adds little that is new to the subjects at hand, he provides readings which are very much alive and further heightened by proper emphasis and variation.

The Vienna Symphony Orchestra is under the direction of John Pritchard, and it should be stated that there is excellent rapport between soloist and conductor. Sonically, the Epic reproduction leaves nothing to be desired, being both beautifully balanced and a model of clarity with minimum distortion.

Mozart: Symphony No. 40, in G Minor, K. 550; Symphony No. 35, in D, K. 385 "Haffner" (RCA Victor LBC 1066) Another Mozart recording—and a distinguished one at that—is this coupling by the London Mozart Players conducted by Harry Blech.

Issued under the Bluebird imprint, this disc represents a distinct value both musically and economically.

The playing by this expert group is uniformly excellent—forceful or delicate by turn as the score demands.

The sound is typical of the velvet-like variety which reflects the best of the British-engineered efforts. There are still no liner notes in this RCA series; most listeners would appreciate their inclusion.

HIGH FIDELITY

Lalo: Overture to Le Roi d'Ys; Norwegian Rhapsody; Namouna Ballet Suite No. 1 (Epic LC 3049). The vibrant performances of the Orchestre des Concerts Lamoureux here conducted by Jean Fournet are captured with spectacular effect by the Epic engineers.

Lalo's music was something in the nature of orchestral music, and in these Radial Sound duplications, there is a tonal richness that seems exactly right for these exciting Wagner-like pieces. This is a disc destined to find favor with the audiophiles.

Marches (Mercury MG 40007). When it comes to wide range recording, Mercury can show most of its competition a thing or two. And in this new effort, Volume 8 of its distinguished American Music Festival Series, the engineers have a genuine field day.

Conducted by Frederick Fennell, the Eastman Symphonic Wind Ensemble (last heard from in Mercury's "American" Concert Band Masterpieces) presents eight marches of John Phillip Sousa (Faithful of the Fair; Manhattan Beach; Black Horse Troop; Daughters of Texas; Rifle Regiment; Corcoran Cadets; Hands Across the Sea, and Semper Fidelis.)

Eight other American marches complete the contents of this issue: Pieces of Eight (Jenkins-Neff); March, Carrillon (Howard Hanson); Cheerio (Edwin Franko Goldman); His Honor (Henry Filmore); Our Director (F. E. Bigelow); Glory of the Gridiron (Harry L. Alford); Pride of the Illini (Karl L. King); and National Emblem (E. E. Bagley).

Deems Taylor: Through the Looking Glass (Five Pictures from Lewis Carroll), Op. 12 (Mercury MG 40008). Volume 9 of Mercury's American Music Festival Series is this sumptuous treatment of the Deems Taylor score based upon episodes from Alice in Wonderland.

The music itself is probably among Taylor's best, and as performed here with respectful affection by Howard Hanson and the Eastman-Rochester Symphony Orchestra, all the humor and originality of the score is realized.

As an example of the art of recording, one would have to look far and wide for a disc to surpass the magnificent dynamic range and brilliance which is afforded here.—B. H. D.

FALL RIVER, MASS.
HERALD NEWS
JUL 12 1954

Music Festival At Tanglewood

Tanglewood — where Hawthorne lived in "The Little Red House" and did some of his best writing, where the music of the Boston Symphony now resounds through the Berkshires—lazes over Lake Mahkeenac, near Lenox.

Besides a Summer schedule of festival concerts, Tanglewood has the Berkshire Music Center, where promising students are trained by eminent musicians under the direction of Charles Munch, Boston Symphony director. Student concerts are presented on Thursday evenings. One of the students is Donald Bravo of 239 Eagle Street, who plays a bassoon.

The route to Tanglewood, winding and climbing about 150 miles, passes through some of the most charming countryside in the State. You drive through Sturbridge, site of a recreated Yankee village, and ascent "[illegible]" into the Berkshires.

There, Saturday night, the Boston Symphony presented Hector Berlioz' "The Damnation of Faust," with the Harvard Glee Club, the Radcliffe Choral Society, and soloists Eleanor Steber, David Poleri, Martial Singher, and Donald Gramm.

Set in a 200-acre expanse of lawn and meadow is the Music Shed. Elms, pines, and birches, some six feet around, vary the terrain. A rose-tinted blue backdrop fell over the Berkshires as concert time came.

Six thousand persons filled the Shed, and another two thousand lolled on the lawn, most on blankets. There were women in wheel chairs, young men in cord coats, white bucks, and gray flannels, young women in slacks, and many New Yorkers—you can tell by the clothes and magazines.

The sky grew slate gray as the sun sank, a mist hovered above the lake, "Stockbridge Bowl," in the valley below, and the Northern Star blinked patiently in its balcony seat between two oak pillars. No wonder Hawthorne was bewitched by the impulse to resign from society while planning "The Scarlet Letter" in this setting!

The orchestra, set in gold, radiated its rhapsody, swinging into the familiar, joyous Hungarian March. Human emotions rose and fell with the host of horns, the staccato of drums, the volume of vacillating violins, and the frivolity of flutes. Seldom are so many souls, half shoeless, so silent, so swayed.

The voice of Eleanor Steber, singing the role of Marguerite, penetrated the night. Her notes were strong, clear, and warm enough to reach the ridge half a mile distant, perhaps to soar into the valley and scatter the mist lying over the lake.

Berlioz' dramatic legend, adopted from Goethe's poem, of a disillusioned philosopher who, too melancholy and sophisticated for the simple life of country folk, sells his soul to realize a dream, couldn't have been performed in a more fitting setting. Manipulation and dissatisfaction with nature impresses one as over-reaching—at Tanglewood.

R.A.F.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 24 1954

Orchestra, Munch In Great Form

The Boston Symphony Chamber Orchestra and its director, Charles Munch, were in top form last night in the theatre concert hall at Tanglewood.

The exquisite flowing tones of the violins opened the program, the first movement of Handel's Concerto Grosso, Op. 6, No. 4. The spiccato motive in the allegro starting in the first violins, taken up by the second violins, the violas, was offset by the lyricism of the muted strings in the largo of the third movement. Handel's facility with contrapuntal patterns is marvellously evident in this and the other eleven concerti grossi his richly creative mind composed in thirty-two days.

Mr. Munch conducted the orchestra next in Haydn's "Military" Symphony No. 100 with all its humor and gayety underlined. The adagio of the first movement was merely a settling-in for the fun to follow. Flutes and oboe in a high register set the mood in the first motive. An ebullient allegro based on a French arietta, replaced the usual slow movement, and employed a trio of bass drum, cymbals and triangle, considered most exotic in Haydn's time, and adding a tongue-in-cheek flavor. The minuetto, straitlaced and sedate, precluded a tripping finale in Haydn's inimitable style.

An incisive and moving performance of Haydn's Nelson Mass in D minor was directed by Hugh Ross with the Festival Chorus and four student soloists. Naomi Farr, has a mellow soprano voice but a tendency to overemphasize the lyric line. The contralto, Beatrice Krebs, again demonstrated her effortless talents. The pleasing voice of the tenor blended well with the others after too obvious a beginning. Thomas Stewart was outstanding in his solo, resonant and controlled, and a vital part of the quartet.

The audience of 2250 was well rewarded for its attentiveness. Although it was obvious at the beginning of the concert and the second half that buzzers and blinking lights had no effect in urging people to seat themselves for the performance. One wonders at the reason, definitely not tardiness nor disinterest.

Tonight in the big Shed Jean Morel, for his first appearance, will conduct the full Boston Symphony in Prokofieff's Sixth Symphony, Strauss's Tone Don Juan, Elgar's Variations on an Original Theme, and Nicole Henriot, pianist, in the Liszt E flat Piano concerto. Performance starts promptly at 8:30.

M. deB Beaver.

BILLBOARD
CINCINNATI, OHIO
JUL 31 1954

multi-fiddled ork. . . . RCA Victor tried an experiment at the Berkshire Music Festival in Tanglewood, Mass., this week. They placed on sale thru a local dealer advanced [illegible] Berlioz' "Damnation [illegible]" with the Boston Symphony [illegible] under Charles Munch, and 140 of them were moved in one day. Set will be available in September.

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HARTFORD, CONN.
COURANT
JUL 26 1954

Jean Morel Conducts At Tanglewood

Nicole Henriot Gives Dazzling Rendition Of Liszt's Concerto

TANGLEWOOD, Lenox, Mass., July 24 (Special) — The Berkshire Music Festival had its second guest conductor here tonight, when Jean Morel took over the podium to lead the Boston Symphony Orchestra.

With the exception of the intial Prokofiev Sixth Symphony, Mr. Morel, who conducts the student orchestra at the Berkshire Music Center and also teaches at Juilliard, chose a safe and sounding program. There was the Liszt E flat piano concerto, with Nicole Henriot to do the honors, Strauss's "Don Juan" and Elgar's "Enigma" variations.

Dazzling Style

The little Nicole, nervous as a hen on a hot griddle as usual, went the three exhibition rounds with Liszt in the most dazzling style. It is no special compliment to call her the finest woman pianist today. There aren't enough other good ones to make the praise meaningful. Just say that regardless of sex and candelabras, Miss Henriot is one of the most brilliant and most sensitive of all our keyboard artists.

The Liszt concerto that she played is in the main a banal business, but at least there is ring and glitter in it, and Miss Henriot gathered them up into a small whirlwind and blew the audience's hats right off their heads. They, in turn, gave her a grand hand, and she had earned it.

Turbulent Work

The Prokofiev Symphony No. 6 is a taut and turbulent work, almost continually somber, even in its final carnival-type movement which seems to be obligatory among Soviet Composers. It is in every bar the work of a master craftsman. Unfortunately, however, this skill of the writing itself is not sufficient to make the symphony very interesting, certainly no rival for either the great Fifth or the gay Seventh.

Mr. Morel proved to be an agitated conductor, tossing out cues like mad in all directions, bouncing up and down in a choreography all his own, and generally working up a fine seat.

There were times when his ideas seemed spur-of-the-moment. At least, he called for forte's and piano's, accents here and emphasis there, that the orchestra paid no heed to, sailing right by him in the mood and manner in which they had been playing.

Rapport Not Sound

Whose fault this was, was, of course, a little difficult to tell. Maybe the players had forgotten what Mr. Morel had ordered in rehearsal. Maybe he was having unpredictable on-the-spot ideas. In any event, the Rapport between conductor and orchestra was not always very sound.

In the main, however, Mr. Morel's account of the three familiar works, the Liszt, the Strauss "Don Juan" and the Elgar "Enigma" variations, was forthrightly standard.

He likes good, vigorous music making, and he is best when the pages of the score allow him to drive solidly ahead. In the more tenuous sections of the program, his interpretations were not sufficiently cohesive to hold the composition together.

Pleased Audience

This was evident right from the beginning of the Prokofiev, where the going is rather patchy, and Mr. Morel further let the momentum out of the movement until the music was treading water and getting nowhere.

However, for most of the customers, Mr. Morel's wares were apparently highly satisfactory. He got enthusiastic response for all works on the program, particularly for the opening Prokofiev. The orchestra, despite the fact that it did not follow him in all his podium details, played well and heartily, keeping up the good record it had made for itself in the earlier concerts this season.

HARTFORD, CONN.
TIMES
JUL 26 1954

Tanglewood Hears Berlioz, Toch and Prokofieff

By CARL E. LINDSTROM

DESPITE the informalities of dress and picnic deportment, Tanglewood audiences have always been rather primly strict about not applauding between movements of a symphony. Another characteristic, and a happy one, is the low boiling point of applause.

An irresistible desire to clap hands at every opportunity and immovable protocol were in collision Sunday afternoon and protocol lost.

Enthusiasm broke through the spell woven by the enchanted processional of "Harold in Italy." This Berlioz festival shall have brought us nothing lovelier, since the composer himself never penned pages so poetical, so idealized that even the literalness of its title, "March of the Pilgrims Singing Their Evening Hymn," can bind it to earth.

The suavely lyrical viola of William Primrose had no little part in this evocation and he was most heartily acclaimed.

* * *

THE LITTLE OVERTURE with which the program opened is about all that remains of Berlioz' only comic opera, "Beatrice et Benedict," whose story is based on "Much Ado About Nothing." No master of the light touch, Berlioz let a light orchestration and superficial themes take the place of wit. But the coloring and the idiom are Berlioz and since the whole festival is dedicated to him we should be grateful for the chance to meet his lesser known works.

Charles Munch lavished as much loving care upon this fragment as he did upon the "Harold" symphony. In both he underlined points of interest which to most conductors, and consequently to listeners, are dull pages. Berlioz was capable of banality, but not of dullness. It is a matter of conviction.

* * *

ERNST TOCH'S second Symphony was the modern half of the program. He has confided to the world that this work was inspired by Albert Schweitzer, "a man whom I had come to revere more than any of those who live today and equal only to a handful of those who lived in the past." He has misgivings about having said even that much because, he adds, "It must remain an open question whether a work can be brought nearer to the comprehension of the listener by hints as to the history of its origin in the mind of its author."

It must indeed, because having begun to think of it as the "Schweitzer" symphony you look for reasons why. It isn't very much like the musician-theologian-physician who inspired it, is profound, humane, calm, dedicated man. Toch's music is restless, clamorous, searching in a nervous sort of way and the description of the first movement, Allegro fanatico ("Like an Oath") is baffling, to say the least.

Lives of great men all remind us of something we could do better than anybody else if we got busy at it. Schweitzer's career reminded Toch that he should be writing a symphony, which he did.

But it is all Toch and very good Toch too—all the better because it doesn't seem to have very much to do with Schweitzer.

Saturday's Concert

I suppose a reviewer should not have favorite pieces, but he does nevertheless, even though he try to keep his preferences to himself. Just sitting down before a shelf of records of a casual evening, I should very likely pull out just such a series of albums as the Boston Orchestra played Saturday night at Tanglewood—Prokofieff because of his flavorsome Russianism as well as his intelligible modernism and his last Symphony—because it was the Sixth that crossed him up with the Soviets; then Don Juan as the most sincerely felt of the tone poems of Strauss; the Enigma Variations because of the aristocratic affection with which Elgar limned his friends; and Liszt's E flat concerto because in spite of its bombast and pretense I happen to like it.

I like to hear women play it because today's young women pianists have a technical skill which is undaunted by the heroics that were once considered a challenge to the long-haired male titans of the keyboard. But today women swim the channel, drive trucks, fly jets, fight bulls and make a Liszt concerto sound mighty pretty.

Nicole Henriot, the willowy blonde from France, took complete charge of it, setting her own pace and dynamics, leaving the orchestra and guest conductor, Jean Morel, to provide suitable support for thrilling adventure in flambuoyant pianism. It is just what a festival audience loves and they recalled her again and again.

Morel is the kind of conductor who still uses score and baton, but there is nothing between him and the musicians. He plays the whole orchestra—even the sections at rest—and the result is that the climaxes in Strauss were electrifying—and in Elgar, too, for that matter.

This was a long program, finishing about 11. Mr. Morel shrewdly placed the Prokofieff symphony first. This kind of music calls for concentrated attention. It is useless to play it to a tired audience. It is pessimistic for the most part, frenetic and often intellectual.

Briefly, I liked all the numbers after Morel's advocacy of them. Maybe that's the big reason for going to concerts.

WORCESTER, MASS.
GAZETTE
JUL 27 1954

STARS FIGURES IN "TANGLEWOOD ON PARADE"

LENOX—Tanglewood will be on parade Aug. 13—the annual benefit for the Berkshire Music Center, aids the Boston Symphony Orchestra's Summer School of Music. Arthur Fiedler (left), will lead the Boston Pops Orchestra of which Fiedler is celebrating his 25th year as its conductor. The first half of the concert program will feature Thomas Schippers (right), young alumnus of the Berkshire Music Center, where he studied in 1948. Since then he has conducted classical and contemporary operas with the New York City Opera Co. among others. The soloist on Mr. Schippers' half of "Tanglewood on Parade" concert will be Brenda Lewis (center), young star of opera and musical comedy, in the final scene from Richard Strauss' "Salome." Waltzing on the lawn will complete the evening's program.

NORTHAMPTON, MASS.
HAMPSHIRE GAZETTE
JUL 12 1954

Premiere At Tanglewood Captivates Vast Audience

A crisp cool night ushered in the first of the shed concerts on Saturday with the premiere performance at Tanglewood of Hector Berlioz' "The Damnation of Faust." An audience of more than 8,500 was completely captivated with the unerring presentation by Charles Munch and the Boston Symphony Orchestra of this graphic concert opera. The fresh young voices of the Radcliffe Choral Society and the Harvard Glee Club were an exceptionally fine complement to the solo voices and the orchestra.

Based on Gerard de Nerval's French translation of Goethe's Faust, it unfolds the dramatic story in four distinct parts. The instrumental music is dominant throughout, as Berlioz intended it to be, and therein lies its strength and the enjoyment of the whole.

The first part shows the disillusioned Faust, sung by David Poleri, a tenor with a warm but heady voice, against a background of joyous peasant music, well sung by the chorus, their heads and voices bouncing with the infectious rhythm of the music. Berlioz ended this part with his famous "Rackoczy March," which Charles Munch in his inimitable style brought from a quiet insistence to a rousing finish, the audience applauding before the final notes.

In the second part Faust, about to end his life, is suddenly joined by Mephistopheles, sung with excellent enunciation and in true operatic style by Martial Singher, whose charactization now dominates the story. A wonderfully ingenious development, including "The Song of the Rat" sung by David Gram, a pleasing bass, and "The Song of the Flea" by Mephistopheles and the Ballet of the Sylphs, ends with a clever interplay of the songs of the soldiers and the students.

Marguerite, the important figure in the third part, was sung with tender and impassioned voice by Eleanor Steber, especially the moderately folk-like melody, "King of Thule," using a small orcestra, as accompaniment. A love duet leading to a trio ends with a choral and orchestral ensemble.

During the last part, the lovers are united, then torn apart, Faust is doomed, Marguerite saved and Mephistopheles triumphed. Mr. Munch led the orchestra, soloists and choristers through each phase as it unfolded with a skill that his devotion to Berlioz proves is well-founded.

Sunday afternoon's concert, the second in the shed series, was an all-Beethoven program with the orchestra directed by Pierre Monteux, a great favorite with Tanglewood audiences. It started with tthe Lenore Overture No. 3, performed in true classic style. Claudio Arrau, Chilean pianist, in his 30th anniversary with Monteux and the Boston Symphony, played the Emperor concerto with delicacy and strength, at times insinuating a South American flavor that was a little distracting. A pianist of amazing power and technique, he used a tremendous range of dynamics. The audience recalled him several times.

The program ended with the popular fifth symphony, Mr. Monteux with his sparse but telling gestures making it a new and exciting experience. The audience of 10,050 was vociferous in their approval and seemed loath to leave this unique place of musical enjoyment.—Martha deB. Beaver.

Syracuse Herald-Journal August 8

Jean Morel, eminent French conductor, now head of the Juilliard School of Music Orchestra in New York; Zino Francescatti, violinist, and David Poleri, oratorio and operatic tenor, pictured left to right. These artists are at "Tanglewood" for participation in Berkshire Festival concerts this week.

'Tanglewood on Parade' Features Boston Pops; 'Allegro' in Lyric

This date in music: 1806, first work of Rossini, then 16, performed publicly, a cantata, produced in Bologna; 1886, Pietro Yon, famed organist born; 1891, Adolph Busch, noted string player, born.

By E. V. W.

IN THE SHED in the second half of "Tanglewood on Parade," Berkshire Music Center gala scheduled both for the spacious lawns and in the halls in "Tanglewood" next Sunday, Arthur Fiedler will lead his Boston Pops orchestra in several numbers.

Also on this program, in the Music Shed, will be the Boston Symphony, conducted by Thomas Schippers, young maestro, and a scene from "Salome," Richard Strauss opera featuring Soprano Frenda Lewis. Schippers and operetta experience. Thomas Schippers, at 17, was chosen by Eugene Ormandy from one of five finalists in a conductor's contest to direct the Philadelphia Orchestra in the Academy of Music that city. The same season Schippers, now 25, conducted New York's Lemonade Opera Company in the first U. S. production of Haydn's "The Man in the Moon" as well as Kurt Weill's "Down in the Valley" and Mendelssohn's "The Stranger."

THE YOUNG conductor known as a church organist from the age of 11, in his native Michigan, studied in Berkshire Music Center, conducted Gian-Carlo Menotti's opera "The Consul" on Broadway and in Europe. He since has been resident conductor of the New York City Center Opera, has conducted 100 opera programs and has been guest conductor for major orchestras.

A HIGHLY successful season in "Tanglewood," both artistically and in matter of record attendance (some 120,000 for the summer) will close next Sunday afternoon when the Berlioz "Requiem" will be presented in The Shed, Charles Munch conducting. The Berkshire Festival Chorus, trained by Hugh Ross, and the Boston Symphony Orchestra will participate in this concert to be given in memory of Dr. Serge Koussevitsky, through whose musical plan "Tanglewood" was brought into [illegible]. At last [illegible] concert Soprano [illegible] of the Metropolitan Opera was soloist. This afternoon in The Shed, Charles [illegible] will conduct a program of Beethoven and Brahms. Zino Francescatti, eminent violinist as guest performer with orchestra. On Tuesday night, as a Festival concert of Chamber Music, Francescatti with Artur Balsam, pianist, will play a program of Bach and Brahms in the Theater-Concert hall.

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